

SUMMARY

In the present study the author has tried to analyse some cardinal problems of the theory of the 19th-century Russian chronicle, its genesis and poetics. The comparison of several theories of the novel provided an adequate basis for the classification of the chronicle in the system of literary genology. Along with the dramatic novel and the novel of character the author stresses those novels characterized by an emphasized temporal element, e.g. the generation novel, the saga, the "romanfleuve" and the chronicle. The author comes to the conclusion that there is no unified conception of the modern chronicle, which has not yet been satisfactorily defined. The obstacles to its definition and classification have been studied in the articles and books written by A. Bushmin, Y. F. Gritsay, K. N. Grigoryan, B. Zelinsky, I. V. Stolyarova, M. S. Goryachkina, K. Golovin, B. M. Drugov and V. Troitsky. Nor can the re-valuation of the typology of the novel worked out by the Soviet theorists of descriptive genres (G. N. Pospelov, L. V. Chernets) be regarded as a final solution. In the present study the chronicle is taken to be a type of the novel characterized by the pulsation of the literary space, the "braked" stream of time, the specific structural principles of the plot and the system of literary protagonists. The chronicle is a morphological unit which re-constitutes harmonic relations between literary space and literary time and reacts, at the same time, to the rapid social changes of the period — the first half of the 19th century.

The Russian chronicle has been studied by considering twelve literary works (S. T. Aksakov, *Chronicles of a Russian Family*, 1856; *Years of Childhood*, 1858; N. S. Leskov, *The Old Times in the Village of Plodomasovo*, 1869, *Cathedral Folk*, 1872, *The Impoverished Family*, 1874; M. E. Saltykov-Schedrin, *Messieurs Golovloff*, 1880, *The Old Times of Poshekhona*, 1887—1889; M. Gorky, *The Town of Okurov*, 1909, *The Life of Matvey Kozhemyakin*, 1910—1911; L. Leonov, *The Revolution in Petushikhino*, 1922, *Chronicles of Gogulevo*, 1923; K. Fedin, *The Chronicle of the Narovchat Monastery*, 1924—1925).

The characterization of the genre was based on the conception of literary space and time in the form introduced by M. Bakhtin. Literary space and time as a reflection of these categories as they are in reality can be used with success in the sphere of literary genology, i.e. in the theory of genres. The analysis of the space-time relations could reveal specific features of the studied genre. The space of the chronicle is prevalently linear, filled with the series of artistic details and based on the chronicle pulsation which is closely connected with the formation of the stream of time. The term "chronicle pulsation" is used experimentally; the word "pulsation" is not understood as a natural rhythmic movement of a regular character but as an irregular change of spatial amplitude.

The basic feature of chronicle time is characterized as an attempt to stop or to retard it. This trend is manifested in the conception of death, in the great number of first-person narratives and in the formulation of a specific understanding of the past, the present and the future.

The time-space relations can determine the basic features of the genre or of its type but they cannot precisely define its limits. The problem of the limits of genres is regarded as cardinal. Therefore the author of the present study used a network of genological determinants (the space-time relations, the narrator, the function of narration); with their help the chronicle is distinguished from memoirs (the narrator) and from psychological novels of personality (the function of narration). It is the space-time relations which distinguish the chronicle from the generation novel, from the "roman-fleuve", the saga and the *épopée*.

While in the first chapter the author analyses the basic features of the Russian chronicle, in the second chapter he deals with its genesis. The starting point being represented by Russian literary sources, other elements have also been taken into account (sentimentalism, the idyll, the picaresque novel). The modern Russian chronicle differs from the old Russian chronicle as annal (*letopis'*); the protagonists of its modern variant still perceive the concrete time and space they move and live in. The germs of the chronicle are, however, found in the Russian literature of the 17th and 18th centuries. From the thematic point of view the chronicle's predecessor is represented by *The Life of Avvakum (1672—1675)*, a literary work expressing the contradiction between nature and society in a series of traditional plots integrated in the system of narration. These indications develop further in the poetics of sentimentalism which carried on the ideas of the Enlightenment (the conception of noble egoism and the natural state). The sentimental conception of egoism is considered to be a principle of integration (the poetics of family and home), while the conception of the natural state symbolizes, on the other hand, a principle of disintegration, because it forms the entire dichotomy of the sentimental vision of the world. Sentimentalism as a specific literary stream bears the seeds of the two ideological and morphological trends: the tendency to extensity (the poetics of home and family, the category of quiet) and the tendency to intensity (the cult of sensuousness). Russian sentimentalism has concentrated on the extensity principle and could therefore become (much more easily than its European variants) the structural basis of the modern chronicle, supported, of course, by the elegy and the idyll and even by some elements of the picaresque novel (also composed in the 19th-century Russia). Narezhny's novel *The Russian Gil Blas (1814)* is based both on the picaresque principle and on some chronicle elements. The authors of the chronicle were also inspired by historical prose, e.g. by Pushkin's *History of the Village of Goryukhino (1830)* in which the famous poet and prose writer presents the model of the chronicle scenery and demonstrates the genesis of the chronicle. The second important basic element is represented by the sketches of nature (S. T. Aksakov) cultivating the category of the artistic detail (the poetics of the concrete). Substantial changes take place in the structure of literary space and time (the conflict between cyclic and linear time).

The most extensive part of the study is devoted to some problems of the poetics of the Russian chronicle. The author analyses the shifts in the function of the space-time relations from the historical point of view (from S. T. Aksakov to M. Gorky). The results of the analysis show that the space-time relations are the manifestation of the ideological dominant. In the chronicles of Saltykov-Schedrin and M. Gorky the process of what can be termed space pulsation comes to an end under the impact of the author's philosophical thought and the sharp class contradictions. The inner changes of the genre dominant are also reflected in the title of the chronicle, in its plot, in the beginning and in the end of the work. The author of the study comes to the conclusion that the title of the chronicle represents not only the personal intentions of the writer, but also the substance of the genre into another morphological unit. In the plot of the Russian chronicle there are the three types of epic lines (dominant, formative and catenary), completed by a series of digressive novellas

which increase the attraction of the narration, retard the literary time and illustrate the characters and their milieu. The dominant and formative epic lines have predominantly a centripetal character while the catenary lines and digressive novellas are more centrifugal. The complex of all these elements forms a complicated and contradictory model playing a specific role in the system of modern genres.

The beginning of the chronicle expresses the elements of the literary time, the end, on the contrary, characterizes the temporal relations. In the passages concerning the author, the narrator and the characters of the chronicle the author of the study demonstrates the predominant role of the first-person narrative which gradually becomes one of the ideological and thematic bases of the genre. The characters reflect the milieu they live in. The Russian chronicle is based on a chain of artistic details — their hypertrophy is termed "the poetics of the concrete". It is typical of the modern Russian chronicle to express the category of the unusual through the system of symbols which, however, do not form a philosophical basis of the genre, but a mere stratum of various states of mind and human situations (beauty, love, grief, life-death, good-evil, human face-mask). The analysis of the symbols manifests a dichotomy of the values, embodied in antinomic pairs (old — new, home — world, nature — culture). Their roots are found in the poetic system of sentimentalism. The changes of the space-time structure of the chronicle lead to the frontier of the genre's range: the original structure of the genre disintegrates under the impact of the revolutionary situation.

The description of literary works which, at a particular moment, have nearly the same character, must preserve a close relationship to the history of 19th- and 20th-century Russian literature. The author of the study has endeavoured to present the chronicle as a genre which cannot be regarded as an outsider in the development of the Russian culture of that period. The genre studied represents a specific reflection of the contradictory paths taken by the Russian people towards the conception of a just society. It was not the intention of the author of „The Modern Russian Chronicle" to present the entire landscape of the Russian chronicle but to select some representative novels which could enable him to construct a model of the genre's poetics.

The study is concerned, of course, with the literary development of the past, but its results can also be associated with the general problems of the theory of the novel in the present. The autonomy of literary time shows the similarities between the chronicle and modern and contemporary 20th-century literary experiments.

The situation of the prose written in the socialist countries demonstrates the close relationship to the ideas and forms of the chronicle. The problems of ecology, of the milieu in which modern man has to live also occupies a central position in Soviet prose fiction after 1970 (V. Belov, V. Rasputin, V. Soloukhin, Y. Nosov, V. Shukshin, F. Abramov and others). These questions, however, related to tradition and modernity, go beyond the limits and aims of the present study.

