

**POETIC MANNER OF THE GENRE OF POETICAL REMINISCENCES IN THE
WORKS BY A. S. PUSHKIN**

**MANEIRA POÉTICA DO GÊNERO DAS REMINISCÊNCIAS POÉTICAS NAS OBRAS
DE A. S. PUSHKIN**

**MODO POÉTICO DEL GÉNERO DE REMINISCENCIAS POÉTICAS EN LAS OBRAS
DE A. S. PUSHKIN**

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ABSTRACT: The article based on a comparison of two poetical *reminiscences* (*Recollections in Tsarskoe Selo* (1814) and *Remembrance per se* (1828)) by A. S. Pushkin provides an extended genre analysis, in which central is not only compositional and thematic unity but also “genre-determining” and “genre-forming factors” (V. M. Golovko). The comparative-contrastive analysis structural-functional analysis are used to meet the aim of the study. As a result, it becomes evident that despite the free reflection of the internal psychological state not conditioned by any textual “obligations,” inherent in poetical recollection in general, nevertheless, in the genre terms, *Remembrance* has a special independent set of features that makes it possible to identify it as an autonomous genre formation. *Remembrance* (1828) can be considered a “transitional” in the genre relation from the elegy to the poetical “reminiscence” per se, since it outlines its features of poetics.

KEYWORDS: Lyrics. Genre. Compositional semantic unity. Genre phenomenon.

RESUMO: O artigo baseado na comparação de duas reminiscências poéticas (*Recollections in Tsarskoe Selo* (1814) e *Remembrance per se* (1828)) de AS Pushkin fornece uma análise de gênero estendida, em que central não é apenas unidade composicional e temática, mas também “gênero- determinantes ” e “ fatores formadores de gênero ” (VM Golovko). As análises comparativa-contrastiva e as análises estrutural-funcionais são utilizadas para atender ao objetivo do estudo. Como resultado, torna-se evidente que apesar da reflexão livre do estado psicológico interno não condicionado por quaisquer “obrigações” textuais, inerentes à reminiscência poética em geral, no entanto, nos termos do gênero, *Remembrance* possui um conjunto especial independente de características que torna é possível identificá-lo como uma formação de gênero autônoma. *Remembrance* (1828) pode ser considerada uma “transição” na relação de gênero da elegia à “reminiscência” poética propriamente dita, pois delinea seus traços de poética.

PALAVRAS-CHAVE: Letra. Gênero. Unidade semântica composicional. Fenômeno de gênero.

RESUMEN: El artículo basado en una comparación de dos reminiscencias poéticas (*Recuerdos en Tsarskoe Selo* (1814) y *Remembrance per se* (1828)) de AS Pushkin proporciona un análisis de género extenso, en el que central no solo es la unidad compositiva y temática, sino también la “unidad de género”. determinantes ” y “ factores formadores de género ” (VM Golovko). El análisis comparativo-contrastivo análisis estructural-funcional se utiliza para cumplir con el objetivo del estudio. Como resultado, se hace evidente que a pesar del libre

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reflejo del estado psicológico interno no condicionado por ninguna "obligación" textual, inherente al recuerdo poético en general, sin embargo, en los términos de género, el Recuerdo tiene un conjunto especial independiente de características que hace es posible identificarlo como una formación de género autónoma. Remembrance (1828) puede considerarse un "transicional" en la relación de género de la elegía a la "reminiscencia" poética per se, ya que perfila sus rasgos de poética.

PALABRAS CLAVE: *Letra. Género. Unidad semántica compositiva. Fenómeno de género.*

Introduction

It is well known that the study (and understanding) of the genre begins with a title of the work as one of its most significant compositional and semantic elements (Artemova, 2018; Babicheva, 2000) which concurrently reflects its genus-specific affiliation, triggering in the reader's memory certain chains and series of associations, plots, techniques corresponding to his/her reading experience. Referring to lyrics, the role of the title of the poem becomes increasingly felt due to its focus on human feelings creating empathy on the part of the recipient, caused by fluctuations in the emotional background of the soul and determined by the affect of the sounding title of the work. That is, the poetic attitude always triggers a certain kind of emotional perception to a greater extent than can be expected from an initially insightful reflective reading, for example, of a novel, in which emotion is lost in the course of the time required for analytical observation of the development of the plot, images and characters of heroes by means of which the novelists "led the reader to an understanding of the true laws of life" (Andreeva, 2017).

Thus, preparing the reader, seeking a sensual contact with him/her, the author of a lyric work often relies on the genre as a result of a verbal and speech act, realized, especially in poetry, through rhetorical selection (Peshkov, 1998), an act in which the fullness of the embodiment in the action of aesthetic expression receives its implementation, is an obligatory ethical responsibility (Bakhtin, 2003), anticipated by the act of a holistic and complete artistic expression, the historically settled pattern of which is the literary genre (Bakhtin, 1997).

In literary criticism, the genre of recollection, in spite of its obvious relevance, remains poorly studied (in this sense, the work by L. B. Karpenko appears to be interesting (Karpenko, 2017), and therefore it is characterized through a fairly well-researched well-known complex of memoir, representing only "a kind of nonfiction and at the same time one of the types of so-called confessional prose", the theme of which puts "the reminiscences of an ordinary person about his/her "ordinary" life in the center, conveying the flavor of a certain era and reporting

factual information about it with a certain degree of reliability” (Nikolyukin, 2001). T. G. Malchukova, exploring the genre traditions of Pushkin’s poem *Remembrance*, stressed on the necessity of studying the context of “memory” and its thematic derivatives that form a fairly independent niche in the poet’s lyrics (Malchukova, 1984). Therefore, the manifest presence of the phenomenon of genre of poetical “reminiscences” at the level of typical frequency nomination of poetic works appears to be more than justified in the context of insufficient (sometimes absent and ignoring) attention to it on the part of philologists, as well as the entire literary-critical history.

Symptomatic in this context is the statement by a modern scholar who draws attention to the target genre nomination in relation to the poem *Remembrance* in the work by S. A. Yesenin, “In a number of cases <...> lyrical recollection is transformed into a special genre structure, an independent character of which is emphasized by the very title of the work: *Remembrance* (1911-1912) and *Remembrance* (1918)” (Petrova, 2011). However, and here uncertainty and caution in relation to the “legitimate” (factual) genre identification is contained in the absence of the genre concept of recollection in the very title of the scientific article. It has to be noted that genre recollection is interpreted in the work by B. P. Ivanyuk. According to the scholar, reminiscences refer to “genres that are turned into the author’s existential past” (Ivanyuk, 2017) which becomes the object of the poet’s mnemonic reflection.

Methods.

1. The analysis of literary sources is a study based on the textual material of the poems by A. S. Pushkin *Recollections in Tsarskoe Selo* (1814) and *Remembrance* (1828) genre formation of poetical “reminiscence” – a genre of mnemonic reflection.

2. Comparative-contrastive analysis of the studied texts presupposes the identification of a general trend in the development of the genre of poetical recollection, which has matured in the mainstream of a historical elegy, potentially containing a genre motif.

3. Structural-functional analysis is a method by which the understanding of how the genre motif of recollection appears in the poem *Recollections in Tsarskoe Selo* first, and then how it is subsequently transformed into a separate genre of poetical reminiscences, thanks to the “memory of the genre” remembering its past.

Results and Discussion

Having convinced of the need to study reminiscences as a self-sufficient genre phenomenon, let us proceed directly to identifying its genre and other structure-forming features in the work by A. S. Pushkin. Pushkin, whose work is permeated through and through with autobiographical motifs, has a special role of recollections, expressed in poetic language. The most acute and topical theme of recollection is in his juvenilia *Recollections in Tsarskoe Selo* (1814). In the poem, there is a reflection on history as applied to the present time, the past, as it were, is overturned into the modern poet's reality with an inexorable projection into the future; it emphasizes the role of Russia, the poet. In this connection, the work is "not only personal recollections of the poet's adolescence and youth which he spent in the Lyceum of Tsarskoye Selo, but also the recollections of a young Russian man, a patriot, of the heroic glory of Russia." (Ostrovskaya, 2017).

The poetics of the verse is built on the principle of extending the main meanings through the figurative-stylistic conglomeration to its embodiment in the genre constitution, in which the concept of personal memory focusing historical memory in its essence plays a decisive role.

From the first lines, the narrator is inspired by archaic ideas, in accordance with which the center of the space from which the poet speaks is decorated with images of a temple, palace, holy city or royal residence (Makovsky, 1996). Such are the allegories of the night and the sky, depicting the majestic royal palace, which is compared with Tsarskoe Selo, "Навис покров угрюмой ночи // На своде дремлющих небес" (Pushkin, 1998) (The veil of a gloomy night hanged // Over the dormant expanse of heavens). The night landscape is an odic introduction, filled with idyllic calm, quiet anticipation of inspiration flaring up against its background. Pushkin could have met something similar in the first stanza of M.V. Lomonosov's ode "Evening meditation on the Majesty of God in the event of the great northern lights" (1743), the influence of which is felt in the lines, "Лице свое скрывает день, // Поля покрыла мрачна ночь, // Возшла на горы чорна тень, // Лучи от нас склонились прочь..." (The day hides its face, // A gloomy night covered the fields, // A black shadow fell upon the mountains, // The rays slanted away from us ...) (Lomonosov, 1959). We also note that short verses of nonlinear stanzas in *Recollections in Tsarskoe Selo* are written in Lomonosov iambic tetrameter. But evoked by them – by the night landscape and the inspiration born of the dusk of the heavens – memories as a reflection of the author's imagination on the past, not actually his own, but historical, constitute a common place for already historical elegiac poems.

Echoing the aesthetics of romanticism with its drive to the sacred role of the poet, whose divine inspiration majestically embraces being, the first lines of *Recollections in Tsarskoe Selo* echo the poem by the English romantic John Keats, *The Poet*, written, by the way, just two

years later, in 1815 -1817, «На мощных крыльях дух его стремглав // Взмывает в высь, и, таинства познав, // С пространством он беседует как равный» (Poetry of English Romanticism) (On powerful wings his spirit headlong // Soars up into the sky, and, having learned the mysteries, // He talks to space as an equal). Obviously, the semantics of the sacred top implicitly and smoothly passes through the chronotope of natural silence that outlines the sacred space, is embodied in the stylistic characteristics of the linguistic implementation of the phenomenon of memory, inspired by architectural monuments, “Здесь каждый шаг в душе рождает / Воспоминая прежних лет” (Pushkin, 1998) (Here, every step in the soul evokes / Memories of previous years), behind the construction of which one can feel the power, glory, feat of the entire Russian people. As a result, the material locus and chronotope of the sacred-monumental space, from which the poet speaks, is transformed through the language, style, imagery, mood and emotion of the poet into a genre project – a historical elegy that certainly includes the motif of memory.

The image of a quiet night landscape, in which the narrator resides, indicates, in addition to the presence of the odic mode of artistry, the meditative orientation of his thought, immersion in himself, similar to the methodical presentation of Plato’s recalling (recollection), with the help of which the images (eidos) of the soul are revealed in the original true status. So, recollection, according to the philosophical idealistic tradition, is the path of exploration of the soul, coming from the beginning, from the primary essence of the world, ab ovo, this is the “path to true knowledge” (Dictionary of Philosophical Terms). It is in this aspect that the idea of recollection provokes a cognitive manifestation, therefore, in Pushkin, everything starts from the sacred sphere, “from the dormant heavens,” from where the thought-idea descends to the powerful and languid spaces of Russia, guides the narrator, motivating his soul to look at the historical and natural and geographical boundaries of Russia, contributes, with the help of the same memory, to become a lyrical hero at the same time a continuer of tradition, as well to prefigure the future.

The second fictional part of the poem, following the idyllic introduction with the motif of recollection, is provided with a change in the generalizing emotion – monumentality and grandeur, reminiscent of an epic poem. Contemplation of the past, however, is filled with colors and a yearning recollection of its glory as the inner incompleteness of its implementation in the present, which is also a true sign of elegiac modus, therefore the ending of the elegy, rehabilitating and compensating for the given genre modality, relies on the poet who inspires the warriors to restore the historical greatness, “Да снова стройный глас героям в честь прольется, // И струны гордые посыпят огонь в сердца, // И ратник молодой вскипит и

содрогнется // При звуках бранного певца” (Pushkin, 1998). In this regard, *Recollections in Tsarskoe Selo* is legitimately defined as a historical elegy in genre (Tamarchenko et al., 2004) with a nuance that in the elegiac genre dominant a certain place is allotted to the motif of recollection and the ode (the poetic formulas of the latter are just traced in the remaining epic and concluding part, which is framed, it is framed by an elegiac tonality, after all). In addition, the textual facts of Pushkin’s borrowing of the figurative system, chronotope, stanza from the historical elegy *On the Ruins of a Castle in Sweden* by K. N. Batyushkov, written in the same year, several months earlier, which was noticed long ago by B.V. Tomashevsky, bespeak the genre dominant of historical elegy (Tomashevsky, 1990).

It should be clear to us why elegy and recollection divide the artistic space, harmoniously huddling up in it. Because both elegy and recollection have a similar genre modality, i.e. a measure of emotional and mental attunement, which is associated with a retrospective revision of the state of the world and the human soul, yearning for their lost ideal and sadness about an imperfect and uncomfortable present. Because of this, recollection is a natural way, a kind of stimulus for the revelation of this type of reflection.

As we have shown above, the structure-forming motif of recollection being present in the historical elegy *Recollections in Tsarskoe Selo* has both psychological and literary-aesthetic significance. So, it performs an autobiographical role for the narrator – to be a connecting link between the past and the future, but at the same time provokes the dynamics of the lyrical plot. In the rapprochement with the past, a very noticeable role on the scale of the “Big Time” (M. Bakhtin) is played by antique images and the monumental imperial flavor, in which they are inscribed, since the cultural turn of the 18th-19th centuries “of itself stood not under the sign of dissociation from antiquity, but just the opposite – under the sign of maximum rapprochement with antiquity” (Mikhailov, 1997).

The motif of recollection acquires its development and new realization, being embodied, presumably, in the same name genre in the poem *Remembrance* (1828). In 1828, Pushkin, reflecting on his writerly journey, ending on a minor note, with a complete and seemingly almost inevitable pessimism, moves towards writing a memoir in the form of a confession in verse. V. I. Kozlov classifies this work as one of the types of elegy of the noncanonical period (Kozlov, 2013), but we will try to identify in it an authentic genre formation – a poetical reminiscence, undoubtedly genetically related to the elegy. Considering its small volume, we will illustrate the poem.

Когда для смертного умолкнет шумный день

И на немые стогны града

Полупрозрачная наляжет ночи тень
И сон, дневных трудов награда.
В то время для меня влачатся в тишине
Часы томительного бденья:
В бездействии ночном живей горят во мне
Змеи сердечной угрызенья;
Мечты кипят; в уме, подавленном тоской,
Теснится тяжких дум избыток;
Воспоминание безмолвно предо мной
Свой длинный развивает свиток;
И с отвращением читая жизнь мою,
Я трепещу и проклиная,
И горько жалуясь, и горько слезы лью,
Но строк печальных не смываю.

(Pushkin, 1998)

The work is compositionally divided into two parts – preparatory and main, having 10 and 6 verses each, respectively. A typical elegiac beginning with common places (chronotope of the night, silence, day fatigue – metaphors of the world, loneliness) would seem to determine the genre specificity of the poem as a whole.

However, in spite of the fact that in *Remembrance* there are typical signs of the romantic canon of the elegiac genre, in particular, the genre task of “parting with the past” as a kind of motif of “parting with the tender age” (Ivanyuk, 1998), as well as the antithetically developed topics “mind – heartache”, “dream – reality”, “poet – crowd” (by the way, the latter topic was developed in the most detail in Pushkin’s poem *The Poet and the Crowd*) as one of the most “typical forms of romantic two-worldness” (Girshman, 2004), nevertheless elegiac hopelessness as a result of the internal inconsistency of the soul of the narrator and the surrounding world, which occupies the first part, “genre-orient” him toward a deeper intention of self-consciousness, constituted by the confessional perspective of memory’s “not reconciling” with its odious past. It is this genre perspective of the vision of the poem that drives E. A. Vedenyapin to define it as confession (Vedenyapina, 2015), leveling the difference between the past and the present due to penitence for the eternal (original) sinful nature of man.

The antithesis of the inner world with the outer one, initiating the poem, moves into the most overt tragic (since there is no way out of the situation) conflict of the lyrical hero with

himself in the second part. Moreover, in view of the fact that any work of art has the integrity and completeness of the inner world, then in this poem the organic balance of the two parts, in fact representing elegy and recollection, is formally expressed in symmetrical anaphoric lines, “И на немые стогны града // И сон, дневных трудов награда” – “И с отвращением читая жизнь мою, // И горько жалуясь, и горько слезы лью” (Pushkin, 1998) (On the silence of the town// And the meed of the day – Then, as with loathing I peruse the years // Wail bitterly, and bitterly shed tears).

However, the thematic preponderance towards recollection as a personified psychological act wins: the terrible oppression of past sins forces the lyrical self to come to repentance, showing the elegiac mode of artistry revealing “the insufficiency of the inner givenness of being (self) relative to its external reality (event boundary)” (Tamarchenko et al., 2004) inside out. As a result, it turns out that the supposed elegiac insufficiency of actuality is transformed into mnemonic redundancy as a fact of self-knowledge, the limit of the thorough exhaustion of existence of the soul using the method of recollection. That is why the past for the lyric hero appears in a continuous continuum with the present, it is inseparable from it, and the personified Reminiscence apodictically is the alter ego of the very poet, his inner (soulful) essence, as we understand, is also inseparable from his soul – so the lyrical hero sees himself in its power, extent to which it is a judge and a silent witness of his being. This position explains the contradictory and futile attempts to erase the “black spots of the past” in the soul, the past, which always, like a shadow of the present, inevitably pursues, retaining its relevance, “Я трепещу и проклинаяю, // И горько жалуясь, и горько слезы лью, // Но строк печальных не смываю” (Pushkin, 1998) (I tremble, and I curse, // Wail bitterly, and shed bitter tears, // But cannot wash the woeful script away)

In this *Remembrance* the architectonics of the genre is manifested to the core. So, conceptually, memory is a medium that connects the past and the present, that connects the personality; through it, the personality of the lyrical hero comes to himself, to his meaningfulness as an indissoluble whole. And an elegiac contrast of the external and the internal dictated by the meaningful difference (the oppositions: day – night, noise – silence, etc.) only strengthens the evidential base that consciousness, or rather self-consciousness of the individual, which appears in the “stillness of the night” in the image of the living combustion of “Змеи сердечной угрызенья” (burning serpents of remorse) (in the mythopoetic context, the serpent is an image of secret knowledge, reason, consciousness, it is also identified with a special magical power, at night, fate (Makovsky, 1996)), can become a refuge for both the past and the present, thereby allowing to remain an integral personality, to come to the ultimate goal

of being, which, for example, according to Hegel, is the self-awareness of the Absolute Idea (remember that Hegel was the lord of minds in the time of Pushkin). An analogue of the latter can be a creative idea of the poet, possibly embodied in the personification of recollection. However, the full and frank awareness of one's own being as a presence which takes place on the threshold of life and death, at the moment of the so-called "borderline situation" (K. Jaspers) in connection with an inevitable total aspiration of "being to death" (M. Heidegger), is fraught with the entire imaginative system prepared by Pushkin (the scroll, interpreted in this context as the Book of Life that is being read at the time of the Last Judgment; night and sleep, according to mythopoesis, as the states between life and death, the serpent is an eschatological image of the death of the world, etc.). Again, in this case, these are only hypothetical interpretations of the epilogue of the poem, they need further theoretical elaboration, approbation in other comparable contexts, etc.

But we cannot fully agree with L. Y. Fukson, when he writes, "If I who is remembered and I who is remembering the essence are completely different people (and this leads to the destruction, "washing out" the disgusting and cursed past), then the unity of self crumbles ... Thus, "sad lines" not washed out is an expression of the unification of the past and the present, real life and the ideal spiritual exactingness, grieving for this life" (Phukson, 2007). I would only like to add to this that a recollection is objectified in the personification of one's very alter ego, an integral part of the soul of the lyrical self. It, the work, being frontier and existential in its concept, is a kind of eschatological moment in the author's life if we consider it in a biographical aspect.

In addition, not only the biographical context but also the fact that a recollection manifests itself in it "as a mode of expression" (Senderovich, 1982), which means that it absorbs genre modality as the ability to flexibly correlate with the subject of literary reflection. Unlike *Rememberance* (1814), it is not only a stimulus for the development of an elegiac plot but itself plays the function of poetic reflection, a reflection of the psychological existence of the soul in memory.

Indeed, recollection as a purely psychological act is always ontologically free and independent, and in Pushkin, in addition to the autobiographical motif caused by the existential revision of the past on the eve of the next birthday (Tsyavlovsky, 1999)¹, characteristic of every suspicious person, such as the poet, is not caused by any extra-literary circumstances which are, for example, determinative for an elegy, ode, epigram and which, for the most part, are provoked by sad-nostalgic and solemn events due to their chronotope and locus, respectively. Therefore, the genre of recollection is characterized by a stationary feature corresponding to

the internal revision of the lyric hero's mental state being part of the essence of his genre "concept of man" (V. M. Golovko) which is rather similar to meditative lyric poetry than to the above mentioned genres (ode, elegy) with which he often has to interact as a part of the work as literary whole. In the context of this statement we note that the historical elegy *Recollections in Tsarskoe Selo* is contingent on the chronotope of the night and the locus of the majestic architectural and monumental ensemble of Tsarskoe Selo, directly related to the memory of an equally majestic past. This confirms the previously expressed thought about the conventional cooperation of the elegy with its rudimentary poetics of common places (night, loneliness) and recollection proper, in which the latter plays a large architectonic, thematic, ideological role, being essentially genre-defining. This is also echoed by the autological nomination of the work *Remembrance* without taking into account the correlation with the predicative link in the compared *Recollections in Tsarskoe Selo*.

Among other things, the confessional tone, similar to the soliloquium, the inseparability of the present and the past in the experiences of the lyrical self in which a dialogue takes place between the past as a returned, not changed, and the present, the uniqueness of the experience of reflection of the consciousness of the lyric self – these are still true signs of the genre of Reminiscence. Unlike, let us say, the memoir tradition where the experience of the empirical ego is entrusted to events, manuscripts, stories, sometimes to the narrator, so-called third parties, as a result of which the very recollection is inside the self, and the agents of this recollection serve as its witness and guarantor of preservation self-identification of self as an internal carrier of memory.

Conclusion

So, the genre motif of Reminiscence incorporated into the beginning of the historical elegy *Recollections in Tsarskoe Selo* (1814) is already transformed into the genre in *Remembrance* (1828). This is evidenced by the fact that in the "second" poem the recollection, personified in the form of a written set of acts of the past, together with the author's act of recollection and the cultivation in it of the autobiographical experience of the past only strengthens the genre perception, accented by the name of the literary text. This is the manifestation of the "omnipresent" Pushkin contradiction as a style manner (Vygotsky, 2018) in which objectified, plot-based (and not extra-literary) conditioned recollection (personification) is, as it were, in a state of dialectical tension with both a subjective desire to recall the past (to confess its mistakes) and a desire to discredit it (to erase). In other words, the

author's subjective vision is communicated with the objective text vectors of the performance of the work (elegiac motifs), thus forming that genre intimate identity emanating from "genre modality as a matrix feature of a genre, as its ability to express a stable attitude to any object of its reflection" (Ivanyuk, 2007) and as a means of genre to independently express stylistic emotion in the perspective of expressing that ability, a priori belonging to one of the functional criteria of style, correlated with the originality of the work which the reader can easily find as an important and "accessible phenomenon" (Laberkai, 2013), corresponding to the communicative attitude of the literary work.

Since "the prototype of the work is inherently metaphorical" (Ivanyuk, 1998), and the personification of a recollection, like any other, is perceived and thereby exposed as a genetic offshoot of metaphor¹, serving as a subspecies and modification of the latter (Ivanova, 2010; Freudenberg, 2007), which in its turn is a form of plot and genre (Freudenberg, 2007), then, dominating in the consciousness of the author as the genre core of a literary text, it dominates in favor of genre-defining conceptualization, and does not contribute to the genre-descriptive strategy.

Therefore, in the poetical Remembrance by Pushkin there is no final "thematization" of the genre of recollection as a strategy of "the genre to be transformed into the image object" (Balashova, 2013) from the outside, and there is, most likely, for his part, the poet's, a stylistic attempt to measure the intensification of the "internal measure of the genre" as a phenomenon of "constructing a literary structure on the basis of polemics with the previous genre tradition and taking into account the "genre memory" of a hypothetical and real reader" (Artemova & Milovidov, 2008) and test it out. What is meant here is the transformation of the poetic concept of personality, shifting the "archaic" (M. M. Bakhtin) of the genre in the "intertextual" range from *Recollections in Tsarskoe Selo* to *Remembrance* and culminating in the motif of recollection developed into the genre constitution. It should be noted that the "arch-texts of memory" (Ender, 2005), constituting at the level of primary reception the emotional and semantic core that translates meanings into the further tradition of a poetical reminiscence, strengthens our understanding of the work as the genre under study which Pushkin probably evolved.

The confessional modality, the omitted distance between the past and the present in the lyric self, as a result of which attention is focused on the very lyrical self, revealing the most intimate introspection of self in its unique and unified impulse of *memory* (in contrast to the polyphonic *Recollections in Tsarskoe Selo*, mixing the personal and the historical), occurring in the direction "subject – self-consciousness of the subject" as the leading organization of the

genre “concept of a person / personality” (possibly an individual) – this is the set of features that constitutes genre conditioning – “the dominant principle of artistic human studies” (Golovko, 2015) and identifies, in our opinion, the poetical “recollection” as a genre, which, in turn, makes it possible to methodologically separate it from the elegy on which it is rooted.

Notes

¹ It is highly interesting that O. M. Freudenberg thinks so – at the very least, this is inferred from the context, “In the formalized <...> multivariate metaphors, parallel rhythmic-verbal, effective, material and personified deposits of the same semantic interpretation of the world are formed” (Freudenberg, 1997).

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