

Literary Portrait as a Part of Publicistic Cycle

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Abstract

In the Russian prose of the XIX century the genre of a literary portrait was considered as characteristic of a specific person presented in the form of memoirs. The image of the hero defines purpose, choice of means and composition of a literary portrait. The supervision and impressions imprinted in the author's memory serve as material for careful selection of details which recreate contemporaries' images. The literary portrait of Tolstoy "The great pilgrim" was published in 1922. The article considers memoir sketch "The great pilgrim" in the context of journalism of Korolenko who possesses expressed signs of literary portrait genre. Its structure represents a complete art ensemble motivated with special type of a subject situation. It is a situation of direct communication where impression of the memoirist reveals. Korolenko's meetings with Tolstoy depicted in the introduction to "The great pilgrim" couldn't be "organically introduced" in this structure. In art "incompleteness" of memoirs received an embodiment Korolenko's thought of continuous search of truth by Tolstoy artist and thinker. The subsequent creativity of Tolstoy confirmed justice of supervision and art conclusions of the memoirist.

Keywords

Literary Portrait, Structure of Work, Image of the Hero, Publicistic Reception

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1. Introduction

Literary portrait as a separate genre became popular in the 20s of XX century, presented in Russian literature in the second half of the century, a small number of works, the mere appearance of which indicates the fruitfulness of Russian writers seeking new ways of translating the image of man. In the second half of the XIX century, there was a process of crystallization of the genre, incorporated with elements of memoirs, essays, and actively processing experience in the genres of portraiture of the essay and the novel. Literary portrait in this period historically defines its own "internal measures", remaining to this day as one of the clearest examples of any genre desire from the canon to "freedom".

The problem of genre typology is one of the "eternal" problems in literary science. The difficulty in creating genres

of typology is explained to their exceptional diversity, their long history as well as a complex transformation over the centuries in the development of literature. One of the important problems of genre typology is the definition of principles that allow us to speak about a certain aesthetic community, ownership of a fact to a certain type. Typological studies on the level of genre are given by literary theorists and historians as the most difficult, because the efficiency of this approach depends on the substrate and a set of typologies reflecting the essence of various facts of general classifiers. In the domestic literary criticism, turned to the problem of typology in the 30's, the basic principles of classification in the field of literature were common worldview, the relationship of the characters and circumstances, the ratio of social and psychological analysis, character interaction, and the author of piece-society. However, each of these approaches typological peculiarities of literature as an art form is considered along with the aesthetic features.

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"General" literary signs describing all works of literary art, is its structure. In the structure of the artistic whole - the conflict, therefore, considering the method of formation, organization of work, that is, its specific genre, we thus move to the comprehension of the genre identity. Artistic expression of the conflict, taken in terms of expressive and descriptive means, brings us into the sphere of style [M.B. Khrapchenko, P. 23; N.D. Tamarchenko, P. 77].

Another important aspect of building genre typology is its reliance on the originality of system, "within which the specified work, as taken in isolation can get quite a different assessment [V.G. Odinkov, P.54]. In this important way the researcher is the "distance" that exists between the studied product and other components of the system. So, Lotman believes that "more distant variants of the same structural features, we consider the easier-invariant - typological patterns" [Y. Lotman, P. 126].

In the modern Western literary criticism receptive - communicative approach to the typology of genres through the consciousness of the author and the reader was widespread. It laid the basis for the classification of genre expectations of horizon reader, focuses on genre preferences in the writer and the nature of author's relationship to tradition preceding [L.I. Timofeev, P. 108]. According to modern local researchers, this approach is currently the most promising one [A. Bolshakov, P.114].

Literary portrait of an artistic phenomenon, synthesizing in its content and structure of the elements of documentary and fiction genres is a field of debate about its affiliation to the system of journalistic and artistic genres.

Theoretical foundation of the genre of literary portrait model raises the question of the nature functioning model structure, the relationships between its constituent components. One is a portrait as a way of translating the visual impression of a person and especially in a work created by nature. When you create a literary portrait the writer draws on the image of the hero, taken from a very real reality. The importance here is the portrait. The real identity of the author is known as an artistic whole, as an independent and complete "story" for verbal depictions. It is in the artistic and holistic imagination living human personality - originality of his "face" - of thinking, language, manifested in his character, his demeanour, and biography, art - aesthetic lies in the essence of literary genre portrait.

In the 19-th century Russian prose genre of literary portrait was seen as characteristic of a particular person, presented in the form of memoir essay. N.V. Gogol said that literary portrait must give about contemporaries "concept as a person," to consider it as a unique individual. Despite each writer's artistic personality of understanding the genre, in

general the essence of genre remains unchanged. The very image of the hero defines the ultimate goal, and the choice of means, and the composition of the literary portrait. Engraved in the memory observations and impressions are being, made a careful selection of parts, evoke images of contemporaries. The time that the literary portrait is always some inherent incompleteness fragmentation should be taken into account. Authors of literary portraits, based on their personal experiences, their memories tend to describe the portrait. This process is carried out in certain forms and frameworks. Most portraits give the basic character traits, the most memorable features of their personality. Considering the typological variety of literary portraiture as a genre, it is necessary to take into account the characteristics of literary process. The epic genre leading role belonged to the novel, so the variation of its structure in the works of I.S. Turgenev, L. Tolstoy, I.A. Goncharov and F.M. Dostoevsky could not help but reflect on the literary or portrayed in the works of writers themselves and their contemporaries. By genres canonical and non-canonical applies are equal to the idea of "memory of the genre." It reveals the importance of literary genre contradiction: on the one hand, due to the constant reproduction of structural invariant in different works remains common semantic foundation of the genre ("hardened content" on Gachev G.D.), on the other hand, due to the constant variation of this structure there is updated sense. Therefore the structure characteristic of the genre because of its function in the literature (especially genre) system, that is, in terms of synchrony, should be a prerequisite for coverage of the same structure in a diachronic perspective.

In the second half of the XIX century new specific forms arising on the basis of intergenre synthesis by reorganization of ratio forming «internal measure» of literary work components began to appear. The literary portrait became one of such genres which have been actively included in genre system of an epic type.

Nowadays the problem of literary portrait genre represents an art phenomenon synthesizing in its contents and structure elements of documentary and art genres, and it turns out to be a field of discussions about its belonging to the system of publicistic or art genres. Detection of internal similarity of literary portrait and different genres on the level of narration structure, features of poetics can be considered as argument in reasons of literary portrait's genre versions, creation of its typology.

V. Korolenko's publicistic writing takes special place in extensive memoir literature about L.Tolstoy. The writer addressed several times to embodiment of Tolstoy's image in different publicistic genres: articles «Lev Nikolaevich Tolstoy» (1908) written to the 80-s anniversary and published

in the journal «Russian wealth», "L.N.Tolstoy" (1908) in the newspaper «Russian Records», "Died", «To the decade of Tolstoy's death » (1920), a fragment from essays «Lands! Lands!» («Thoughts, memoirs, pictures») «Conversation with Tolstoy. Maximalism and statehood» (1917-1919). In 1886 under direct impression of a meeting with Tolstoy in Hamovniki Korolenko wrote «The legend about Flor, Agripp and Menakhem, Iyeguda's son» where in parable form disagreement with Tolstoy's theory of non-resistance is stated [G.A. Bialy, P. 18; N.V. Rostov, P. 61]. Tolstoy's appearance during the most difficult period of his life is recreated in all works listed above. Creativity of the writer at the end of 80-s - beginning 1910s steadily involved Tolstoy's contemporaries, who tried to find sources of moral evolution of Tolstoy - thinker and artist. The facts of personal and creative biography of the writer of this period were included into I.Repin [Repin], I.Bunin [Repin] memoirs and were based on M. Gorky's literary portrait "Lev Tolstoy".

2. Results of Research

Tolstoy's literary portrait «The great pilgrim», at which Korolenko worked in 1910, was published only after writer's death in 1922. In domestic science «The great pilgrim» is considered as incomplete work [V. Korolenko]: in fact, in introductory part of memoirs, Korolenko mentions three meetings with Tolstoy which should have defined internal and external logic of narration. Indication on it is given in subtitle «Three meetings with Tolstoy», however in the text it is said only about one meeting of writers in February 1886 in Tolstoy's house in Hamovniki. Korolenko and Tolstoy's two other meetings were reflected in the article «Conversation with Tolstoy. Maximalism and statehood». In this article Korolenko continues the correspondence dispute with Tolstoy- preacher, begun even in diary records of 1887 and continued in articles of 1908. Korolenko's articles of 1908 can be surveyed as peculiar approaches to creation of literary portrait of Tolstoy, "essay" to it [J. Orlova; L.Y. Kruglik]. Features of character of the artist-thinker dotted in Korolenko's diary records are consistently specified in literary critical articles where analysis of Tolstoy's outlook is combined with research of art principles of his creativity. Each of articles, devoted to Tolstoy, Korolenko sets up a plot, creates figurative system transferring writer's logic thinking.

Korolenko sees in Tolstoy an artist first of all and he repeatedly says about it in his publicistic writings. For this reason, art principle of embodiment impressions about Tolstoy defines specific features of his publicistic writing. Each article has quite accurate composition (each article is divided into parts containing thesis and reasoning) with chronologically located elements of a plot. Korolenko

surveys Tolstoy's works, interpreting them, taking into account the facts of artist's biography and vital reality reflected in them.

Prevailing foreshortening of Tolstoy's image in articles of Korolenko is "explanation" of art concept of his creativity. To a certain extent this principle is opposite to the plan of Gorky's essay-portrait of Tolstoy where connection of "represented" and "expressed" is emphasized and it will be told later on. It is also important for noting because there is a basis for comparing literary portraits of Korolenko and Gorky: time of acquaintance of both writers with Tolstoy. The first impressions of Gorky from conversation with Tolstoy refer to January (Hamovniki) and October (The Clear Glade) 1900 (Korolenko saw Tolstoy in November, 1886 in Hamovniki). For Tolstoy they are years of fracture and "crossroads" when he was ready to doubt once again in what he preached. At the heart of a literary portrait of Gorky - material restored by him subsequently on records, made in the Crimea during conversation with Tolstoy at the end of 1901 - beginning 1902. To this time Korolenko's observations that were written in the article «Conversation with Tolstoy. Maximalism and statehood» refer.

Apparently, there is a certain pattern that by the time of preparing memoirs for printing Gorky included an unfinished letter to Korolenko written under impression of Tolstoy's leaving from the Clear Glade. In Korolenko's article and Gorky's letter to him we see implication of artists' similar assessment of Tolstoy as the persons, capable to penetrate with "other's" moods, that's why deeply tragic. In literary portrait of Gorky this feature of Tolstoy is commented by one of images of Slavic mythology - the Sea Abyss - the Eye Circle, poetic image of the Ocean-sea, allocated with mind and soul. Stating the attitude to Tolstoy's leaving from the Clear Glade in the letter to Korolenko, Gorky draws a parallel between Tolstoy's act and epic hero Vaska Buslaev who offended the Sea Abyss ("there began Vasily... going, and kicking with morocco boot...") and died without having managed to jump over it. In this way Gorky explains the comprehension of tragedy because of Tolstoy- thinker who couldn't manage to "jump" through Tolstoy-artist. Including letters to Korolenko in a sketch is very symptomatic to Gorky. Reference of a reader to Korolenko's articles "leads into" literary portrait of Gorky the analytical beginning dominating in publicistic writing of Korolenko devoted to Tolstoy.

Korolenko's analytical "explanation" of Tolstoy is motivated by general idea which has defined internal composition of an image created by him. Korolenko sees the task in showing Tolstoy-artist and Tolstoy-thinker's organic unity. In Korolenko's thought the crisis endured by Tolstoy is a natural stage of his person's development which is constantly «in a way» to truth search. This thought is formulated for the first

time by Korolenko in a diary record of July 4, 1887, and then is developed in the article «Lev Nikolaevich Tolstoy» (1908) [V.G.Korolenko, P. 471]. The image of spiritual wandering created in it will subsequently define the majorant of literary portrait title – «The great pilgrim».

In the article written to the 80-th anniversary of Tolstoy, characterizing his relation to moral evolution of the writer, Korolenko uses an image of the mirror which showed not only external signs of Tolstoy's life, but also depth of hidden work of his spirit. Korolenko understands that, maybe, Tolstoy's comparison with a mirror will seem to someone hackneyed, for this reason he states the theory of "direct", "concave" and "convex" image in detail. Comparison of process of Tolstoy's creative work with "direct" specular reflection of real life is really a little direct (as for example, in the case with Dostoevsky, whose creative work is perceived by Korolenko as «distorted reflections» which nevertheless «are precious and instructive, but always unilateral»... it is impossible to find in them «neither laws of healthy life, nor its wide prospects» [V.G. Korolenko, P. 97]. But this sharp straightforwardness promotes clearing of author's position of Korolenko, his attitude to Tolstoy's moral philosophy that memoirist doesn't think out of the analysis of his art world. Determining essence of truth searches by Tolstoy- thinker, Korolenko states that «Tolstoy-publicist, moralist and thinker wasn't always grateful to Tolstoy-artist» [V.G. Korolenko, P. 101].

Tolstoy's art intuition, as we know, forced him to look for possibility of his moral reorganization in the valid, real life. Continued searches of the truth lead Tolstoy in the late 80-s to truth detection in "spontaneity" and "integrity" in demotic comprehension of these categories.

Korolenko writes that Tolstoy possessed unique ability «to be captivated by other's personality, to be involved... in his sphere» [V.G. Korolenko, P. 103]. As example Korolenko gives the fact of common knowledge of exhilaration of Tolstoy by the worker Yufan to whom he imitated even in a manner of plowing the land. In materials of Tolstoy's family chronicle there is a letter of the writer's elder brother characterizing his moral condition during these years, as "yufanstvo" («Levushka yufanit everything»). «Yufanstvo» of Tolstoy Korolenko perceives not as aspiration to imitate the specific person - Yufan. Giving reason for his thought, Korolenko includes in this series the names of Platon Karatayev and old man Akim from «The darkness power». Tolstoy was imposed by "sincere simplicity» of these heroes, says Korolenko, absence in their world view of sincere disorders, protection from which the writer looked for so passionately. Through this involvement into the other world, according to Korolenko, Tolstoy aspired to comprehend harmony of natural, "not arguing" life. It seemed to him,

writes Korolenko, that he can "learn" to trust as thoughtlessly, simply and "correctly", "by-yufanov", learned to hold a plow» [V.G. Korolenko, P. 104].

Important addition to this aspect of Tolstoy's image is I.Repin's picture «Tolstoy on an arable land» (1887), reproducing this motive of behavior noted by Korolenko. In his memoirs «Far close» Repin provides one curious fact where he became witness, doing sketches for his picture when he watched Tolstoy working "as Yufanov" in the field. As Repin remembers, the Clear Glade peasants were passing by as if they didn't notice the count. But then the rest of them approached. "Stopped and stood for a long time, - Repin wrote. - And strange thing: never in life, - remembers the artist, - I have seen distinct expression of irony on peasants' simple faces, as at these people. At last they exchanged glances with a wondering smile and went their own way» [Repin, P. 373]. In this picture drawn by Repin, there is neither condemnation, nor Tolstoy's praises, however the intonation of the story chosen by the artist doesn't need any comment.

In the article "L.N.Tolstoy" Korolenko "comes back" to the plot of Repin's picture and makes capacious definition of "yufanov" integrity of Tolstoy as "stranger", and therefore inorganic of him and to his heroes - Levin, Bezukhov, Nekhlyudov that as well as their author are in continuous search of harmony and integrity. For this reason, Korolenko considers, Tolstoy couldn't express up to the end these images of harmony of "his" and "stranger's" consciousness, collective, depersonalized consciousness. But Tolstoy's remission of Karatayevs' hypnosis of «simple belief», people's image at extreme steps of darkness and defect» - it is said about the play «The darkness power» - testifies according to Korolenko, about the new phase of Tolstoy's evolution. [V.G. Korolenko, P. 121].

Tolstoy's spiritual feature in the next period of Korolenko searches is characterized by using "dream" image, as central image of "Confession". Moral "wanderings" lead the writer to the attempt restoring in himself and in the world surrounding «a sincere system of the first Christians» [V.G. Korolenko, P. 105] with harmony of simple, not complicated belief. Tolstoy-artist endured familiarizing with this belief in imagination (in a dream), says Korolenko, therefore he clearly sees in it «sandy, burned desert, a small group of unknown people in common clothes of antiquity... with feeling of spiritual thirst...» [V.G. Korolenko, P. 105]. Korolenko's thought that Tolstoy-artist presented to Tolstoy-thinker an image of new belief, doesn't cause any doubts. Tolstoy's creative work always made incomparably more serious impact on person's mind and heart than his passionate and sincere sermons.

In his first article about Tolstoy, Korolenko characterizing Tolstoy-artist, says about his love to Russian rural expanse. «Tolstoy's art capture, - Korolenko writes, is not a track, not a glade, not a road tape. It is widely stretched outlook lying before us in all immeasurable open space, with flexures of rivers, maculae woods, distant villages» [V.G. Korolenko, P. 99]. There is an image of estate Russia where majority of Tolstoy's action works are developed, where simple and natural life that he aspired to is possible. Widely spread outlook is Tolstoy's image of creative work, which defines direction of "internal" plot of the article recreating an image of writer's identity in the developed metaphor of his creative works.

The task defining nature of ordering the literary portrait material «The great pilgrim», is different than those put by the writer in articles. In introduction Korolenko specifies that he intends «to restore impressions» from meetings with Tolstoy so that the subsequent impressions «were not imposed on former ones and changed them» [V.G. Korolenko, P. 125]. This statement is Korolenko's publicistic way; by means of it the author emphasizes importance of subjective point of view, organizing narration, prevalence of "internal" chronicle. Written under immediate impression of Tolstoy's death, Korolenko's reminiscence was written as an essay structure, where reported facts motivate energy of the story. However selection of facts and their art processing allows to see in «The great pilgrim» the changed features of encomium: Korolenko's attention is concentrated on destinies of people who had experienced influence of Tolstoy, analysis of public response from his ideas.

Initial situation of literary portrait «The great pilgrim» is the situation of immediate communication that in principle distinguishes this type of biographic narration of Korolenko from other works devoted to Tolstoy. However to limit the story only visiting Hamovniki would be incorrect: the meeting with Tolstoy is submitted by Korolenko as a natural result of correspondence dispute which is the object of image. In introduction Korolenko gives one more key of memoir reading, using comparison of his approach to creation of Tolstoy's image with work of a photographer with «background, subject and negative record». « Situation and background» images are sense evoking effects of Tolstoy's literary portrait which specify the image and do it more distinctly.

The narration rhythm in memoirs is done on variation of sense of word "speak", defining movement of a plot as form of embodying biographic time of author's memoirs. Creating image of time at the beginning of 1880-s, Korolenko "introduces" in image of Tolstoy, fixing public reaction to his idea of "nonresistance". So, remembering about meeting with political exiled going on Kariysk penal servitude in spring

1881, Korolenko writes that «rumors reached them» that «the Russian writer is referred aside statement<...> denials of existing forms for the sake of simplifying and merging with people» [V.G.Korolenko, P. 128], «told much about contradictions in his doctrine and life», Malikov «told about system of contradictions that Tolstoy got confused» [V.G.Korolenko, P. 129], «... spoke much at that time» about Tolstoy, in Moscow Tolstoy's phrase about happiness of suffering «were repeated in intelligent circles», Tolstoy's story about universality of theory of nonresistance passed, and uncountable stories <...> flew, like flies, round Tolstoy-preacher [V.G. Korolenko, P. 130]. The terminal point of movement is associated by Korolenko with the image of a chapel – that is materialized symbol of article's belief («hastily built small chapel to which echoes of live, distraught, suffering and inconsistent life didn't reach») [V.G.Korolenko, P. 131].

In the first article devoted to Tolstoy, Korolenko quotes, he told to him who had just returned from exile, by venerable writer: «How happy you are: you suffered for your belief. God doesn't send it to me. Somebody is sent for me. I am not paid attention to» [V.G. Korolenko, P. 116]. The rhythm of key phrase said by Tolstoy in conversation with Korolenko, carries out function of a peculiar sign of exclamation put at the end of the article. Tolstoy's suffering from impossibility to approve the sermon by the victim is written in it. Tolstoy's tragedy and tragedy of all generation that is searching new belief is laconically expressed by intonation, graphic allocation of prepositions giving sharp contrast to the phrase. However, in literary portrait this paint disappears from Korolenko's palette, the phrase accepts other rhythm which will be compounded with the rhythm of generalized image of happiness suffering «according to Tolstoy», («How many times I ask the God to let me suffer for my belief, but he doesn't give me this happiness» [V.G.Korolenko, P. 132], created in «The great pilgrim»). The image of suffering is incarnated by Korolenko in carefully picked up facts of Tolstoy's biography, testifying any of his forms are perceived as happiness inaccessible to him (visit of semi-poor semi-philosopher Orlov in Butyrsk prison and approval of situation in it, admiration of difficult life of Nechayev widow, approving relation to Orfano's practice etc.). Selection and configuration of the facts by memoirist transfer absurdity of idea of non-resistance in its vital option. This part of literary portrait can be surveyed as peculiar exposition of immediate communication situation, and variability of Tolstoy's key phrase repetition testifies about importance of motive function suffering in disclosure of writer's image.

Reproducing the first impression of Tolstoy's appearance, Korolenko remembers that immediately paid «all his attention on a tall person with grey beard who was standing

on the top platform of the ladder, surrounded with a group of people» [V.G. Korolenko, P. 132]. To description of visual image, Korolenko will add one more detail about Tolstoy's clothes slightly below: «a big, bearded person in a blouse...». Only this. Limiting laconicism of memoirist in "external" Tolstoy's image is explained by the fact that Korolenko concentrated his attention on creation of his "internal" portrait, but not by the analysis of thoughts and feelings, that Tolstoy could endure during this moment, but by "reflection" of his ideas in destinies of adherents - N.N. Ge, V. Orlov, Orfano, Malikov and many others, who imitated model of Tolstoy's life style. Special role in literary portrait belongs to the image of N.N. Ge who was occupied with illustration of writer's stories at that time. Ge, not without Tolstoy's influence, passed through test by simple labor life, being a farmer. Tolstoy's denial of art made great influence on him, to which he opposed occupation by concrete business, seeing in it (for example, in work of a plowman) a deep meaning. Tolstoy's well-known portrait in the study in Hamovniki belongs to the same period of time reproducing Tolstoy working at the manuscript of the treatise «What my belief is». Not casually the narration in «The great pilgrim "is broken off" on dispute about painting, having direct attitude to N. Ge. The last phrase finishing memoirs is very symptomatic: Tolstoy agrees with Korolenko that «artist's picture which is carrying out heart-felt ideas <...> expresses his best feelings and thoughts» [V.G.Korolenko, P. 135] that art possesses ability to clarify person's consciousness. Korolenko prophetically "interrupts" his memories of Tolstoy's visit in Hamovniki, but the real facts of Tolstoy and Ge's biographies testify to continuation of this line of relationship of artists, but outside literary portrait.

Within four years Ge wasn't engaged in painting. The first largest picture painted after a big break and under the influence of Tolstoy's idea, - "Mercy". A new manner of letter declared itself for the first time in it: the artist "releases" idea from a form, doesn't register contours of bodies, "depriving" them of volume that will be shown in "Crucifixion" (1892). In the sketch to a picture («The Christ and the robber»), painted as illustration of words «truly I say to you, now you will be in paradise with me», the thought on revival of a robber at the moment of Christ's death should be expressed. The plot choice was hotly approved by L.Tolstoy who addressed to the same episode in the story «Divine and human». But in Ge's sketch there is neither moral enlightenment, nor hope. Features of Christ aren't worked; expression of suffering is transferred by nervous, sketchy strokes while the head of the robber represents an oval drawn by one line. The image sense is concluded not in eventual part of an episode, but in expressions of reception, expressiveness of the image. "Divine" appears in the sketch

as spiritualized, sublime feeling seizing the viewer, it falls as if outside the limits of a canvas and involves the viewer in transferred suffering. «I've been thinking for a long time, - wrote Ge, - why is crucifixion necessary... it isn't necessary for exaltation of pity, compassion... repentance is necessary to realize and feel that the Christ died for me» [Strannolyubskay]. In N. Ge's sketch there is no feeling of harmony about which the artist wrote to L.Tolstoy: «You told me the first thought of the picture... that the death on cross of the Christ wins the robber. And it was pleasant to me on its clarity, picturesqueness and according to greatness of the Christ the impression made by him on the robber» [L. Tolstoy, P. 208]. Here one can notice an idea of embodiment of eternal tragedy and eternal hope of the person that the good will wins violence.

Subject situation of execution of Svetlogub in «Divine and human» - Tolstoy's version of crucifixion image. The description of execution not only "repeats" the events described in the Gospel (Tolstoy is guided by the Gospel from Matfey and Luka), but also develops it in the set direction. The words of Svetlogub turned to the executioner, «Don't you feel sorry for me? » - version of the evangelical address, as in this question - hope on his spiritual enlightenment. But if N. Ge pays attention of the viewer on the moment previous the promise («now you will be in paradise with me»), Tolstoy shows its realization. The comment finishing a scene testifies executioner's moral crisis. It spent the money on drink that were received for execution, and «was put into punishment cell, and from punishment cell was transferred to hospital» [L. Tolstoy, P. 476]. Showing triumph of Svetlogub spirit over a flesh, Tolstoy, master of dynamic portrait, aspiring to transmit process of spiritual change in external appearance does it extremely avariciously in this case. The rhythm of execution description is deliberately accelerated: transformation of the person into corpse, in «a doll, with head unnaturally evaginated forward», becomes the moment of comprehension of "divine" revelation by the robber. The face of Svetlogub that wasn't shown at the moment of execution, appears twice in the story, and for both times they are memoirs in the form of remained impression in emotional memory of a person. The first belongs to his mother who remembered him «with naked legs and long curling ringlets of hair» (it is a peculiar sending to traditional iconography of Madonna with the baby). The second - to an old man dissenter, remembering «a young man with light eyes and curling curls». In these images there is nothing individual, as Tolstoy sends imagination of the reader to initial icon-painting image appealing, as well as the writer to spiritual instance of the person.

So, in Tolstoy and Ge's creativitve works of 1890-s the dispute which had arisen in Hamovniki in 1886 ended. Divine and

human in creation works of both artists appears as indissoluble unity instead of two resisting beginnings [E. Rothenberg, P. 85]. Literature and painting develop special poetic formulas where detail of external description and materiality of a form give not only concreteness to the image, but also embody expression of the feeling endured by the artist promoting, according to Korolenko, « expression of his best feelings and thoughts» [V.G. Korolenko, P. 135]. Korolenko's fervent desire to "enter" into Tolstoy's moral atmosphere explain it to himself and others so, make close, and it is an ideological center of L.N.Tolstoy's literary portrait.

3. Conclusion

Surveyed in the context of publicistic writing of Korolenko memoirs sketch «The great pilgrim» possesses the expressed signs of literary portrait genre. Its structure represents complete art ensemble motivated with special type of subject situation defining "energy" of narration. It is the situation of immediate communication where impression of the memoirist is revealed, and it is confirmed with result analysis of identity influence of Tolstoy on contemporaries. Two other meetings of Korolenko with Tolstoy about joining «The great pilgrim» couldn't be organically "entered" in this structure because they discussed questions which had social and political character (agrarian excitements of 1902 and reforms of state system of power) and didn't comprise anything personal. Therefore narration "break" in a literary portrait «The great pilgrim» has nature of poetic reception. In art "incompleteness" memoirs Korolenko's thought on continuous search of truth by Tolstoy artist and thinker

received embodiment. Tolstoy's subsequent creative work confirmed justice of observations and art conclusions of the memoirist

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