

The Forms of Author's Presence in Prosaic and Dramatic Literary Work

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Abstract

The article deals with the analysis of the forms of author's presence in the novels by A. Platonov "Happy Moscow", M. Bulgakov "Theatre romance", and in the plays of the mentioned authors: "Lyceum student" and "The last days (Pushkin)" correspondingly. The analysis of the titles of these works and paratext of the plays allows stating that the creative work of the researched authors presents a system with unique aesthetic orientations, which explicate the specificity of creative work overall. In particular, author's intentions form the structure of a belles-lettres text on the level of "aesthetic form" and "terminal form". The "aesthetic form" is composed by the author's intention transformed the main themes of a prosaic work into semantic perception of objective reality. In particular, the theme of happiness and childhood in the novel "Happy Moscow" and the theme of creativity in "Theatre romance" find their final in the titles as they focus the recipient's attention on the key principles of aesthetic conception and touch upon genre problems. Thus, the "ideal" content and "terminal form" are represented by the title and subtitle presenting the genre indication. The subtitle "novel" in "Happy Moscow" meets different relations with some other works of this author as well as with traditional representations of the recipient about the genre. Genre definition "novel" in the prosaic work by Bulgakov entered the title, but taking into consideration other existing titles, it forms a complex system of formal definitions, which demand from the recipient co-authorship. In particular, it is necessary to reveal the link of the genre of short letters in Russian literature with works by Bulgakov, with drama works, and the novel "White Guards". In drama works the "terminal form" includes both the list of dramatis personae and author's notes as well. The forms of author's presence in Bulgakov's plays are revealed at the level of genre definitions: play, drama, dream, tragic farce, dress rehearsal, feigned novel. The theme of creativity is represented in the plays "The last days (Pushkin)" by Bulgakov and "Lyceum student" by Platonov. The main importance in this case is acquired by time and space context.

Keywords: Author, form, content, title, subtitle, paratext, note, prose, drama.

The forms of author's presence in a belles-letter text were considered in philological science from different viewpoints. In modern literary studies, the analysis based on conception by M.M. Bakhtin (in particular, his works "The author and the character in aesthetic activity", "The problem of form, content, and material in literary work") is prevailed. In the present article, we would also like to actualize some other components of a belles-lettres text, considering the achievements of both Bakhtin himself and the scientists who interpreted his theory. In our point of view, the brightest demonstration of the fact that cognition constructs "the indivisible and valid world"ⁱ is the title. However, within the context of genre attribution regarding prosaic work, we suggest considering the title complex; concerning the expression of author's perception of objective reality in a drama text, we are going to analyze the paratext of the play. The poetics of a title always attracts researchers' attention. In philological science there are a number of works devoted to this theme.

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The most prominent works among them are the researches by F.de Saussure, S.Krzhizhanovskiy, A.Losev, V.Tyupa, A. Etkind. All these researches are united by the admission of a strong position of a title in accordance with a text, convolution and in formativeness of titles, subjective-predicative links. In our opinion, it is necessary to emphasize that the title is an essential component of any belles-lettres text not only from the position of its perception, influence on the recipient, visual representation of the text on the whole, but also serves as the vivid form of author's presence. This very aspect taken together with a subtitle and other author's definitions allows revealing the main conceptually meaningful author's intentions.

In the work, "The poetics of the titles" Krzhizhanovskiy, with the peculiar figurativeness, points, "Several dozens of letters, leading after themselves thousands of text signs, are customary called title. The words on the cover of the book cannot but communicate with the words hidden under the cover"ⁱⁱ. In this statement, Krzhizhanovskiy highlights the relations between the title and the text. In our opinion, it is necessary to add at least two members of this system: the author and the reader. However, considering Bakhtin's conception, then analyzing two last categories, first of all it is necessary to revise the specificity of form and content of the text. In particular, Bakhtin suggests: "Thus, form is the expression of active value attitude of the author-creator and the percipient (co-creator of the form) to the content"ⁱⁱⁱ.

In other words, the creator, first of all, is aimed at aesthetic consideration of relations "me and the other" through the prism of form and content. In this process, the scheme of relations between the form and content as cultivated material, and the author expressing his conception through the literary text (which representation, in its turn, is the title) is constructed. Thus, all five participants of the creative work (author-creator, material, form, content, and recipient) are focused in the title. A.I.Kalighin in his book "Early Bakhtin. Aesthetics as overcoming ethics" analyzes such phenomenon as ego-personalism, pointing by this: "as the term 'ego-personalism' was not used by Bakhtin and in its some revelation *aesthetic form* appeared in Bakhtin's terminology, then the last one is used by us"^{iv}. We would also prefer to concentrate on the concept "aesthetic form". Further, the researcher says that the last stage of aesthetic process, according to Bakhtin, is connected to the obtaining self-contained-satisfied, completed, artistic the whole and in this way the word reveals ideal content, which is called by Bakhtin as "terminal form". This very term we will also use in the present work.

Therefore, in this article we will use the terms "author", implying exactly author-creator, "recipient", as we think that this concept corresponds the situation of "co-creation of the form" more, "aesthetic form", implying literary work, "terminal form", meaning the title as a concentrated expression of "ideal" sense.

We will try to apply the analysis with the use of these notions to the novel by A. Platonov "Happy Moscow". The aesthetic form of this novel is author's comprehension of the theme happiness in a concrete-historical context as well as in the aspect of human development. This aesthetic form is realized by the means of the title. The title is represented by the word-combination where the main role is played by the proper name "Moscow". The first impression is connected with the topographic denotation, but in the process of reading the second plane of this denomination becomes clear.

It is connected with the name of the main character who is specially represented by the author: "*Moscow Ivanovna Honestova*". Further the detailed explanation of the origin of her name is following: "*She was given the name after Moscow city, father's name after Ivan ... and the surname as a token of the honesty of her heart that hasn't become dishonest yet, though it was unhappy for a long time*".^v The theme of happiness appears immediately, which is explained, but mediately, the second part of the title "happy", as the character, being a small girl, stated: "*I want to live ordinary life with happiness*".^{vii} Then, the word "happiness" is constantly repeated and defines the main milestones in character's life. First of all, when she graduated from school and found herself on the threshold of adult life: "*After leaving secondary school, Moscow, as any other young person, she began unconsciously looking for the path to the future, to the **happy** crush of people*".^{viii} In her everyday life: "*Every morning, having woken up, Moscow Honestova ... got up in happy unaccountableness*".^{ix} After a catastrophic skydiving with a burning parachute: "*You have no slightest idea about air fleet, Moskow Ivanovna! Air fleet is modesty, while you are luxury! I wish you any happiness!*"^x And further, in the suddenly appeared all-round recognition and fame: "*Some time the young **happy** courage of Moscow Honestova was described in newspapers and magazines; even abroad her jump with a burning parachute was described as well as a beautiful photo of "air young communist" was printed*"^{xi} During the period of cognition of objective reality: "*Moscow Honestova was surprised to know it; she couldn't understand why the people pressed themselves to the renting department, bureau, inquiries, local needs of small **happiness***".^{xii}

The theme of happiness unites the fate of the main character and others, in particular, with Victor Bojko, whom we meet in the second chapter of the novel and who participated directly in the fate of Moscow Honestova: "*Bojko knew that it was Moscow flown from the sky ... he was standing and crying with **happiness***"^{xiii} Moscow Honestova also favoured him with happiness: "*There was a hidden painful gurgle in Bojko's throat; and he couldn't come to his senses again, recognizing the only happiness of human warmth for the whole life*"^{xiv}

Besides, the theme of happiness is also connected with the fate of Sambikin: "*he didn't have any need for better happiness, - but at the same time he was ashamed of the understanding of that secret pleasure...*"^{xv} As well as Sartorius: "*Having a short height and usual warmed by life face, keen on ideal imagination, he was **happy** and handsome*"^{xvi}

The final of life way of each of the characters of the novel "Happy Moscow" is rather not comforting: Moscow Honestova lost her leg and lived with a "*miserable dead man*"^{xvii}, as she called him once, Komyaghin, because "*Moscow didn't know what she should be attached to, whom she go, to live happy and common life*"^{xviii} Thus, her children's dream about life didn't come true. The tragedy of the situation is emphasized by almost repetition of the stated at the beginning. The happiness was not found by either Viktor Bojko or Komyaghin, or Sambikin, or Stepan Sartorius even after his becoming Ivan Grunyahin. Here we see oxymoron title. However, if we follow Krzhizhanovskiy's indications, "the verification of a title should be as following: having defined the main idea of the book by the means of deep reading and feeling, compare it with the title phrase" [Krzhizhanovskiy], we may understand that the main author's intention was clearly realized in this very title. That is, really, the reference point, which is found by the meeting of coordinates specified by the author. If we are guided by A.Etkind's postulates, then this is the title presenting a "ready trope"^{xix}. In our opinion, the same are the titles of satirical stories by M.Bulgakov: "Fatal eggs", "Dog's heart". At that, the trope is based on the consistency of relations between "subject and predicate". Virtually, Moscow, both the main character and the city, can be happy a priori, but the whole text indicates the opposite.

In "Happy Moscow" by Platonov, the theme of happiness is directly connected with the theme of childhood: "*The girl fell asleep and forgot about everything that she saw later in the other days: she was too small, both her memory and mind of early childhood overgrew in her body with further life*"^{xx} "*At the dawn Bojko fell asleep with a sweet useful tiredness; he dreamt of being a child, his mother was alive, it was summer, the weather was windless, great groves grew*"^{xxi} with the theme of dream: "*A little girl saw him through the window of her house having woken up after a boring sleep*"^{xxii} Historical context is explicated with the help of direct pointing at the well-known events: "*That nasty night was the time when October Revolution began – in the city where Moscow Ivanovna Honestova was living at that moment*"^{xxiii} Besides, the season is always displayed here, mostly it was autumn. Exactly in autumn Moscow Honestova happened to be at school: "*It was the end of September and the year when all wars were finished*"^{xxiv}; she left her husband without noticing "*September drizzle; thinking about nothing, and feeling vacuum and tiredness inside*"^{xxv} and even when she existed only in Sartorius' thoughts: "*Where was she, where was Moscow Honestova sleeping, which summer of life was she looking at the beginning of autumn, having left her friends waiting for her?*"^{xxvi}

Thus, the theme of happiness, presented in the stories "Ditch" and "Djan" finds its explication in the title, but the author explains the second part of the title "happy" indirectly, choosing the form of the adjective depending on the proper name and representing at least two plans of understanding. Moscow is the main city of a new country, where new life, built on some other laws, is seething. It is a realization of concrete-historical aspect of the theme happiness. Moscow is a woman personifying both the fate of modern youth and eternal human values: love, understanding, pity. This is the realization of value understanding of happiness, its imperishable meaning. The finalizing form of Platonov's work represents the formulae of happiness, which is as if being destroyed from within. We can draw a parallel with the genre of anti-utopia, as utopia is also destroyed from within.

Very unusual ready trope is presented in the title by Bulgakov "Theatre romance". If consider it from the point of view of terminology pointed above, then we shall see that the main theme is connected with the creative work (romance – novel), as well as with the representation of life as a theatre act. In other words, aesthetic form is a conception of creativity, terminal form is creative work as life, life as theatre. Besides, there are two more facts concerning this text: the work was titled as "The notes of a dead man" and "Theatre romance"; there is a title of the play occurring in the text as "Black snow". As this work was not finished and was not published Bulgakov' sinter vivos, and then in 1965 it was published in the journal "New world" under the title "Theatre romance". It was translated into English by M. Glenny as "Black snow":

Theatrical novel".^{xxvii} In spite of the fact that the translator preserved a word-for-word translation into the second part of the title ("Theatrical novel"), the first part of the title was fixed in the consciousness of the interpreters, distinguishes this variant of translation among the others. Thus, quite all the titles of Bulgakov's works were translated word-for-word: "The Master and Margarita",^{xxviii} "Heart of a dog",^{xxix} "Life of Monsieur de Molière",^{xxx} "The white guard",^{xxxi} "A country doctor's notebook".^{xxxii} The translation of "The Master and Margarita" gives us a chance to analyze appropriateness of the usage of the word "master" in the title with the capital letter, but, in our opinion, this aspect may be the object of another serious research.

Concerning the text "Theatre romance", considering the stated above facts, we suggest analyzing the triad of topical for the recipient titles: "Theatre romance" – "The notes of a dead man" – "Black snow". In contemporary literary studies only two members of this triad were scientifically covered; at the same time, there are fundamentally controversial opinions. Thus, B. Sokolov states that "The notes of a dead man" as a main title cannot exist;^{xxxiii} while A.Smelyanskiy, V.Losev, G.Lesskis believe the title "The notes of a dead man" to be the topping. This problem in the genre aspect was analyzed in the article by Y.Sakulskaya "The interpretation of a genre of "Theatre romance" in critics". The author concludes that "the researchers of Bulgakov's work refer this text either to the novel, or to the notes, or to the pamphlets, or to the story-novel, or to memoirs".^{xxxiv} Entirely agreeing to the fact that the problem of genre nature and title of this very work is still an open-ended one, in our work we would like to analyze the relations among three nominations:

"Theatre romance" – "The notes of a dead man" – "Black snow". The title "The notes of a dead man" is conceived to be central. Within the context of the whole work, the appropriateness of such a title is proved by both author's preface and further development of action. In particular, there is a word "catastrophe" appearing in the text. This is also the title for the chapter preceding the main development of action connected with Maksudov's work for the theatre. It is something like the definition of everything that happened with the author of the "Notes", especially we have already known from the preface about the tragic final, which allowed Bulgakov to title it "The notes of a dead man". Besides, the title "The notes of a dead man" refers us to such precedent in Russian literature as "The notes of an insane" by N.V.Gogol, "The notes of a hunter" by I.S.Turgenev, "The notes from the underground" by F.M.Dostoyevskiy, and "The notes of a young doctor" and "The notes on the cuffs" by Bulgakov himself. Here, the play upon the words with the title of another text is represented. Etkind builds the following row as an example of such kind of titles: "A small demon" by F.Sologub and "Demons" by F.M. Dostoyevskiy and A.S.Pushkin.^{xxxv}

In Tashkent a publishing house named after Gafur Gulyam in 1990 published "The notes of a dead man" included stories, tales, and some other works that were not published in Bulgakov's lifetime, novels "The Master and Margarita", "Theatre romance". The compiler and the author of the afterword became the prominent literary critic A.Vulis who made an attempt to liberate the novel "The Master and Margarita" from non-existence. In the afterword "Satire of Michail Bulgakov" Vulis substantiated the choice of the title of the anthology: "Bulgakov named neither transient not ordinary by the title "The notes of a dead man", but fundamental for his work memoir novel about creative work".^{xxxvi}

The first part of the triad, "Theatre romance", explicates a content aspect. This is a novel about the theatre, i.e. about the life in the theatre and creative work for the theatre. In formal correspondence it is, as well as "Happy Moscow", "Fatal eggs", and "A dog's heart", a ready trop, but at the same time the title "Theatre romance" is built according to the principle "text X about the character Y", or, speaking more precisely, "text of the genre X about the character Y".^{xxxvii} Just so the title of another work by M.Zoshenko "A tale about mind" was formed. Though, in this case it is necessary to qualify the statement. First, the concept "theatre" is represented here as a main character; second, such interpretation is possible if we change the structure of the title and present it with the "noun plus noun" combination: "The novel about the theatre" or "The novel about the creative work in the theatre".

In our opinion, the titling with the use of genre means (novel) seems to be principle. As well as the novel by Platonov, consisting of 13 chapters, and placed at "only fifty pages of journal format". According to S. Semyonova, it is a "novel! Exactly, novel, not a tale, with a compact single-lineal plot and few characters; here we observe different fates, which cross somewhere or unfamiliarly touch upon each other, have something in common and proceed with each other. It is certain symphonic novelistic counterpoint, though in contracted shape".^{xxxviii} The novel by Bulgakov consists of 16 chapters, which, contrary to Platonov's novel, have titles, but by volume presents quite the same amount of pages of journal text. Probably, that was the reason for publishing it under the title to emphasize that it was a novel. On the other hand, in the edition "M.Bulgakov. Plays.

Novels" there were published three plays ("Zoyka's flat", "Purple island", "Race") and two novels ("Theatre romance" and "The Master and Margarita"). This fact arises many questions, for example, what the aim of that edition was, why plays and novels were separated graphically, why there were not plays "The Turbin's days", "Servitude of hypocrites" and others, and why there was not the novel "The white guard". However, in our opinion, within the framework of the present research, the illustration of the fact that in publishing practice the title "Theatre romance" was consolidated is very important.

The third part of the triad, "Black snow", is actualized only in the English versions of the Bulgakov's works. But, in our opinion, this very title allows specifying both authors' position and content aspect of the text, as it refers to the novel "The white guard" by means of the play which the main character was writing. It is both different auto-reminders, connected with the content of the novel "The white guard" and associative representation connected with antithesis in colour symbols of the titles: "Black snow" – "The white guard". At the beginning of the narration we see dotted main milestones of creative work: the meeting of the writer Maksudov with the director Ilyichin, accidental publication of Maksudov's novel, the proposal to make a play from epic work. At that, between "ominous" phrase of the director "I have read your novel" and further development of action the break in 6 chapters, where Maksudov is telling that he has to work in a newspaper "as a modest reader of *"Steamnavigation"*"^{xxxix} is observed. But the most important is Maksudov's reaction to the proposal of the theatre administration: " *The finger of God!, I thought and said: - You know, I have already begun to write it*".^{xli} That was an original process of creative work presented. Symbolic meaning of the title of Maksudov's "Black snow" is revealed in the culmination part of the novel, before the suspicion of non-application of the system by Ivan Vasilyevich to his play crept into his soul: " *I tried to save the shoot, I wanted a terrible sing of an accordion on the bridge was heard, when in the snow there was a bloody dot flowing under the moon. I would like them to see black snow. I didn't want anything else*".

^{xlii}The wish of the dramatist to become acquainted closer with the director and even to be false to his principles. And, in our opinion, at this very moment the creative work of the dramatist was over: the character cares about his clothes, looks in the mirror constantly, suffers from the unpleasant impression, which he produced, etc. All these lead to the final understanding that it was impossible to save the verity: " *Ivan Vasilyevich persistently and emphatically looked forward to withdrawing that very act where Bahtin (Behteyev) shoot himself, where the moon was shining, where accordion was played out of the play. Meanwhile I knew, I foresaw that then the play would stop existing. But it needed to be existed, because I knew that it had a verity*".^{xliii} Exactly this fact, in our opinion, gives the ground to state that the work "Theatre romance" was structurally finished: the play "Black snow" was dead (without the act of Bahtin's suicide, when the snow is coloured into black from the blood, the main idea of the text becomes incomprehensible); the notes of a dead person come abruptly to an end; the verity is not cognized. But within the context of M. Bulgakov's creative work we know that the fate of the writer himself was happier; he managed to write the novel "The white guard", the play "The Turbins' days" was on, he could even create the play "Run" that found its spectators.

In the work by Etkind "The poetics of titles" it was noted: "The peculiar tradition is connected with the titles of romance narrations"^{xliiii} and as an example the title of the novel "The Master and Margarita" was brought. From this viewpoint, it is interesting to consider the title of the work by V. Astafyev "The shepherd and shepherdess". The title evokes the idyllic picture of a peaceful, prosperous, and full of mutual love and rest life: green meadow, a shepherd and shepherdess with horns, flowers, sheep... The same is proved by the subtitle either: "Modern pastoral". It is well-known that pastoral is a genre of antique art that idyllically depicts the life of shepherds and shepherdesses close to nature: "Ideal modus of creativity is conceived owing to the same-named genre tradition".^{xliiii} But, at that, the title contradicts the depicted in the novel as there are no idyll. Otherwise, there are war, battles, trenches, burning tanks, blood, death. And shepherd with shepherdess are not curly adolescents, but elderly people killed by a missile: " *They were lying covering each other. [...] The militaries were looking gloomy at them, probably, having lived differently: both with abuse and life squabbles, they hugged each other devotedly in a death hour*".^{xliiii}

The composition of the work leads the reader to the understanding of that common cultural and timeless space of the theme of love. The story consists of four chapters: "Battle", "Rendezvous", "Farewell", and "Assumption". Assumption was called in ancient Russia appeasement, transition to the next world, where there are no wars, enmity, psychic and physical pain, but eternal peace and love. And exactly the title of the story about the war becomes the symbol of eternal and pure love.

Aesthetic form in this case is the meditation about imperishable values in conditions of severe outrageous war; the terminal form is the modern loving people kept inside the brightest rudiments in inhuman conditions. Thus, in a prosaic text in the process of formation of the terminal form not only the title participates, but also the author's personal genre definition. There are many such kind of examples in Russian literature: "Iron mystery" by D.Andreyev has a subtitle "poem", "Archipelago GULag" by A.Soljenitsin has it as an "experience of an art research"; "Curved rout" by Ye.Ginzburg – as a chronicle of the time of cult of personality. In drama works not only subtitle, but also the *dramatis personae* and author's notes can participate in the representation of the terminal form.

In the plays by Platonov there are different types of the titles: nominative ("Barrel-organ"), comprehensive ("14 red huts", "Fools at the periphery", "Father's voice", "High voltage", "Noah's Ark"). The plays by Bulgakov also have the titles of nominative character: "Run", "Bliss" and more comprehensively presenting the object: "The Turbins' days", "Servitude of hypocrites", "Ivan Vasilyevich", "The last days". Besides, each Bulgakov's play has a comprehensive author's genre definition: "Eight dreams. The play in four acts", "(The engineer Rein's dream) in four acts", "Play in four acts", "Drama in four acts", "Comedy in three acts", "Play in four acts" concerning the abovementioned plays. Very comprehensive subtitle definitions are observed in the play "Purple island", staging of the poem "Dead people" by N.V.Gogol, novel-epopee "War and peace" by L.N.Tolstoy and plays according to the motives of Cervantes and Molière works. The given genre indications show the following: the work "Run" is represented by two nominations: "dream" and "play"; "Bliss" is displayed only as a "dream".

In other words, Bulgakov as if admits the existing genre of dream in dramatic theory. Beside the traditional genres (comedy, drama, farce), the author suggests the following definitions: "dress rehearsal", "molieriana", "framed-up novel". It is also important that even according to traditional genre indications he applies specific definitions, in particular, farce is tragic, novel is framed-up. Concerning the last one, it is not clear if it is a genre new formation or it has a direct meaning. Against that background it is noticeable the neutral genre definition – "play". Besides, Bulgakov chooses different types of indication of dramatic personae in his works. Thus, in the plays "The Turbins' days", "Run", "Adam and Eva", "Batum" there is an indication "Dramatic personae"; it presents in the "dress rehearsal" "Purple island" as well as in the tragic farce "Zoyka's flat" and play "Don Quixote".

The indication "act" is visible in the works "Servitude of hypocrites", "The last days", "Bliss", "Ivan Vasilyevich", and "Dead people". Besides, there is an indication "acting" in molieriana "Crazy Jourdain". In our opinion, the regularity and logicity of constructing of such indications is included into the fact that traditional "dramatic personae" defines the early plays written in 1925-1931 years. Though, the exceptions are "Zoyka's flat", "Batum", "Don Quixote". Each of these texts is symbolic against the background of Bulgakov's work. The plays with the indication "act" are related to 1929-1936 years. In our opinion, exactly these plays make up the core of Bulgakov's dramatic art: here we can see both characteristic for author's viewpoint texts and symbolic. In particular, the play "The last days (Pushkin)", written in 1934-1935 presents a special interest considering that it represents Bulgakov's thoughts about art, as well as in the play "Servitude of hypocrites (Molière)". Both of these plays have an "inset" construction in the title; though in the first, the indicated in the title character does not appear and even has no cues, he is represented at the first place in the list "acting" that emphasizes his invisible presence in the play. It is extremely meaningful that in the list "acting" the author does not give any comments concerning the age or clothes of the characters; he denotes only the time: "*The action occurred at the end of January and beginning of February 1837*". It as if explains everything: well-known biographical facts about A.S.Pushkin, his milieu, and tragic events in his life. In our opinion, the comparison of Bulgakov's play "The last days (Pushkin)" and Platonov's "Lyceum student" seems to be productive as they both are devoted to the description of life of the national Russian poet and reveal dramatic problems of his creative work. As it seems from the title, the writers chose different periods of Pushkin's life: the years of study at lyceum and the last days.

In the play "Lyceum student" Platonov realizes conceptualization of the objective reality through the prism of "Pushkin's myth", which connects space, time, and action. The act begins and ends at "*the servant's room in the house of Pushkin's sister, Olga Sergeyevna, in Petersburg*", covers the part of life connected with the early period of Pushkin's work. Logical final of the dramatics is the deportation of young Pushkin to the south; everything else is left beyond the bounds of the play as a well-known development of events. In other words, like in Bulgakov's play, the action of Platonov's play is blended with a wide historical and cultural context. Thereby, he appeals to the recipient for co-authorship, suggests thinking over the fate and predestination of a real artist.

Like in Bulgakov's play, Platonov's text presents an essential system of characters. Thus, in the list of the characters, besides main plot-formational characters ("Pushkin Alexander – a poet, lyceum student", "Arina Rodionovna – poet's nanny", "Pushkin Vasiliy Lvovich – a poet's uncle", "Olga Sergeevna – poet's sister", "Chaadayev Petr Yakovlevich – Alexander's friend, guard officer", "Zhukovskiy Vasiliy Andreyevich"), there are sideline characters ("Dasha, Masha – serf girls in Olga Sergeevna's servants' room", "Pushin Ivan, Kukhelbeker Vilgelm, Delvig Anton – Alexander's friends, lyceum students") and vivid satiric images ("Ambassador of Danish king", "Noble woman with moustache"). The image of Alexander Pushkin passes through the whole plot of the play; poet's nanny, Arina Rodionovna, plays the main role in the first and in the last act; poet's uncle, Vasiliy Lvovich, appears simultaneously as both antipode of Alexander Pushkin and representative of a typical literary pseudo romantic community with pseudo exalted attitude to the people and his art work.

He kisses Arina Rodionovna and exclaims: "*you are the eldest muse of Russia – this is who you are!*"^{xlvi} The ambassador of Danish king and noble woman with moustache present in the first and in the fourth act and illustrate primitive understanding of art: "*the ambassador and lady with moustache are seriously shocked and knitting their brows*"^{xlvii} The leading role of the friends in the formation of the poet, especially his elder friend Petr Yakovlevich Chaadayev and his wise mentor Vasiliy Andreyevich Zhukovskiy, was emphasized. The first appears at the end of the first act, the last organizes the beginning of the second act. The place is also significant: the first and the fifth acts, as it has already been mentioned, take place at the house of Olga Sergeevna Pushkina; second act is at Pushkin's room in lyceum; the third occurs in Chaadayev's flat; the fourth is in the hall of the Lyceum where a public examination takes place. The description of the space in the fourth act precisely corresponds to the famous picture by I.Repin. In other words, almost splinted variant of life style was forming in Pushkin's life.

Thus, the realization of "Pushkin's myth" in Platonov's play is represented in very concentrated shape, through the broadening and narrowing of the space and suppressing time and action. More "suppressed" space is represented in Bulgakov's play, which is expressed, first of all, by the title. As a result, the following row is lined up: the title, subtitle, list of dramatic personae, and stage directions. In a drama work these means are the basic in realization of author's presence, while in a prosaic work they exist alongside with other forms. That is why in prose they are represented more laconic, while in drama they are more detailed and diverse.

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