

**ЛЕОНИД ГЕЛЛЕР**

(Лозанна, Швейцария)

## **ЗАМЕЧАНИЯ ОБ ИГРЕ И ФАНТАСТИКЕ**

### **NOTES ABOUT PLAY AND FANTASY**

#### **Abstract**

The paper questions certain relationships between Homo Ludens and Homo Imaginans as pertaining to the literature of fantastic imagination. Johan Huizinga's thesis about play as basic cultural phenomenon is a point of departure for constructing a kind of „conceptual bundle” which surrounds the notion of play, opposing and/or completing it: seriousness, work, but also boredom, idleness, leisure, laziness. The tradition of reflecting on these notions is ancient (cf. Seneca's *De otio*) but it becomes important to the modernist thought with its different apologies of laziness (such as that of Malevich in 1922). After pointing out different research directions of our „conceptual bundle” we choose to consider the John Ruskin's theory of grotesque exposed in *The Stones of Venice* as a model of interdependence between notions of play, work, idleness and fantasy.

**Keywords:** Modernism, theory of play, theory of leisure, conceptual interaction, fantastic literature, excentric art, grotesque, John Ruskin.

**ИГОРЬ ПЕШКОВ**

*(Москва, Россия)*

**К ПРОБЛЕМЕ ГЕНЕЗИСА  
ЛИТЕРАТУРНО-ХУДОЖЕСТВЕННОГО АВТОРСТВА**

**TOWARD THE GENESIS OF AUTHORSHIP IN FICTION**

**Abstract**

The article raises a problem of genesis of authorship in the history and prehistory of fiction. This problem is being considered both from point of view of the cultural environment in which authorship originated and functioned, and from point of view of inner organization of a work of art. The main key to catch the category into consideration, its genesis and stages of development is the principle of phenomenological interbreeding of author and hero, extrapolated from the early works of M. M. Bakhtin. The author of the article analyzes ontological characteristics of different genres of ancient literature (lyrics, epic, drama) and comes to a preliminary conclusion as far as an irrelevance of the category of authorship for this literary era. The phenomenon of ancient Greek tragedy as a popular locus for using of the term "author" by literary critics is taken into consideration most carefully. Then the author, based on the thesis that neither in Antiquity nor in the Middle ages the category of authorship has not yet been developed, proposes to consider the hypothesis of the origin of authorship in the transition from the Middle Ages to the New time.

**Keywords:** origin of category of authorship, work of fiction, M.M. Bakhtin

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**АЛЕКСАНДР НЕСТЕРОВ**

*(Самара, Россия)*

**АННА ДЕМИНА**

*(Самара, Россия)*

**ХУДОЖЕСТВЕННОЕ ПРОИЗВЕДЕНИЕ  
КАК ТЕХНИЧЕСКИЙ ОБЪЕКТ<sup>1</sup>**

**ARTWORK AS A TECHNICAL OBJECT**

**Abstract**

The purpose of the article is to compare the scheme of the artwork, as it was formulated by Roman Ingarden, and the scheme of the technical object, as it was formulated by Pyotr Klymentevich Engelmeyer and Friedrich Dessauer. The environment and terminological apparatus of the article is "the critical philosophy" in the sense of Ivan Lapshin, Ernst Cassirer and semiotics as a transcendentalist project. The tasks of the article are to reconstruct the model of activity in artistic and technical creativity, to reveal the properties of its result - a work of art and a technical object. The question, to the solution of which this article brings, lies in the extent to which the work of art is a technical object, as well as at what levels it fulfills the technical tasks. Accordingly, the global problems to which this issue has to do is a problem of the nature of creative activity, invention and discovery, and the problem of control, goal-setting and goal-implementation. The reported study was funded by RFBR according to the research project № 18-00-00760 КОМФИ.

**Keywords:** philosophy of technology, technical object, science, creativity, projective semiosis, artistic work, aesthetics, fantasy, imagination, fiction

**ВЛАДИМИР КОНЕВ**

(Самара, Россия)

**У ИСТОКОВ КУЛЬТУРЫ ПРИСУТСТВИЯ  
(МАЛЕНЬКИЕ ТРАГЕДИИ А.С. ПУШКИНА)**

**AT THE SOURCE OF THE CULTURE OF PRESENCE  
(PUSHKIN'S "LITTLE TRAGEDIES")**

**Abstract:**

The article introduces a distinction between the culture of representation (the culture of the Enlightenment), which is based on the cultivation of general ideas and rules of action, and the culture of presence (the culture of contemporaneity), which orients the individual to understanding the certain situation. It is shown that in the characters of Pushkin's *Little tragedies* presents cultural types of both the culture of representation (Faust, Salieri), and the culture of presence (Don Guan, Mozart). The contradictions of the attitudes of the culture of representation and the culture of the presence in the conflict of the heroes of tragedy are revealed. It is argued that if the Renaissance for European culture is the beginning of cultural transformations, as a result of which (Reformation, Enlightenment) established the culture of modernity, the culture of the Modern Time, Pushkin's *Little Tragedies*, reviving the Renaissance potential in Russian culture, give preference to the culture of presence in counterbalance the attitudes of the culture of representation, thereby anticipating the development of European culture towards the culture of the New Modernity.

**Keywords:** culture of the Enlightenment, culture of representation, culture of presence, Pushkin, *Little tragedies*.

**МАРИЯ ЛЕСКИНЕН**

*(Москва, Россия)*

**ЕВГЕНИЙ ЯБЛОКОВ**

*(Москва, Россия)*

**VAE VICTORIBUS  
РАССКАЗ И. А. БУНИНА ИДОЛ:  
ИСТОРИЧЕСКАЯ РЕАЛЬНОСТЬ  
И ХУДОЖЕСТВЕННАЯ СИМВОЛИКА**

**VAE VICTORIBUS. THE IVAN A. BUNIN'S STORY "IDOL":  
HISTORICAL REALITY AND ARTISTIC SYMBOLISM.**

*Дети! Храните себя от идолов (Иоанн 5:21).*

**Abstract**

The story *Idol* is of interest not only as a work of art, but also as an ethnographic source: it is the only work in Russian literature that reflects the phenomenon of the "human zoo" in the Russian Empire. "Living ethnography" (ethnological exhibitions of "savages") at second part of XIX – the first third of the XX century was widespread in Europe and the USA, and there are many researches about it; but "human zoos" in Russian Empire are almost not studied. In the first part of the article, the Bunin plot is examined in the context of the history of "ethnic shows". The authors of the article try to establish the year when Bunin could see "Eskimos" in Moscow zoo which he described in the story "Idol". The second part is devoted to a detailed philological analysis of the story in the "large" context of the writer's works. Comparison with other works shows that the motive of "idol" plays an important role in Bunin's stories, as it is included in one of the main for the writer opposition East-West. It gained specific significance after 1917: Bunin regards the emergence of totalitarian power in Russia as the Russian nation's movement "towards the East" and it seems to him destructive. As a result of a multi-dimensional analysis, the miniature "Idol" appears as a great philosophical parable.

**Keywords:** Ivan Bunin, poetics, “Human zoo”, Russian culture at the turn of the 19<sup>th</sup> – 20<sup>th</sup> centuries, mythologem, statuary discourse, opposition “East - West”, Moscow zoo, Samoyeds / Nenets, Eskimos / Inuits

## **РОМАН ЖИТКО**

*(Гродно, Беларусь)*

### **МЕТОДОЛОГИЧЕСКИЕ ОСНОВЫ ЛИТЕРАТУРОВЕДЧЕСКОГО ИССЛЕДОВАНИЯ КАТЕГОРИИ НИЧТО/ПУСТОТА В ЛИТЕРАТУРЕ МОДЕРНИЗМА И ПОСТМОДЕРНИЗМА**

#### **METHODOLOGICAL BASIS OF LITERATURE RESEARCH OF THE NOTHINGNESS/EMPTINESS CATEGORY IN MODERNISM AND POSTMODERNISM LITERATURE**

#### **Abstract**

The article outlines the main methodological principles of the theoretical literary analysis of the Nothingness/Emptiness category in the literary text. The actualization of Nothingness category in the culture and art of transitional periods is noted. Substantiated the research technique based on the study of the ontological, epistemological and axiological aspects of the Nothingness/Emptiness category in conjunction with the system of images and motives of a literary text, as well as its chronotope.

**Keywords:** literature, analysis, poetics, Nothingness/Emptiness, image, motif, chronotope.

**ГАЛИНА ЗАЛОМКИНА**

(Самара, Россия)

**РОМАН В. ПЕЛЕВИНА *ИПЛУСК 10*  
КАК МЕТА-ПОЭТОЛОГИЧЕСКИЙ**

**VICTOR PELEVIN'S *ИПЛУСК 10* AS A META-POETOLOGICAL NOVEL**

**Abstract:**

Pelevin's novel presents numerous and striking features of metafiction. Among them: the unfolding of circumstances of creating a literary text; playing with roles of the author, personage and reader; ironic reasoning about the meaning of literary creativity, the essence of literature as an art and as an intellectual activity; focusing on the act of disclosure of writing methods; travesty of the "grand narrative" of classical Russian literature. These features are gathered in the modification of the genre, which can be called meta-poetological, because not only the creative process is pondered on, but the very consideration of this process is thought over. The aim of filling the text with poetological and meta-poetological speculations is to answer the question: what do people need the fiction for? The answer is the main result of the multileveled poetological plot development: fiction is not a highly effective way to reduce existential human suffering, but it is the only one. This way will work only if the effect of the literary art is refreshed. It is necessary to start up the mechanism of defamiliarization and it is exactly what Pelevin does in his novel.

**Keywords:** Pelevin, metafiction, author, personage, reader, scriptor, suffering, grand narrative, Russian literature