

СЕРГЕЙ ГОЛУБКОВ

(Самара, Россия)

**СМЕХ КАК КОММУНИКАТИВНОЕ СОБЫТИЕ
И КОМИЧЕСКИЙ ДИСКУРС**

**LAUGHTER AS A COMMUNICATIVE EVENT
AND COMIC DISCOURSE**

Abstract

The article deals with laughter as a narrative event that occurs unpredictably when one realizes the phenomena of situational humour, which can be both in the live communication of real subjects and in the communicative space of a literary text. In the narrative event of laughter, there is a radical crossing of a certain border separating the habitual attitude to reality from the new attitude of discovery. On the other side of this border, completely new meanings of being are suddenly revealed. An everyday situation suddenly turns into a situation of outright absurdity. In a stable cosmos, ominous signs of chaos are suddenly revealed. A person who has an important value status is suddenly given an underside status in comic discourse. Since laughter is a collective reaction, the narrative event of laughter has a dialogic nature, it needs a wide range of subjects of communication. Spontaneous laughter generated by situational humour has a nature of play. Often the humourist productively uses the prism of children's perception of "adult" life, when the bearer of naive consciousness becomes a narrator. The event of laughter can be an indicator of the ambiguity of a wide range of life phenomena.

Keywords: event, narrator, narrating, communication, game, situational humour, dialogism, illusiveness, comic discourse, spontaneous laughter.

ИГОРЬ ПЕШКОВ

(Москва, Россия)

БОГ – АВТОР ИЛИ АВТОР – БОГ?

THE PROBLEM OF GOD'S AUTHORSHIP

Abstract

This article continues this author's efforts to apply the theoretical approach of Mikhail Bakhtin to the genesis of literary phenomena. The Old and the New Testament are taken into consideration in the light of the Bakhtinian phenomenology of authorship. The article analyses the heuristic potential of such a connection in the first approximation at the biblical stage of development of authorship, which can be divided into two large phases: the first is the Old Testament, in which God's authorship turns out to be immature in general and non-artistic in principle, the second is the New Testament, where God is a full author, and the Gospel is a productive matrix of literary and artistic authorship. However, in fiction, the work of this matrix fully began only in the late Renaissance. In turn, the category of rebirth is a common prerequisite for both the Gospel and the historical era, which gave birth to the work of William Shakespeare and his followers (in all spheres of life) in the development of literary and artistic authorship and approaching modern ideas of authorship.

Key words: Mikhail Bakhtin, God, genesis of authorship, Old Testament, New Testament

ОЛЬГА ГРИНЕВИЧ
(Гродно, Беларусь)

**УСАДЕБНАЯ ПОЭЗИЯ XVIII В. КАК СТАНОВЛЕНИЕ
СВЕРХТЕКСТА: РИТОРИЧЕСКАЯ ТРАДИЦИЯ
И ПОСТРИТОРИЧЕСКАЯ МОДЕЛЬ**

**THE MANOR POETRY OF THE 18th CENTURY
AS THE FORMATION OF THE SUPertext:
RHETORIC TRADITION AND POST-HISTORICAL MODEL**

Abstract

The article discusses the functioning of the manor text at the stage of its formation (middle – second half of the 18th century). The symbolic nature of supertext allows us to use a semiotic approach, involving the mapping of the dynamics of supertext at the levels of semantics, syntactics, and pragmatics. The semantics of the supertext of manor poetry is its most stable element, represented by a syncretic mythological foundation, a system of binary oppositions, motives, images, and topoi. In the syntactic deployment of semantic paradigms, a compositional parallelism technique is used, and a rhetorical component prevails in the interpretation of the concept of topos, which is explained by the incorporation of supertext into the aesthetic system of reflexive traditionalism. In the pragmatic structure of the manor text, multidirectional and multilevel communicative relations are found within the text (subjective structure), between different versions of the same model and precedent texts (dialogue with tradition), between different artistic languages – verbal and visual, the language of poetry and prose (inter-semiotic translation). In prose variants, the processes within the semantics of supertext are intensified and the transformation of binary oppositions occurs while maintaining their constituent elements.

Key words: supertext, manor text, semiosis, semantics, syntactics, pragmatics.

ТАТЬЯНА АНДРЕЮШКИНА

(Тольятти, Россия)

**СТИХОТВОРЕНИЕ-ИНВЕНТАРИЗАЦИЯ
КАК ПОЭТОЛОГИЧЕСКИЙ КАТАЛОГ**

POEM-INVENTORY AS A POETOLOGICAL CATALOGUE

Abstract

The article deals with the poem-inventory as a subgenre of the poetological catalogue in the German and, in part, in French poetry of the 20th century. The purpose of this article is to consider the poem-inventory not as a special case of creativity of an individual author and not even as a typical example of war- and post-war lyrics, but as a genre containing the characteristic features of the worldview and poetics of the authors, who clearly expressed new trends in the literature of their time. The poems of August Stramm, Günther Eich, Jacques Prévert, Mascha Kaleko, Marie Louise Kaschnitz, Robert Gernhardt, and others are analysed in connection with the search for own style within the framework of a certain literary movement. The poetological catalogue is characterized by descriptiveness, minimalist style, lack of confession, by free form and repeated formulas. A unifying feature of the poems of this series was their affiliation to poetry, which expressed the attitude of each of the authors to the word, to the poetic craft.

Keywords: poem-inventory, subgenre of poetological catalogue, expressionism, surrealism, hermetical poem, postmodernism, Günther Eich.

ТАТЬЯНА КАЗАРИНА

(Самара, Россия)

РЕБРЕНДИНГ СОВРЕМЕННОЙ РОССИЙСКОЙ АНТИУТОПИИ

REBRANDING OF THE MODERN RUSSIAN DYSTOPIA

Abstract

The article considers the changes that the modern Russian dystopia is experiencing. Based on the analysis of Vladimir Sorokin's *Manaraga*, Ksenia Buksha's *Frame* and Dmitry Bykov's *June*, published in 2017-2018, it is concluded that during the last decade the catastrophic mood in the works of this genre was replaced by a fatalistic one: in the representation of modern Russian prose writers, humans have ceased to be the "creators of history", the subject of the events, and as a result the world is ruled by faceless economic laws, collective unconsciousness, and mystical forces. Today's authors see this process as irreversible, and the human attempts to influence the course of things or at least to understand what is happening as too timid and therefore doomed to failure. The indignation and despair characteristic of the dystopias of the "zero" years are replaced by a mournful acceptance of the inevitability and refusal to confront the course of events. This leads to a deformation of the genre itself: the dystopian novel becomes an eschatological novel.

Key words: dystopian discourse, social projecting, resentment, consumerist totalitarianism, collective unconscious, fatalism, eschatology.

ГАЛИНА КУЧУМОВА

(Самара, Россия)

КОЛЛЕКЦИОНЕР КАК ЛИМИНАЛЬНЫЙ СУБЪЕКТ В ПОСТМОДЕРНИСТСКОМ РОМАНЕ

THE COLLECTOR AS A LIMINAL SUBJECT IN THE POSTMODERNIST NOVEL

Abstract

The article deals with the problem of the liminal subject, which solves the problem of self-identification. The postmodern “fragmented” subject is in the situation of “I-searching” in the “self-collection”. A typical example of the liminal subject is the character of the collector, who creates his subjectivity through acts of the highest intensity. The existence of the collector at the limits of their strength and capabilities consists in the spiritual structure of the protagonist and in the story of the protagonist (his path of initiation).

The examples are based on the postmodern German and Russian-language novels about the collector. “Das Parfum” (1985) by Patrick Süskind, “Flughunde” (1995) by Marcel Bayer and “Petrushka Syndrome” (“Синдром Петрушки”, 2013) by Dina Rubina present the central character of the collector and different models of the marginal artist. The study is focused on the creative chronotope and different collection patterns.

The proposed methodology of considering the collector's character and studying the strategies of collecting can be applied to other postmodernist novels about the artist.

Key words: the liminal subject, the character of the collector, “collection of one's own self”, the different collection patterns, the German and Russian-language postmodernist novels, Patrick Süskind, “Das Parfum”, Marcel Bayer, “Flughunde”, Dina Rubina, “Petrushka Syndrome”.

НИКОЛАЙ РЫМАРЬ

(Самара, Россия)

**„УСОМНИТЬСЯ В СОБСТВЕННОМ СУЩЕСТВОВАНИИ“
ИЛИ ЯЗЫК АФФЕКТА В ЛИТЕРАТУРЕ XX ВЕКА**

**„WHO CAME TO THE POINT OF DOUBTING HIS OWN EXISTENCE“,
OR THE LANGUAGE OF AFFECT IN THE LITERATURE OF THE 20TH
CENTURY**

Abstract

This essay presents an assertion of the nature of artistic languages of the twentieth century, which reflects the situation of human self-alienation from the existential foundations of their existence in the world and the artist's desire to restore contact with being through uncompromising and courageous knowledge of his/her hopeless tragedy, associated with the fundamental contradictions of human existence.

It is shown that the emergence of the affective state in Kafka's novel *The Process* is directly connected to the experience of incompatibilities of the mental aspirations to accept the world and oneself in it as its natural part, as well as understand or accept God. In Rilke's book of poems *Das Stundenbuch* the affective state is, on the one hand, dissolved in the impossibility of comprehending God and in favour of the human to make death the objective of the process of maturation of their identity. However, the deepest insight of death occurs in the avant-garde's shocking proclamation of death as the new Messiah. In Unamuno's works, affect is connected with a realization of the human's being essence as an awareness of the tragic conflict between the human's aspiration of immortality and the consciousness of his finiteness, between the need for belief and its impossibility.

Aesthetic affect as a special property of artistic language reveals a shock of that suddenly realizes the essence of its being of the dispelling conflict between human beings.

Key words: Franz Kafka, Rainer Maria Rilke, Miguel de Unamuno, affective explosion, the fundamental contradictions of human existence, incompatibilities of mental aspirations, death as the new Messiah, the need for belief and its impossibility.