

**„RESTING TEMPLE ON HER HAND...“**

**Abstract:** The article presented in the form of an interview, focuses on important issues of contemporary literature studies. Among them: 1) dominant tendencies of contemporary literary studies, 2) dominant characteristics of literary criticism in the twentieth- and twenty-first century, 3) out-dated and unrealized ideas of literary criticism in the twentieth century, 4) basic differences of literary studies in Russia and in Western Europe, 5) the place of literary studies in the Humanities today.

**Keywords:** contemporary Literary Criticism, humanitarian thought, literary tradition, literature-centrism, methodology of literary criticism

**Leonid Heller**

**CONTEMPORARY LITERARY STUDIES AND THE DEATH OF LITERARY THEORY**

**Abstract:** The paper exposes some thoughts about the current state of Literary Studies. It would seem that the tendency today is to abandon any claim of objectivism and universalism, to develop particular autonomous discourses on different subjects and to favor criticism over theory. A propensity for editing prescriptions on how the literary subjects should be treated reminds of the socialist realist critical methods (e.g. the ecocriticism would assess a literary text basing on its value as an answer to the actual ecological crisis). The idea of the death of the literary theory is also discussed and rejected.

**Keywords:** Literary Studies, Literary Theory, postmodernism, practical discourses, socialist realism

**Igor Peshkov**

**REPEATING IN UNREPEATABLE OR HOW TO MEASURE INDIVIDUAL STYLE  
(The Statistical Epilogue of the issue Bakhtin behind the Mask)**

**Abstract:** In the article the author focuses on the method of attribution of text on the basis of writer's style, i.e. statistics of repeated word combinations. Ad first the algorithm was applied to the text corpus of Russian literature, then it was used to analyze the so-called disputed works of Mikhail Bakhtin. Language is a set of words and principles of their compatibility, while the text (or speech in the oral texture of use of language) is the very combination of words in all types of human communications. Accordingly, the style is a special combination of words in the text. To capture the unique style of a writer in a network of statistical analysis it is necessary to quantify the repeated elements of the style. The author calculated repeated two-word combinations (bigrams) of compared texts. A certain quantitative level of repeated bigrams in different texts indicates that these texts were written by the same author. This level varies for different types of texts. The author considered two bodies of literary texts and two bodies of works of humanities. The result of this analysis clearly indicates that the books "Formal Method in Literary Scholarship" and "Marxism and the Philosophy of Language" were written by the same person, i.e. Mikhail Bakhtin. Additionally, with the highest degree of probability the author attributes the monograph "Freudianism" to Bakhtin as well.

**Keywords:** Mikhail Bakhtin, statistics, style, disputed works of the Bakhtin circle, attribution

**Tatiana Alpatova**

**THE FOUR AGES OF THE SOUL („THE CONCEPT OF SUFFICIENT DIVISION” AS A BASIS FOR CHARACTER STRUCTURE IN THE VERSE NOVEL *EUGENE ONEGIN*)**

**Abstract:** The article focuses on the system of characters in the verse novel *Eugene Onegin* analyzed in the context of Pushkin's artistic anthropology. Each of the characters involved within the plot retains individual features and at the same time enters into a more generalized context, becoming part of philosophical reflections on the formation of personality that passes four stages in its development: childhood, adolescence, youth, and maturity. The socio-cultural and psychological "ages" of Pushkin's characters (Olga's childhood, Lensky's adolescence, Onegin's youth, Tatiana's maturity) taken together, reveal a universalizing potential in the novel plot and a unifying anthropological concept of accumulation and resolution of life contradictions, genetically related to Pushkin's lyrics and prose of the mid-1820s - early 1830s.

**Keywords:** verse novel, poetics, artistic anthropology, literary tradition

**Tünde Szabó**

**DETERMINISTIC CHAOS IN WAR AND PEACE BY LEO TOLSTOY**

**Abstract:** In the article the author demonstrates the proximity of Tolstoy's view on history to two scientific paradigms which evolved in the second half of the twentieth century: the chaos theory in Natural Sciences and the semiosphere concept, a corresponding theory in the field of Cultural Studies. Tolstoy's idea about the determinate and concurrently unpredictable nature of historical movement and its manifestation in the fates of characters of War and Peace can be interpreted as deterministic chaos, that is, the behaviour of dynamic systems as they appear in the different spheres of life.

**Keywords:** Leo Tolstoy, War and Peace, chaos theory, deterministic chaos, semiosphere, Yuri Lotman

**Alexander Smirnov**

**“PUSHKIN'S” AND “GOGOL'S” “TEXTS”  
IN VICTOR PELEVIN'S NOVEL *SECRET VIEWS OF MOUNT FUJI***

**Abstract:** The article is devoted to the analysis of the ideological and artistic dialogue between V. Pelevin's novel *Secret Views of Mount Fuji*, on the one hand, and *Eugene Onegin* by Pushkin and Gogol's *Overcoat*, on the other, as artistic studies of the problem of personality self-identification. The author defines radical differences in the interpretation of personality self-identification as a subject of scientific, theoretical and artistic knowledge. It is proved that under the self-identification of a person, all authors - representatives of the artistic type of consciousness - understand a person's acquisition of their own authenticity through distance or rejection of mental and behavioral stereotypes imposed on a person in the process of social communications, as well as in the assimilation of personified samples of feeling, consciousness and behavior. The polemical position of Pelevin as a person of the twenty-first century is analyzed in relation to the possibilities and methods of gaining one's own authenticity, offered by representatives of Russian classical literature.

**Keywords:** personality, self-identification, “Pushkin's text”, “Gogol's text”, intertext, literary centrism, mass culture, social being of a person

**Irina Tarasova**

### **OWN-OR-ALIEN CONCEPT IN GEORGE IVANOV'S POETRY**

**Abstract:** The one's own-or-alien concept refers to the archaic oppositions and at the same time it characterizes modern consciousness and national world perception. The semantic core of this concept is an idea of one's homeland, one's own space, therefore it is associated with the opposition “homeland vs. a foreign land”. In the George Ivanov's idiom the structure of this concept is asymmetrical: the segment of the alien is nuanced in more detail and is represented by a large number of representations. The one's own / alien concept has world-modelling properties, superimposed, like a grid of coordinates, on the objects of the poetic world of Georgy Ivanov. Thus, there are three instances of Russia in his poetic world: Russia is an empire, Soviet Russia, and imaginary Russia. The poet equally rejects Russia's past and the Bolshevik present, creating the Russia of his own, i.e. a virtual literary being. The opposition of one's versus another's subjugates the other oppositions of Georgy Ivanov's poetic system (i.e., winter / spring, south / north, there / here, St. Petersburg / Paris or Nice, true / false, reality / dream).

**Keywords:** own-alien opposition, concept, Russian emigration, George Ivanov

**Natalia Seibel**

### **TRANSFORMATION OF THE THREE-ACT PLOT FORMULA IN MODERN GERMAN DRAMA**

**Abstract:** The article discusses transformation of the three-act plot structure that underlies the ancient drama in the history of literature and the results of this transformation in the German drama of the late twentieth – early twenty-first century. Having lost its relevance even in antiquity, the dramatic trilogy is gaining popularity in modernist literature, which is associated, firstly, with the idea of abandoning a hero who changes the world individually, and bringing back the hero dependent on the course of events, and secondly, with abandonment of action in favor of the event and situation. The further development of the trilogy in drama is associated with the rejection of the unity of the hero and linear narration, the innovations introduced by B. Brecht, H. Müller and others. *Königinndramen* (1998) by Kerstin Specht, organized not by cross-cutting action, but by mythological parallels, motive structure, set of mythologies, is considered to be a striking example of the latest dramatic trilogy. The author concludes that the latest dramatic trilogy consists of fragments that are combined into a single ideological canvas according to the collage principle: due to the quantitative piling up of heterogeneous episodes aimed at creating a picture of the time.

**Keywords:** drama, trilogy, tragedy, plot, motive, collage, B. Brecht, K. Specht

**Yelena Lepisheva**

**BELARUSIAN EXPERIMENTAL DRAMA  
OF THE „NETUTEYSHIYA” GENERATION:  
THE BOUNDARIES OF LITERARY CRITICISM AND/OR TEXT BORDERS**

**Abstract:** The article focuses on the young generation of the Belarusian experimental drama, called by the author the Netuteyshiya generation. The main works of its representatives were published in mid-1990-s – early 2000-s. Many of them represented the Bum-Bam-Lit movement, actively established themselves in poetry (Victor Zhybul, Jeti, Valzhina Mort, Zmiter Wishnow, Anna Tihonova) and prose (Zmiter Wishnow, Adam Shostak). Their dramaturgical practice remained on the periphery of the modern literary process: only some of the plays were staged, while the collection of plays Netuteyshiya, was never published. Having analysed the plays on the level of characters and chronotop, the author underlines their low communicative potential and unsuccessful receptive strategies. However, contextualising these plays within performative turn (a significant trend in modern drama and theatre), provides a new perspective for interpretation of these writers' literary works.

**Keywords:** Belarusian experimental drama, „Netuteyshiya”, Bum-Bam-Lit, receptive strategies

**Svetlana Bolgova**

**BIOGRAPHICAL VERBATIM AS AN ARTISTIC STRATEGY OF  
CONTEMPORARY DOCU-FICTION  
OF LATE XX – EARLY XXI CENTURY  
(on the basis of Evgeny Kazachkov's play *Fuel*)**

**Abstract:** The article is dedicated to the study of Russian docu-fiction at the turn of twentieth-twenty-first century. In particular, the author examine, the technique of literary verbatim text as a means of creation of a special kind of "human document," i.e. based on documentation. As shown by the Man.doc project and the play written by Evgeny Kazachkov, the author of the article studies one of artistic strategies of contemporary docu-fiction, i.e. that of biographical verbatim, which is based on a true story of a particular individual, where the main document is not the protagonist's word, but the very means and manner of personal story conveyance. Thereby, documentary proof is represented by personal non-generalized subjective individual stories, in the setting of which the playwriter attempts to create a general picture of life. This suggests that contemporary docu-fiction is a genre based on various artistic media connected with the playwriters' concept of real public life and of the life of an individual therein.

**Keywords:** documentary theatre, verbatim, biographical verbatim, „new documentalism,” “human document”

**Maciej Pieczyński**

**THE NEWEST RUSSIAN DRAMATURGY IN THE MIRROR OF POLISH  
CULTURE**

**Abstract:** The newest Russian drama has taken a significant place in the space of contemporary Polish culture. The turning point in this relationship was the fall of communism and the collapse of the USSR. The 1990-s became a period for Polish culture to distance itself

from everything Russian. A "rest" was needed after decades of coercive influence by the Eastern neighbour. The situation changed at the beginning of the twentieth century, when historical grievances were no longer as strong as before, and political relations were not yet as tense as they were later. Currently, Polish culture was able to perceive Russian drama as a purely aesthetic phenomenon, without extra-literary stereotypes. In 2001, a real "theatrical fashion for Russia" began. Polish directors staged the plays of Nikolay Kolyada, Yevgeni Grishkovets, Vasily Sigarev, trying to find features of realism in them, a truthful lifestyle of a post-Soviet person, or to fit the texts of young authors into the context of Chekhov's classics. Festivals dedicated to the "new drama" were organized. The works of young authors reached the Polish reader and viewer thanks to the active work of Agnieszka Lubomira Piotrowska. The most popular post-Soviet Russian playwright in Poland is undoubtedly Ivan Vyrypaev known in Polish culture as a director. It seems that the viewer is attracted by the universal, original, ambiguous spiritual world of Vyrypaev's art. In contrast to the dominant deconstruction and modernization of the classics in Polish theaters, Vyrypaev's conservative approach to the productions of Gogol and Chekhov seems "the most advanced" and therefore an attractive avant-garde. The popularity of the author of *The Oxygen* also lies in the artistic skill of the playwright, who was able to break through to the stage and become an "idol" in the world of director's theater. It is the perfection of the aesthetic form that most of all attracts the viewer's attention to the texts of the New Drama authors. The Polish scene is extremely politicized, while the Russian drama, as a rule, goes beyond the narrow framework of journalism, and allows the Polish audience to enjoy a different kind of plays.

**Keywords:** contemporary dramaturgy, director's theatre, „new drama”, Polish-Russian cultural relations

**Vladimir Janzen**

**JAKOBSON AND TSCHIZEWSKIJ: THE STORY OF TWO FAILED BOOKS  
(DIALECTICS OF LANGUAGE AND SLAVIC LITERATURE OF THE EARLY  
MIDDLE AGES)**

**Abstract:** In the article the author focuses on three methodological problems in intellectual history studies in relation to the study of Roman Jakobson's and Dmitrij Tschizewskij's life and heritage: 1) personification of intellectual history through personal stories or personifying parallels, 2) the problem of unrealized intentions and their influence on the further development of academic heritage of scholars in question, and 3) the problem of interdisciplinarity within the Humanities. Among the published sources for his study the author mentions Tschizewskij's Prague memoirs, autobiographies written before he started to work at Harvard in 1949, two letters to Jakobson from 1945, memoirs of friends, students, and colleagues of Tschizewskij and Jakobson, papers of the Moscow and Prague Linguistic Circles from 1912-1945, and the book on Russian formalisms by Victor Erlich. Among the unpublished sources the author mentions Jakobson – Tschizewskij as well as Lidia Tschizewska-Marshak correspondence. Personal relations of the two scholars went through different stages ranging from prolific cooperation in Prague in the 1920s-1930s, distancing and crisis while at Harvard, and gradual rekindling after the celebration of Tschizewskij's 70th birthday. The title of their unwritten book *Dialectics of the Language* suggests that at the early stage of their academic lives the scholars shared a common interest in philosophy of the language, while the second project *Slavic Literature of the Early Middle Ages* was partially realised in Jakobson's articles and Tschizewskij's eponymous manuscript.

**Keywords:** personalized parallels method, Roman Jacobson and Dmitry Tschizewskij, personal relationships, unrealized joint projects, *Dialectics of Language*, *Slavic Literature of the Early Middle Ages*

**Ivo Pospíšil**

**INTERGENERATIONAL CONFLICT OF THE PRESENT AND LITERATURE  
(ON THE EXAMPLE OF SEVERAL WORKS OF CZECH LITERATURE)**

**Abstract:** The author of the present study tries to comment upon the contemporary state of the world and the changes which have been realised since the end of the 20th century in relation to the problem of young and old age and of the intergenerational conflicts. He insists on his conviction that the former idyllic views of the organic changing of generations and of their mutual solidary relations do not function any more and that the forthcoming epoch will bring to the world new deterrent features and impulses, new threats, above all, uncertainty and confusion and new mechanisms of power connected with the New World Order project. The dominant feature of the present article consists in the work of the Czech writer and thinker František Kautman (1927-2016; it was him whose memory the author dedicated this text) in which the substantial conflicts of the past and the present linked with the Czech literature and general history permeate one another. At the background of the tendencies towards a new totalitarianism the author describes how the theme of a new world and a new human connected with the antagonistic conflict of generations is being reflected and cultivated in Czech belles lettres the authors of which are represented by younger, older and middle generations, among others, Michal Viewegh (born 1962), Miloš Urban (born 1967), František Všetička (born 1932), philosopher and political scientist Petr Bláha (born 1965), the authors and co-authors of various volumes of essays on topical subjects, each expressing his own, often contradictory views of the present and the future perspectives of this society. It fully depends on the wish and will of new generations how they will understand and grasp the problems of the world, including the national life and identity: they may totally re-examine the value hierarchies which have been more or less functioning up to the present day.

**Keywords:** antagonistic conflicts of generations, New World Order, uncertainty and confusion, national identity, total re-examination of value hierarchy, the issue of young generations

**Tatiana Zverieva**

**THE VOICE AND THE LETTER: ON METHODOLOGY OF PUBLISHING  
LECTURE COURSES**

**Abstract:** In the article the author addresses the problem of publishing lecture courses. Particular attention gains a problem of translating the oral language into the written one and the methodological problems compilers of such editions inevitably face. To illustrate the argument the author addresses to Mikhail Panov's, Nikolaj Liban's, Vadim Baevsky's and Vladimir Markovich's publications of lectures. **Keywords:** conflict of languages, translation problem, Mikhail Panov, Nikolaj Liban, Vadim Baevsky, Vladimir Markovich

**Igor Peshkov**

**A HERO OF OUR TIME**

**On the book *Mikhail Bakhtin* (2017) by Aleksey Korovashko**

**Abstract:** In the article some problems of the biography of M.M. Bakhtin and some fundamental aspects of his theory of authorship are taken into consideration. First of all, the thesis supported by A. Korovashko about the presumption of P. N. Medvedev and V. N. Voloshinov of authorship of disputed texts that came out of the Bakhtin's circle is subjected to radical criticism. Three groups of evidence (the testimonies of Bakhtin's contemporaries, an ethical analysis of the situation related to the creation and historical functioning of disputed texts, and, finally, a statistical analysis of their style) lead to the opposite conclusion, i. e. recognition of the presumption of authorship of all disputed texts by Bakhtin. In particular for the first time a document confirming that Bakhtin was the sole author of the article "Modern vitalism" (issued under the name of I. I. Kanaev) is published here. In the field of literary theory the article, in contrast to the stated in Korovashko's book, asserts a high level of heuristics of the Bakhtin approach in the hermeneutics of artistry, an approach based on the relationship between author and hero of the work. Bakhtin's intellectual tools give an idea of the classics of these relations and are quite capable of describing anomalies related to the preclassic and postmodern periods of literary history, as well as to the genre and individual characteristics of the work.

**Keywords:** M.M. Bakhtin, disputed works of Bakhtin circle, theory of authorship, document of I. I. Kanaev