

SUMMARIES

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THE FAMILY CHRONICLE: PROBLEMS OF HISTORY AND THE THEORY

As is known, the family symbolizes the nation, which has gone through many tragic kinks, but not broken up till the end, for braces, restraining her, were stronger than any historical cataclysms. A detailed study writers family theme results in the creation of a special type of novel prose – family chronicle, the distinctive feature of which is the movement (change) of the generations in the context of epochs. These works are created writers to revive the continuity of generations – that is, to prove that the major cataclysms behind and life goes on, despite the tragic and dramatic collisions. However, historicism of the novel – the family chronicle original: major events, and sometimes real historical figures present in the novel, as a rule, is not interested in the author's themselves, but they are a reflection of both relevant for the family (the formation of the character of the younger, or changing the attitudes of the adult generation). Thus, the authors offer a slightly different view of history, as would be reducing its scope and очеловечивая her. Thus, changeable chronicle (or «family Saga», is synonymic term, common in modern literary criticism) becomes the main genre, which tells about the collapse of the Empire, decline of the old state and the birth of the new. It is quite natural and explainable: the change of the dominant ideologies easiest to show through successive generations, the conflict between fathers and children; scrapping way is best illustrated by the collapse of the big Patriarchal family. For works of this genre is characterized by: compliance with the principle of a clear chronology of the domination of the linear principle that textually issued Dating events («Buddenbrokes» Thomas Mann), the designation of the actions of the heads of «Singing in the терновнике» Colin McCullough), matching events of the novel and the events of history (Russian samples investigated genre: «Chronicle of four generations» Vsevolod Solovyov, «the Golovlevs» Mikhail Saltykov – Schedrin, Maxim Gorky-s novels and others), as well as the principles of natural aging or maturation of the characters. Linear principle defines a family chronicle, as a genre, at the same time the history of the generations may be represented by other means (retrospection and memories, of false stories, not directly connected with the main plot, as in the novels by V. Shishkov «Ugryum – reka», L. Ulitskaya «Medea and her children» , or Steinbeck in «Clusters of wrath»). Distinguishing feature of these works is the fact that their actions do not reach out in

time, and make up a smaller period of time than in the family Chronicles, consistently (linearly) show the Genesis of several generations of the same family. The length of the actions family footage is usually 50 years and more. Artistic time the family history presented life 2 – 4 generations and occupies a considerable period in the history of the society that generates another one specific trait of the genre – the ratio of the history of the country with a family history. The basic problems of family Chronicles and is a manifestation of being a person in the micro-environment of the family, as well as the Genesis of families (show the history of a particular class) in society.