

METAMORPHOSIS AUTOBIOGRAPHY GENRE IN THE PROSE OF THE FIRST WAVE OF RUSSIAN EMIGRATION WRITERS

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Recently literary critics pay more and more attention to the artistic autobiography problems, which are connected with the principal changes in paradigm of contemporary humanistic knowledge.

Artistic autobiography had developed especially strongly as unique and non-canonical genre in the 20th century, which was related with tragic cataclysms of this complicated epoch of global cultural and historic transformations. 1917th October revolution turned out to become that fateful event which had teared so called Russian society "cloth of being" and had become ontological frontier for all Russian culture representatives. Causes, which had determined unexampled splash of memoir-autobiographical genre in the entourage of the first wave Russian emigrants writers, were on the fact that emigrated Russian writers tended to realize happened to them and to their motherland occasions, they were living through the nostalgia after Russia and felt the need in saving and expressing in words the image of disappeared Russia and to find themselves and their life again, having spoken it in the created by memory and artistic word text.

Purpose of this article is the consideration of elder Russian emigration generation writers' autobiographical works in the light of contemporary autobiographical genre theory of S. Doubrovsky's, Ph. Lejeune's, V. Colonna's, P. de Man. Scientific originality of this research consists of it.

Analyze has shown that from I. Bunin's, B. Zaytsev's, M. Osorgin's, A. Remizov's, I. Shmel'v's, V. Nabokov's, G. Kuznetsova's pen the renovation of novel form was occurring, quality autobiography genre metamorphose was going on, in which (co)relation of factual and fictional, relations with the reader and the character of autobiographical prose had changed cardinaly. In 1970 G. Gusdorf formulated the autobiographical genre problematic questions, what has burned scientific discussion, in which S. Doubrovsky's, Ph. Lejeune's, V. Colonna's, P. de Man were involved during last decades of the 20th century. If Ph. Lejeune formulated the master requirements to the autobiographical genre, then S. Doubrovsky created the concept of the new hybrid genre – autofiction, in which it is possible to combine the truth of autobiography as documental, referential evidence with the novel fiction with the help of the special «linguistic code» and specific associative mechanisms. Original autobiographical narration traits of Russian emigrant writers (convergence of realistic and modernistic elements of poetry; autoreflexivity of writing; lyrical dominant of prosaic narration; chronotope, in which layers of the past, childhood, youth and awareness of them from the position of the acquired real experience were combined; writer's intention to erasing the boundaries between life, autobiographical and novel reality; peculiar act of automythcreation and special esthetic language of memory with its complex of associations and aberrations) correlate with the features of autofictional genre, about which S. Doubrovsky wrote. It is thought that exactly in the linguistic and figurative meaning aspects of autofiction theory of S. Doubrovsky some closeness to P. de Man, who said about «mirror couple», about the author of the text and the author in the text, relations of who born autobiographical image. Autofictional V. Colonna's texts concept also reflects its closeness to the theory of S. Doubrovsky, especially in the aspect of «biographical self-writing», which saves the greatest connection with the real life author's facts, rethought by him for moderation of himself.

So, upgrade of autobiographical novel form in the first wave of Russian emigration writers literary practice was in this astonishing harmonic union of not uniting objects, when the authors as real faces turned into fictional subject, that exists in the text and walking on the edge of real and fictional, when facts of their biography transformed with the help of the writing-Memory and the chain of associative configurations in the text of own life. Russian writer-emigrants' autofictional novels saved anthropocentricity of classical Russian autobiographical novel with its outspoken intention to saving of ontological and mental-psychic correlation with the real human «self», however there were creating in the qualitatively another cultural-historical period and in the new cultural-literary conditions, worsen by the situation of empirical extraterritoriality. Russian first wave emigration writer's autobiographical writings have changed natural modification of autobiographical genre and have captured in their best samples unique mentally-moral and ontological experience not only individually-personal, but also the whole nation and country, culture that has been saved in their word for the future generations.

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