

SUMMARIES

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FATHER SERGIUS BY LEO TOLSTOY: A TRANSFORMATION OF HAGIOGRAPHICAL GENRE CANON

Leo Tolstoy works describe the existence that «functions» not as a canonical model, but as a profoundly reconsidered and reemphasized register according to the laws of artistic thinking.

The author reconsiders the morality of life rather than argues with it or destroys its canonical structure. Among numerous hagiographical texts he chooses the plots that coincide with his «unorthodox» teaching. And no matter what the genre of those texts is, it can be a hagiographical legend of heretical, anti-canonical nature as well as hagiography that provides a basis for a genre structure of Father Sergius. It is possible to reconsider and transform the traditional hagiographical structures in Father Sergius due to such genre peculiarity of Tolstoy's novelette as parability. It is the parable being a genre archetypal phenomenon that in most cases allows expressing early Christian morale and its apology for a sin. But in the context of this novelette we cannot mention one particular parable plot that provides a basis for a genre structure, but proper parability as a quality that comprises a set of notions about a sinful character who tries to reach the truth.

What is more, a hagiographical canon is not just undermined on the grounds of parability. It can be proved by an archetypal motif of leaving. Its significance in the context of Tolstoy's novelette is determined by the presence of non-conflicting semantics of parable and hagiography and the ontological meanings they acquire.

Thus, reconsideration of hagiographical canon is possible, on the one hand, on the basis of genre archetypal phenomenon (such as a parable) penetrating into the hagiography and, on the other hand, within the hagiographical pattern. As a result we have a genre structure of a novelette that contains the diametrically opposed and in the same time identical semantic layers. It leads to a double vision effect so that we can find different meanings within the same genre denotatum that is a hagiographical one in given case. The multidimensional feature, that allows dividing and stressing different connotations within the same denotatum, witnesses the advent of new novelette structure in the Russian literature. First of all, it is based on the ambivalence of its genre model typical to small epic works in the late nineteenth and early twentieth century. It is realized through ambiguity caused by correlation of a novelette with such an archaic genre model as a hagiography.