

**GEORGE SAND'S DILOGY "CONSUELLO" AND "LA COMTESSE DE RUDOLSTADT":
PECULIARITIES OF THE POETICS**

The article investigates into the peculiarities of the poetics of George Sand's diology "Consuello" and "La Comtesse de Rudolstadt". The artistic transformations of the romanticism aesthetic experience in the given works have been considered in the context of the literature focused on wide readership.

Dilogy was written by the writer who, along with Balzac and Hugo, was a "sonorous echo" of her time making new ways in art. She created her own artistic worlds as well as her great contemporaries did appealing to a wide audience. Levels and types of the artistic thinking had different aesthetic vectors at the same time they intertwined in the real context of the literary connections.

George Sand was considered to be a romanticist and this fact cannot be deniable, but her connections to the previous and contemporary experience of the French literature development have been selectively. Meanwhile, it is still topical to study the connections of the writer with the traditions, literary heritage of the 18th century to which she resorted in a number of her novels.

In historical novels George Sand depicts the pictures of life, ideological pursuit of the century of Voltaire, Rousseau, Frederick the Great, Czech history, the musical life of Venice, Vienna, Berlin, esoteric and social issues of the Enlightenment. Her historical novel absorbed, interpreted, reconsidered and made stylistically deviant the aesthetic experience elements of the era she portrayed.

In terms of the article it is interesting to reflect on some artistic transformations that the experience had undergone on the basis of Romanticism being so called either "mass" (meant in the 19th century) or "popular" literature, anyway it was the literature oriented to the wide readership. Surely, the research covers certain aspects of such "romanticization".