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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**SYMBOLICS AND ITS ARTISTIC FUNCTIONS
IN THE LATEST RUSSIAN PROSE**

Specialty: 5715.01 - Theory of literature,
literary analysis and criticism

Field of science: Philology

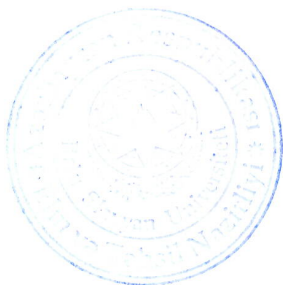
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GENERAL CHARACTERISTICS OF WORK

Relevance and degree of development of the topic. The relevance of the topic of the present study is determined by the existing problem in literary studies regarding the nature of the symbol, consideration of the role and ways of functioning of symbolism in artistic creativity and insufficient study of the particulars of artistic symbolism in modern prose.

The concept of symbol in literature and art in general is one of the most controversial and contradictory concepts. Many often substitute or identify the term “symbol” with such concepts as “allegory”, “emblem”, “personification” and even “artistic image”.

The specific nature of the artistic symbol has repeatedly been the subject of research since ancient times. Each new stage in literary studies, especially literary theory, contributed something new to the understanding of the symbol and its functioning in fiction. To date, all-embracing material on the problem of the symbol and symbolism as one of the currents in world literature has been accumulated. These are fundamental works by S.S. Averintsev, A.N. Veselovsky, M.M. Bakhtin, V.M. Zhirmunsky, A.F. Losev, J.M. Lotman, G.N. Pospelov, V.N. Toporov and many others, as well as reference, encyclopedic literature, which contains rather extensive scientific information on this problem.

It should be noted that in the literature of the Soviet period the study of the very concept of “symbol” was almost absent. Although in the previous period in the basis of one of the most significant currents in literature and art of the late XIX - early XX century “symbolism” by its representatives “symbolists” was laid the idea of universal significance of the symbol and its universality.

The history of the study of the theory of symbolism was dissimilar and depended on a number of aesthetic attitudes of the adherents of this direction and numerous socio-historical changes in society. In the first half of the 20th century, many works on Symbolism were banned because they were seen as an “preponderance” of mysticism or a return to the assertion of religious dogmas that were incompatible with Soviet ideology. But

progressive scholars strongly disagreed with this formulation of the question. For example, such respected scholars as A. Losev, M. Bakhtin and several others openly defended the theory of symbolism. The study of their legacy is important and relevant today.

Scientific novelty. The scientific novelty of the present work consists in the study of theoretical problems of the content, essence and specificity of the concept of symbol, the role and functional significance of the artistic symbol, as well as its practical application in the newest Russian prose on the material of specific texts of modern writers, not yet sufficiently studied in modern literary studies in this aspect and representing a wealth of material for the study of the topic stated in the thesis.

For the first time in philological science an attempt of a unified and comprehensive study of a large and ramified system of symbols in the time range from Antiquity to the end of the XX century on the example of Russian and Western European literature has been undertaken. In the aspect of comparative analysis, the main theoretical provisions of the authoritative scholars, who addressed the problem of symbolism, are also considered carefully.

Theoretical analysis of the problem of artistic symbolism is based on a specific examination of the works of individual writers, distinguished by a special attention to the use of symbols. Thus, a general picture of the functioning of symbolism in the least studied in this respect samples of contemporary prose is created.

The following provisions are set for defense:

1. Symbol is crucial among such terms as description, image, likeness, imitation, mirror, sign, allegory, omen, riddle, etc., sometimes used as lexical synonyms, as it, in our opinion, contains the main idea of the image expression of spiritual reality.

2. Symbolism as an independent direction, formed in France at the turn of the XIX - XX centuries, genetically goes back to all-European romanticism. The idea of “duplicity”, typical for both directions, played an essential role in the plot of many works of symbolist writers;

3. Russian symbolist poets of the “Silver Age” period - Bryusov, Minsky, Sologub, Merezhkovsky and others are united not

only by a single worldview, but also by an individual approach to use certain set of symbols in their texts.

4. Symbolism with its aspiration to replace a concrete image with a conventional one, to escape from the objective essence of the phenomenon depicted should be distinguished from symbolism as an element of artistry, which can be found within the framework of both romantic and realist and postmodernist texts;

5. Artistic symbolism does not distort the picture of the world created by the artist, on the contrary, contributes to the expansion of the content, deepens the meaning of the inherent in the text of the work, and sometimes serves to reveal the idea of the author;

6. The use of symbolism in artwork is firmly linked to the artist's mentality and national history;

7. The work of some writers (for example, B. Akunin, V. Pelevin, T. Tolstoy, L. Ulitskaya) due to the extensive use of sacred signs and symbols in the language of his works is an example of not mass but elite culture.

8. The broad representational possibilities, the ability to create many associations, to encourage the reader to co-create with the writer - all this allows us to consider artistic symbolism as one of the significant components of the work, which helps to reveal the encrypted ideas and the creative idea of the author.

The aim of the work is to study the specificity of artistic symbolism and forms of its functioning in fiction, in particular, in contemporary Russian prose.

The stated objective dictates the statement and solution of the following tasks:

- To consider the meaning of the category "symbol" and its scientific interpretation in the works of scholars of different periods (from the thinkers of Antiquity to the researchers of the XX century);

- To draw parallels between the symbol and categories close herein: image, sign, allegory, metaphor, etc. to identify the specificity of the symbol;

- To reveal the main principles and characteristics of symbols with an indication of their role in the artistic works of Russian and Western European authors of previous eras;

- To analyze the system of symbols using specific examples from world and Russian literature;
- To identify types of artistic symbols and their functions in modern prose based on the works of several writers (V. Pelevin, T. Tolstaya, L. Ulitskaya)
- To individualize the symbols in the novels of B. Akunin depending on the themes of the novels and the author's goals

The object of the research is works on the nature of symbolism, works of theorists of symbolism, as well as works of contemporary Russian prose writers (V. Pelevin, T. Tolstaya, L. Ulitskaya, in particular, Boris Akunin, in whose works symbolism occupies a large place), which provide the richest material for the research of the problem in question.

The subject of the research is artistic symbolism and forms of its functioning in the works of modern Russian prose writers.

The theoretical and methodological basis of the dissertation was provided by the works of S. Averintsev, M. Bakhtin, V. Zhirmunsky, A. Losev, J. Lotman, G. Pospelov, V. Toporov on the study of the specificity of artistic symbolism as a literary category; then the studies of A. N. Veselovsky, D. N. Medrish on the poetics of folklore, as well as the works of the authors involved in the analysis. N. Veselovsky and D. N. Medrish, as well as researches on the works of the authors involved in the analysis, which in one way or another touched upon the key problems of using symbolism in their works. The main methodology of the analysis is based on the principles of comparative and typological methods.

Theoretical significance of the study is determined by the study of the theory of artistic symbolism and the establishment of forms and ways of manifestation of artistic symbolism in modern Russian prose, the classification of symbolic forms and peculiarities of attraction of symbolism by individual writers. The differentiation, classification of symbols into groups in the works of modern Russian writers with their further unification and typology has an important theoretical value.

The practical significance of the dissertation is that its results can be used in the system of university teaching at philological

faculties of humanities universities, as materials for theoretical and historical and literary courses, in particular, “Theory of literature” “History of modern Russian literature”, when preparing special courses and seminars, when students write their thesis on the theory of symbolism, the works of V. Pelevin, T. Tolstoy, L. Ulitskaya, Boris Akunin, etc.

Approbation of the dissertation. Dissertation work was carried out at the Department of Theory of Literature and World Literature of Baku Slavic University. The main provisions and conclusions of the thesis research were reflected in published articles and materials of scientific conferences in Azerbaijan, Russia, France. The published articles and conference proceedings fully cover the content of the thesis.

Structure of work and volume. The dissertation work has been compiled in accordance with the requirements set forth by the Higher Attestation Commission under the President of the Azerbaijan Republic before dissertations for the degree of Doctor of Philosophy. The dissertation consists of an introduction, three chapters, a conclusion and a list of references.

Introduction - 11357, Chapter I -84058, Chapter II - 74867, Chapter III - 65423, Conclusion - 5964

Total volume of dissertation - 241670 conventional signs.

CONTENTS OF THE DISSERTATION WORK

In the **Introduction** of the thesis, the topicality and the degree of study of the topic, its scientific novelty are substantiated in accordance with the requirements of the Higher Attestation Commission, the main provisions to be defended are formulated, the methodological basis of the work, its object and subject, goals and tasks, theoretical and practical significance, as well as the structure of the work are determined.

The first chapter of the thesis (“Symbol as a universal category in literature and art and its philosophical and aesthetic comprehension”) consists of two paragraphs. The first paragraph, entitled **“Toward the History of the Study of the Concept of the Symbol as a Universal Category”** summarizes in an overview the main results of research works, starting from antiquity, devoted to this concept. First of all, the very notion of “symbol” as a subject of study in literary studies is specified. Considering the various definitions of the symbol in literature, we come to the conclusion that in its most generalized form it is a combination of a real picture and its metaphysical meaning, merged together and expressing themselves through a conventional designation. A symbol in literature can be objects and their features, animals, natural phenomena, images of characters, etc. The same symbols in literature can appear in different authors with the introduction of new shades of meaning that are transmitted from one poetic generation to another.

The study of the concept of “symbol” in world literature and art goes back centuries. Even ancient writers and philosophers (Sophocles, Aristotle, Socrates, Plato and others) perceived the world as the work of a skillful artist, and everything that was dexterously created by human hands was equated with the divine creation. The range of symbolic meanings in antiquity was very wide. The famous researcher of Greek and Roman literature and culture I. M. Tronsky emphasized that *“the content of ancient forms in literature found its*

bright artistic reflection with the help of a symbol.”¹ V.V. Bychkov, speaking about the “Alexandrian school”, which relied on the methods and opinions of Philo, the philosopher of antiquity, noted that it “*consistently and masterly put into art figurative and symbolic thinking.*”² Symbolism was widely used not only by ancient poets but also, as N.A.Mashkin points out, ordinary civilians thought in symbolic signs and categories.³

In Plato’s works, the symbol of outer space emerges and is universally used in harmony with the scientific and purely mystical knowledge of the time, which is identified with the concept of beauty. After Plato's death, his disciples created a system replete with mystical insights and symbols⁴.

An essential symbolic role in the works of Plato and his followers was played by the symbol of light. And as A.F. Losev noted, “*it is only the kernel of the symbolic sign, one of the first leaves in world antique philosophy*”⁵. Later, Lucretius in his poem “On the Nature of Things” managed to breathe new life into the concept of symbol and interpretation of light. He, according to A.A. Tachogodi, made the symbol “*the objects of sensual obviousness*”⁶.

The category of “symbol” had an important meaning in medieval culture as well. As I.M. Nakhov noted, in “*the Middle Ages the whole other world is symbolic; therefore things of any order have double or even multiple meanings*”⁷. Ways to cognition of the universe in this historical period, as in ancient aesthetics, lie through intellectual comprehension of the symbol and its true meaning. But if in ancient literature, culture and art there was an involuntary

¹ Тронский И.М. История античной литературы. Л.: Учебно-педагогическое издательство Министерства Просвещения РСФСР, 1957, 485 с.

² Бычков В.В. Эстетика поздней античности. М.: Наука. 1981, 315 с., с.248

³ Машкин Н.А. История Древнего Рима. М.: Просвещение, 1947, 277 с., с.99

⁴ Неоплатонизм. Режим доступа: <http://rushist.com/index.php/philosophical-articles/2754-neoplatonizm>

⁵ Losev A.F. История античной эстетики: Софисты. Сократ, Платон. М.: Художественная литература, 1962, 513 с. с.417

⁶ Тахо-Годи А.А. Античная литература. М.: Просвещение, 1973, 277 с. , с.301

⁷ Нахов И.М. Традиции аллегоризма в истории культуры. Сборник научных трудов. М., 1978, 214 с. ,с.69

mixture of the concepts of the symbol and allegory, in the Middle Ages they already appeared in a differentiated form. For example, the symbol of a weapon acquires a sacred-sacred meaning (“Edda”, “The Song of My Sid”, etc.). There are many similar examples in medieval world literature.

In the Renaissance, the vector of symbolism changes. The intuitive perception of the symbol, associated with the lyrical intonations that permeate the storyline of many works, takes the upper hand. where pastoral idylls and corresponding symbols are used. For example, the wreath, which becomes the main symbol of love and glory in the poetry of the early Renaissance. As the English critic L.A. Vogel notes in one of his works on symbolism, *“Petrarch found it convenient to use this name in his poems, as it was consonant with the laurel wreath, the symbol of glory.”*⁸

The general concept of symbolism, a number of original ideas or hypotheses directly related to the functioning of symbols in works of art are contained in the works of major scholars A.F. Losev and M.M. Bakhtin. In one of his works “Sign. Symbol. Myth” A.F. Losev points to the existence of *“a colossal multitude of image-symbols, characterized by a spontaneously functional structure”*⁹. As well as on the polysemantic nature of the symbol, which serves *“to denote the most different meanings depending on their contextual environment or the thought expressed by the writer”*¹⁰. In his conception signs and symbols represent a varied picture of all kinds of meanings. Losev significantly expands the scope of their application in a work of fiction. He even attributes shades of mood to the functional features of symbols, citing examples from Homer’s poems “The Iliad” and “The Odyssey”.

Another outstanding Russian scholar who made a definite contribution to the theory of the artistic symbol was M.M. Bakhtin. Their concepts of the symbol differ significantly from each other. If Losev was inclined to differentiate symbols in determining their basic

⁸ Vogel L.A. Symbolist's Inferno: Blok and Dante. //Russian Review, Vol. 29. #1. N. Y. (January, 1970). P. 38-51, с.46

⁹ Лосев А.Ф. Знак. Символ. Миф. М.: МГУ, 1982, 480 с., с.141

¹⁰ Ibid. p. 188

functions, Bakhtin, on the contrary, seeking to typify them, established unified meanings for them¹¹. A connoisseur of Dostoevsky's work, Bakhtin points to many works of the writer, where artistic symbolism is widely used. An important place he gives and such a category as "chronotope", equating it to the signs and symbols. Thus, he named "space" and "time" among the main symbols¹².

Certainly, it is possible to find some similarities in the concept of Losev and Bakhtin. They both relied on the successes of creative linguistics of the first half of the twentieth century, on which, in fact, the basis of artistic symbolism was built. They also agreed that symbols disarticulate the understanding of meaning into separate acts of judgment, generating new, sometimes quite unforeseen meanings for readers.

Thus, the study of the symbol and its position among the fundamental categories of literary studies began in antiquity and at each new stage was supplemented by new discoveries. A great contribution to the study of the symbol as a category of poetics was made by theorists and practitioners of symbolism.

The second paragraph of the first chapter ("The Theory and Practice of Symbolism"), surveys the history of the formation and philosophies of symbolism as a literary movement that emerged in France at the turn of the 19th-20th centuries. In the 20th century, symbolism acquires national peculiarity in each country. In many European countries idealism becomes the basis of symbolism, but it is no longer based on the views of Plato and Hegel, but more often refers to the opinions of Bergson, Nietzsche and Schopenhauer.

¹¹ Бахтин М.М. Автор и его герой в эстетической деятельности. М.: Наука, 1976, 162 с.

¹² Бахтин М.М. Формы времени и хронотопа в романе. Очерки по исторической поэтике // Бахтин М. М. Литературно-критические статьи. М.: Художественная литература, 1986, с. 120-290 , с.121-122

The literary school “New Manifesto” was created by the French poet Jean Moreas.¹³ It classified some norms and principles of symbolism, the main of which was the statement that the symbolic imagery should prevail over all other criteria, because only through symbols one can discover the “mystical mysteries” of universal existence. The merit of Moreas is that he was the first in the history of world thought to separate the aesthetic category of the symbol (or sign in his understanding) from the image proper in a work of art, believing that the symbol goes far beyond the mere artistic image. J. Moreas united the signs of symbols into classes according to the nature of their use and their main purpose, thus creating one of the first typologies of artistic symbolism.

Many modern researchers share the view that the emergence and further development of symbolism in Russian literature of the early 20th century was noticeably influenced by Western aesthetic principles, as well as the rich culture of the East, including the religious Islamic moral precepts. At the same time, Russian symbolism of the Silver Age period had its own distinctive features. Mainly, this affected its division chronologically into the “Eldest Symbolists” (V.Y. Bryusov, N.M. Minsky, Z.I. Hippus, F.K. Sologub, D.S. Merezhkovsky and some others) and the “Young Symbolists” (A. Blok, A. Bely, Ellis and some others).

In 1894, Brusov's first collection of poems and poems “Russian Symbolists” (together with the literary critic A. Miropolsky) is published. It was the first to set forth the program guidelines of Russian Symbolism. Here the Symbolist movement received a specific historical assessment. Under the symbolism with a national coloring was summed up philosophical basis. As Y.V. Babicheva notes, the aesthetic credo of all Russian symbolists was “*to reveal the innermost soul of the poet or writer, his unique content*”¹⁴.

¹³ Мореас Жан. Манифест символизма. Режим доступа: <http://20v-euro-lit.niv.ru/20v-euro-lit/lukov-sovremennaya-francuzskaya-literatura/moreas-zhan.htm>

¹⁴ Бабичева Ю.В. Парнас «Серебряного века». Вологда: Вологодское книжное издательство, 1991, 201 с. , с.75

Like Bryusov, N.M. Minsky was one of the inventors of Symbolism, and as a poet he possessed a representational worldview. In his poems, especially those of his later period, the poetic ideal is personified through the metaphors “light”, “dawn”, “sun”, “sunrise”, etc., he makes extensive use of biblical and folklore imagery and symbolism. It is indicative of the style of the Symbolists, including Minsky, that in their works, as a rule, there is no tense sociopolitical struggle and there is a clear departure from revolutionary concreteness. Of particular interest in this regard is Minsky's large and significant cycle *Agasfer*.

F. Sologub was an outstanding representative of the generation of “Eldest Symbolists”¹⁵. His novel “The Legend in Creation” demonstrates the aesthetic program of the Russian Symbolists in the best way. It is full of distinctive symbolic techniques, referring the reader to the Gothic novel, contrasting combination of the real and the fantastic, characteristic of Symbolism. Sologub makes extensive use of the arsenal of symbolism in his lyric poems, and also encourages poets to translate their works into “beautiful symbolist form.”

The work of D. S. Merezhkovsky stands apart in the pleiad of the “Eldest symbolists”. The development of his aesthetic principles of Symbolism was influenced by the program procedures of V. Brusov. The literary critic Hansen-Levy in his monograph “Russian Symbolism”, noting the special role of Symbolism in the work of V. Merezhkovsky¹⁶. G. Brandes, studying the archival materials of Merezhkovsky, on behalf of the writer summarizes: “*He called himself a religious and literary symbolist, while stressing that in the*

¹⁵ Сологуб Ф.К. Демоны поэтов // Сологуб Ф. Творимая легенда. В 2-х тт. Т. 2. М.: Просвещение, 1991, 301 с.; Сологуб Ф.К. Мечта Дон-Кихота (Айседора Дункан) // Сологуб Ф. Собрание сочинений в 14-ти тт. Т. 10. СПб, 1914, 294 с.; Сологуб Ф.К. Собрание сочинений в трёх томах. Т.1. М.: Художественная литература, 1987, 350 с.

¹⁶ Ханзен-Левы А. Русский символизм. Система поэтических мотивов. Санкт-Петербург: СПб, 1999, 257 с., с.9

basis of the word "symbolist" he put a personal desire to combine literature and religion or even to try to merge them into one"¹⁷.

Symbol, as such, for Merezhkovsky is an important transitional link in a single chain, with the help of which it is possible to connect history with philosophy, to introduce philosophical ideas in artistic texts. He actively includes a variety of symbols in the cultural and literary history of his country, which give him the opportunity to combine the past with the present, to outline the prospects of the future. Theoretical reasoning of Merezhkovsky helped him to authenticate the causes of symbolism, to reveal the nature of the symbol. Symbolism became a cornerstone of his philosophical teachings.

In 1892 Merezhkovsky published a cycle of poems entitled "Symbols". The cross-cutting idea that permeates most of the works in it is the tragedy of everyday life; here are used symbols that carry different meanings. It is indicative that they are not detached from reality. Merezhkovsky wrote: "*There are three most important elements in the new art: symbols, mysticism and artistic impressionism*"¹⁸. His words were like the slogan of the new program of Symbolism: "*Only the Christ to come can defeat the Hamas.*"¹⁹

It is known that A. Blok throughout his work was infinitely devoted to Symbolism. This is noted by Z. G. Mints in his article "Symbol in Blok"²⁰, D. E. Maksimov argued that the poet's philosophy of life essentially fits into the framework of symbolic thinking²¹.

¹⁷ Брандес Г. Собрание сочинений в двух томах. Т.1. Санкт-Петербург: СПб, 1913, 422 с., с.313

¹⁸ Мережковский Д.С. Грядущий хам. М.: Искусство, 1991, 222 с., с. 124

¹⁹ Ibid.

²⁰ Минц З.Г. Символ у Блока // В мире Блока. М.: Художественная литература, 1981, 249 с

²¹ Максимов Д.Е. Идея пути в поэтическом сознании Ал. Блока // Блоковский сборник № 2. Тарту, 1972, с. 25-121

A number of symbols and associations in the lyrical texts of Alexander Blok are highlighted in his studies by N.Y.Gryakalova²², M.V.Bezrodny²³, P.E.Lenchik²⁴ and others.

In the first chapter, which is of methodological nature, much attention is paid to the analysis of scholars' concepts of artistic symbolism, the theory of the symbol in the works of various researchers who have made a significant contribution to the study of this problem, in the formation of significant aesthetic principles that made up the program of such a movement as symbolism. The theoretical basis for the analysis of specific works of modern prose in the following chapters of the dissertation is outlined here.

The scientific results obtained in this chapter of the dissertation work are reflected in the following publications of the author²⁵.

²²Грякалова Н.Ю. О фольклорных источниках поэтической образности Блока // Александр Блок. Исследования и материалы. Л.: Просвещение, 1987, 274 с., с. 59-60

²³ Безродный М.В. Лирическая драма А.А. Блока «Незнакомка» (Проблемы текстологии, генезиса, поэтики). Автореф.: дисс канд. филол. наук. Тарту, ТГУ, 1990, 16 с. ;Безродный М.В. О символике драмы «Незнакомка» // Тезисы докладов по гуманитарным и естественным наукам СНО. Русская литература. Тарту, 1986, с. 45-48; Безродный М.В. Образ камня у Блока // Александр Блок. Исследования и материалы. Л.: Просвещение, 1987, с. 165-166

²⁴ Ленчик П.Е. Символический строй драмы А. Блока «Незнакомка // Творчество А. Блока и русская литература 20 века. Тезисы I всесоюзной (III) конференции. Тарту, 1975, с. 19-31, с. 24

²⁵ Алиева С. Г. О понятии «символ» как универсальной эстетической категории // Doktorantların və gənc tədqiqatçıların XVIII Respublika elmi konfransının materialları (2 cilddə), II cild, – Bakı: Mütərcim, – 19-20 dekabr, – 2013, – s. 140-142.; Понимание символа в системе эстетических взглядов Д.С. Мережковского // – Баку: Актуальные проблемы изучения гуманитарных наук. Межвузовский сборник научных статей, – Мутарджим, – 2017, – с. 183-187.; Эстетические принципы символизма // – Баку: Ученые вести, Азербайджанский университет языков, 2017. – Том II, Мутарджим, – с. 193-197.; Символы и их значение в период античности // – Bakı: Filologiya məsələləri, Elm və təhsil, Azərbaycan Milli Elmlər Akademiyası M.Fizuli adına Əlyazmalar İnstitutu, – 2019. №6, – s. 305-311.; Сакральное значение символа «оружие» в эпоху Средневековья // 1st International Conference: Modern Information, Measurement and Control Systems: Problems and Perspectives (MIMCS 2019), – Baku: – 01-02 July, – 2019, – p. 82-83

The second chapter (“Typology and functions of artistic symbolism in modern literary works”) consists of four paragraphs. In the first paragraph – **“Symbol and its multifunctional meaning in the modern Russian literature”**, the theme is considered on the material of Russian literature of the late twentieth - early twenty-first centuries. The analysis reveals that in literary criticism increasingly refuted the point of view of E. Kasserer and his associates on the lack of distinction between the concepts of sign and symbol. Scientists point out that the concept of a symbol in Russian literature at the turn of XX-XXI centuries is much wider than a sign, and also emphasize the special role of symbolism in the latest Russian literature and a wide range of symbol usage in an artistic text. It is noted that unlike a sign, a symbol, being an essential component of the structure of a literary work, allows to penetrate into its deeper meanings, to decipher the author’s ideas²⁶.

In contemporary Russian prose, particularly in the literature of postmodernism, symbolism acquires a sacral meaning. This is due to the fact that in the very structure of the symbol, functionally used by writers who adhere mainly to the norms and rules of postmodernism, object images are aimed at finding their deeper meaning. In the works of the modern age, unlike the works of Blok, Belyi, Hippius and a number of other representatives of the Silver Age, the symbol is much harder to decipher. As I. Tsibizova rightly notes: *“Symbols in a number of works by talented Russian writers of the 21st century are extremely difficult, if not impossible, to express in words at all; most likely, the symbolism as a whole and individually can only be felt”*.²⁷

The images-symbols in the works of modern Russian writers are often built on the material of quite familiar to readers’ reminiscences, writers more often resort, thanks to symbolism, to paraphrase, often create a remake of this or that classical plot. For example, the symbolic name of Pushkin's "Blizzard" is used by the

²⁶ История эстетики. Памятники мировой эстетической мысли: В 5 т. Т. 1. С. 506–514. Режим доступа: http://www.psylib.ukrweb.net/books/_pikodel.htm

²⁷ Цибилова И.М. Философская символика в современной детской литературе. Часть 1 // Человек: образ и сущность. Гуманитарные аспекты. М., 2007, № 1-2(28-29), с. 69-80, с. 69

postmodernist writer V. Sorokin in his story of the same name. It creates the same kind of symbolism, even playing with stylistic and genre principles of Pushkin's work. The original text of the Russian classics, repeated in the title of the story by a postmodernist writer, is presented precisely as a symbol, introducing the context into the space of new culture. This space is no longer Pushkin's. V. Toporov called this cultural, or, more precisely, cultural phenomenon, "resonance"²⁸.

Besides V. Sorokin, the predilection for metamorphosis in the reshaping of the national classics is inherent in the works of such writers as A. Bitov, S. Gandlevsky, D. Prigov, V. Erofeev, A. Kim, E. Limonov, V. Makanin, Z. Prilepin, L. Petrushevskaya, V. Tokareva and some other bright representatives of the latest prose. However, in the works of a number of writers of this time symbolism organically fits into the general context and becomes a key formula, the complex and time-consuming deciphering of which is important in understanding the essence of the work. Such writers, in our opinion, include V. Pelevin, T. Tolstaya and L. Ulitskaya. The images-symbols in their works are built into a kind of system inherent only to them.

The second paragraph of the second chapter under the title "Eclecticism of symbolism and postmodernism as the leading beginning of the creativity of V. Pelevin" analyzes the use of symbolism in the work of V. Pelevin - the iconic figure in contemporary Russian prose. Maximum saturation of a plot of his works with all kinds of symbolic images makes his creativity interesting from the point of view of the chosen theme. This has been noted by many researchers. So, N. Alexandrov emphasizes that Pelevin "*quite actively and organically uses symbolism, the traditions of modernist world culture, the art of avant-gardism*"²⁹.

The novel "Chapaev and the Void", which instigated a great resonance in criticism, is saturated with many symbols of infrequent

²⁸ Топоров В.Н. Славянские языковые моделирующие семиотические системы. М.: Наука, 1965, 246 с., с.109

²⁹ Александров А. Новая эклектика // Литературное обозрение, 1997, № 3, с. 66-75, с. 71-72

semantic content. In this novel, as in many other works by Pelevin, a “symbolic framework” unites such specific features of his creativity as unknowability, chaotic, multidimensionality in a boundless world of unexpected and logically inexplicable phenomena, transitions from one-time period to another. And all this through the use of symbolism. Not only names, pseudonyms, or nicknames are symbolic in the novel, but also material objects. For example, trains, which “*drag behind them an incomprehensible and dark past.*”³⁰ This symbol is also found in Pelevin's “Yellow Arrow”, which takes place in a train on its way to the destroyed bridge. Sasha Sokolov also uses this symbol in “School for Fools”, embodying an unusual journey through time, sent to “nowhere”.

L. Solovyova wrote that Pelevin subjects various myths related to previous history, literature and its representatives to a “symbolic rethinking”, debunking them³¹. These are both representatives of classical literature and “heroes” of the Civil War. The novel “Generation “P” is indicative in this sense. The name of the main character, Vavilen Tatarsky, made up of the words “Vasily Aksenov” and “Vladimir Ilyich Lenin” is symbolic and sounds like an ironic stamp.

The work that the hero of this novel writes also consists of a number of historical reminiscences, symbols, and metaphors. “*The Tower of Babel rose and fell, the Nile flooded, Rome burned, rabid Huns galloped somewhere across the steppe*”³² etc. Pelevin deliberately plunges the reader into a world of chaos directly related to the archetypal and legendary Tower of Babel. Symbolism pervades this novel also on the level of onomastics. Referring to the symbol of the Egyptian deity Ishtar, whose mystery is being solved by the protagonist Babylen Tatarsky, Pelevin uses not only mythological but also religious symbolism. Symbolic associations are also evoked by the hero's strange speech dysfunction associated with the

³⁰ Пелевин В.О. Чапаев и Пустота. Роман. М.: Эксмо, 2012, 509 с. с.211

³¹ Соловьёва Л.В. Русская проза рубежа тысячелетий: Учебное пособие. Елабуга: Издательство ЕГПУ, 2006, 179 с.

³² Пелевин В.О. Generation «П». М.: Вагриус, 2004, 235 с. с.30-31

Babylonian mixture of languages. All this often creates difficulties in deciphering the symbols-images in Pelevin's prose.

Pelevin, using mythological and religious symbolism, combines temporal layers in the figurative thinking of his hero, transferring the actions to the modern soil. This allows all of Pelevin's characters to balance on the edge of the real and virtual worlds. Thus, the Tower of Babel, losing its original meaning as stone steps on which the ancient workers climbed, turns into a computer staircase that exists in virtual space.

The symbolism in the story "Omon Ra" is also multivalent, as it creatively reinterprets such cultural symbols of a bygone Soviet era as the pioneer camp "Rocket", the cinema "Cosmos" etc. In the story "The Hermit and the Six-Fingered" the coded symbol of the Buddhist worldview "Zen" is deduced. The story "Ruler" focuses on the symbol-zoomorph, represented by the "werewolf". A similar situation, when all kinds of transformations of animals into humans and vice versa are symbolized, we observe in the story "Life of Animals". And the story "Ivan Kublakhanov" is built on the symbolism of dreams. For all the eclectic forms and techniques of using symbols in the works of Pelevin, each of them plays a plot-forming role.

In the third paragraph of the second chapter ("Metamorphosis of the symbolism of the circle in Tolstoy's aesthetics"), the analysis is based on the novels of Tolstoya. For the works of this writer very typical is the demonstration of the complexities in the communication between people, realized through the conflict built on the collision of the fairy tale (unreal and unreal) with the eternal truths. This kind of conflict, where there are no winners and losers, most often, T.Tolstoya takes the form of a symbolic circle.

We encounter such a "dead-end" situation in her famous novel *Kyss*. Here Pushkin's *Lukomorye* becomes the dominant mythological model of the world, and the key symbol-image is the explosion that took place unknown when and where. Ironically parodying the outwardly chaotic world of nineteenth-century classical literature, Tolstaya preserves some names of a past cultural

epoch in the intertextual field. The novel *Kys'* contains all the symbolic elements that fill the fairy-tale world of Pushkin's *Lukomorye*. This is a kind of “game of the classics”, which is inherent in almost all postmodernists. The peculiarity of Tolstoy's symbolism is that the symbol takes the form of a circular movement.

Tolstoya consciously puts foolishness on a par with irony, buffoonery and carnival worldview. In Tolstoy's work, foolishness is transformed into aesthetic sarcasm, which has as its main goal the ridicule of traditional ideals and values. As T. Goricheva notes in “Orthodoxy and Postmodernism”: “The fool is the most modern postmodern form of holiness”³³.

In Tolstoy's novel “*Kyss*” we also observe elements of national folklore, which appear in a symbolically transformed form. Many researchers (O. Bogdanova, N. Leiderman, V. Kuritsyn, M. Lipovetsky, etc.) have written about this. Unfortunately, little attention has been paid to the image-symbol “Explosion”. Meanwhile, this is a key moment of the work, which is a point of reference for the main events of the novel in the novel.

In the intertextual canvas of Tolstoy's texts one can find several cultural codes, one of which is the code of the Russian alphabet used in the novel “*Kys*”. All chapters of the novel have not traditional numerical, but alphabetic designations in the form of the Old Slavonic alphabet (“*az*”, “*buki*”, “*vedi*” etc.). The letter code symbolically reflects the stages of human consciousness, which in their movement make a circle.

In Tolstoya's story “*Sweet Shura*” the symbolism of the “circle” has other outlines. The image of *Shurochka* does not evolve after her “spa romance” experience. The lack of harmony in the heroine's soul before and after this event is the outlines of the circle she is in. There is a certain analogy with Chekhov's “*Hoppy Girl*”, which reveals itself only on an external level. And if in the novel “*Kyss*” the symbolism of the “circle” is determined by historical pseudo-events, in the story “*Sweetheart Shura*” the closedness of love relationships is shown.

³³ Горичева Т. Православие и постмодернизм. Л.: ЛГУ, 2001, 143 с. , с.57

It should be noted that the absence of positive or denunciatory concepts inherent in postmodern texts cannot be explained by indifference to everything around us. Tolstaya and other representatives of the “other”, “alternative” literature are not stingy with both positive and negative assessments of the image.

In the fourth paragraph of the second chapter, entitled “**The Mythological Nature of Symbols and Images in the Work of L. Ulitskaya**”, we analyze the specifics of symbolism in the works of another representative of the newest Russian prose. Most researchers believe that the main method of creativity of L. Ulitskaya is a realistic method. And the symbolism in her works - a kind of superstructure, on which the ideas and intentions of the writer are realized. It is through the characters, images used along with other artistic techniques, the writer manages to create his own truly unique artistic world.

In the plot of the works of L. Ulitskaya penetrates a variety of symbols. So, in the novel “Kukotsky's case” and some others (“Sonechka”, “Medea and her children”, “Sincerely yours Shurik”) we can see that the writer refers to natural phenomena, as to living creatures, symbolically endowing them with the appropriate traits. Critic L. Kuklin noted that for L. Ulitskaya nature as a symbol is a kind of springboard for defining the concept of the hero's character, that she treats her characters as certain “biological objects”³⁴.

An analysis of Ulitskaya's works suggests that she, based on the research of scientists in the field of mythology, deliberately shifts accents, creating her own special system, according to which she selects image-symbols for her works. More often than not, the action unfolds along a chain: from narration to thinking, from fiction to reality, from allegory to symbol. It is necessary to emphasize: when Ulitskaya turns to myths, she almost identifies them with symbol-images.

Ulitskaya is able to actualize specific myths by transcribing them into images-symbols. On the one hand, the texts of her works are partially likened to myth. On the other hand, the role of myth

³⁴ Куклин Л. Казус Улицкой // Нева, 2003, № 7, с. 177-184

begins to be played by everyday symbols. Not without reason some critics call her a representative of “domestic realism”. L. Ulitskaya in a symbolic way often plays the same game with the reader as T. Tolstaya. The fusion of mythology and symbolism is one of the important and relevant layers of poetics of Lyudmila Ulitskaya's works. T. Kazarina wrote about it: “*theatricality, ritualism and improvisation together with active and almost constant use of symbols and mythologemes should be called the central criteria of Lyudmila Ulitskaya's prose*”³⁵.

M.A. Bologova, in turn, draws attention to the transformation of the symbolic beginning into a parody, which is characteristic of Ulitskaya's poetics and is reflected in the problems of such works as *Medea and Her Children*, *Merry Funerals* and *Sonechka*. She notes: “*Ulitskaya's favorite structure is, first, symbolic, second, mythopoetic, and third, circular*”³⁶.

To the analysis of the use of symbols and mythologemes in the poetics and themes of Lyudmila Ulitskaya's works, in particular, on the material of “*Medea...*”, spoke also S. Timina³⁷. She singles out symbolic “binary oppositions”, emphasizing that in the works of L. Ulitskaya there are symbols of eternity and everyday life, grandeur and simplicity, disharmony and harmony, chaos and cosmos. These symbols in the works of L. Ulitskaya are skillfully transformed into such characteristic features of the novel-myth, as cyclicity, periodicity and stadiality of time.

Thus, in the works of Pelevin, Tolstoy, Ulitskaya, representing different genre-stylistic directions, we observe the use of symbolism. Each of them in their own way “includes” images-symbols in the

³⁵ Казарина Т. Рецензия на сборник Л. Улицкой. «Русский феминистский журнал» 1996, № 4. Режим доступа:

http://www.a-z.ru/women_cd1/html/preobrazh_4_1996_e.htm

³⁶ Бологова М.А. Рождение лирики из духа пародии. Л. Улицкая «Весёлые похороны», «Медя и её дети», «Сонечка» & «Казус Кукоцкого» // Пародия в русской литературе XX века. Барнаул: Изд-во АГУ, 2002, с.135-149, с.136.

³⁷ Тимина С.И. Современный литературный процесс (1990-е гг. – начало XXI в.) // Современная русская литература (1990-е гг. – начало XXI в.). М.- СПб.: ACADEMIA, 2005, 350 с.

structure of their works, using them as an additional means of reflecting the world.

*The scientific results obtained in this chapter of the dissertation work are reflected in the following publications of the author*³⁸.

The third chapter of the dissertation (“Artistic Symbolism in the Works of Boris Akunin”) is devoted to the analysis of symbolism in the works of one of the writers of modern literature, whose works provide rich material to research this topic. The chapter consists of two paragraphs. **The first paragraph (“Stages of Boris Akunin's work in the context of contemporary Russian prose”)** takes into account the peculiarities of the writer, who occupies a special place in contemporary Russian prose³⁹. M.A.Chernyak calls Boris Akunin a “newfangled writer”, who extensively uses “*the techniques of Western postmodernists (double coding, symbolism, different allusions, quotations, intertextuality, the idea of presenting the “world as a text or chaos”*)”⁴⁰.

The “Fandorin cycle”, which Akunin calls a “project” contains a number of works. Their special feature is that they are connected with European postmodernism on the one hand, and with Russian classics on the other. Most literary scholars believe that Akunin’s novels are a fusion of such genres as the adventure novel, adventure novel and, of course, detective.

³⁸ Традиции и новаторство в использовании символики в художественной литературе // 9-th International Symposium. Tradition and contemporary literature. Vol II, – Tbilisi: – 23-25 september, – 2015, – p.306-316.; Мифологическая природа символов-образов в творчестве Л.Улицкой // – Горно-Алтайск: Мир науки, культуры, образования, Международный научный журнал, – 2020. № 2(81), – с. 535-538.; Метаморфозы символики в творчестве Т.Голстой // – Москва: Инновационные подходы в современной науке: сб. ст. по материалам ХСІХ междунар. науч.-практ. конф., – 2021. № 15(99), – Интернаука, –с.30-33

³⁹ Черняк М.А. Массовая литература XX века. М.:Флинта, 2007, 432 с.; Черняк М.А. Феномен массовой литературы XX века. СПб: Издательство РГПУ им. А.И. Герцена, 2005, 229 с.; Черняк М.А. Современная русская литература. Москва: Форум-Сага, 2010, 352 с.

⁴⁰ Русская проза конца XX века. Хрестоматия. Москва: Академия, 2005, 638 с, с. 175

At the same time, Boris Akunin is the author of many journalistic and philosophical works, including the famous monograph – “The Writer and Suicide”⁴¹. By this monograph, he was one of the first in Russian literature at the turn of XX-XXI centuries, who raised a sharp and painful topic of suicide symptoms of youth. The work on the monograph was conducted in parallel with the cycle of novels about Fandorin. And the theme of suicide, in turn, was reflected in some works of the writer, in particular, in the novel “Mistress of Death”.

Akunin managed to combine the legal aspect of suicide, which requires a scientific approach, statistical accounting and dry protocols, with artistic symbolism. Using the example of the 19th century, but, of course, with an eye to the modern state of the problem, the writer presented this scourge of society as a symbolic violation of “fair play”. The fate of the writer, according to Akunin, is also symbolic. He equates the fate of the artist of the word to the creative process, and through this prism speaks of the difficulty of reconciling with the idea that the person is created by someone. *“Human creativity is in a certain sense not only symbolic but also sacrilegious”*⁴².

As a creative person B. Akunin expresses himself through hidden, subconscious dramatic and psychological layers of narrative. Most often they are generated by very unusual, sometimes extreme situations, complete or partial detachment and isolation of the individual from modern society. The heroes of his detective stories and novels live and act in this particularly iconic world, which is as if at the junction of unreal and real situations. In a number of novels of Boris Akunin we observe not so much the reality itself, but rather “symbolic frames”. And the artistic world of his novels is often built on the skillful parodying of works already written by him.

The novels of B. Akunin are characterized by a tranquil interpretation of the most important historical events through fiction, realized over a masterfully twisted plot. Historical “facts” get a kind

⁴¹ Чхартишвили Г. Писатель и самоубийство. Москва: Захаров, 2008, 463 с.

⁴² Ibid. pp. 67-68

of symbolic framing. B. Akunin quite dexterously combines the exactness of historical events and unbridled imagination. On the one hand, he seeks to bring the reader into the circle of real historical facts and personalities. On the other hand, using as appropriate various signs, sacred writings and other kinds of symbolic techniques, demonstrates that the historical events are quite possible to interpret freely.

Akunin's style is characterized by diversity and a mixture of different styles. Due to the fact that fundamentals of postmodernism are present to some extent in his detective novels, the plots are often allied with the aesthetics of the game, at the same time the subject of the writer's artistic reflection of life is associated with the ideals of beauty and harmony. A.M. Ranchin suggests that "*in the novel games of B. Akunin, history itself turns into a chess board. A certain symbolic game is played on it, and Fandorin plays the role of one of the players*"⁴³.

The origins of the game can be very different. Sometimes it can be a direct borrowing from the Russian literature of past centuries. For example, in the case of the names of protagonists Erast and Liza, which the reader associates with the names of the characters in Karamzin's story "Poor Liza". The writer is not limited to playing with the names of the writer-classic, but also uses the poetics of the finale of this story. And the ending, as we know, is tragic. "Poor Liza" dies without ever being married. Liza Evert-Kolokoltseva dies from a powerful explosion of a parcel on the day of her marriage.

In the novel "All the World is a Theater" the writer reexamines this tragic plot in favor of the traditional "happy end", thus satisfying the expectations of readers associated with the poetics of a happy ending in the detective novel-series genre. It is true that this is already a completely different Lisa - the famous actress, prima donna of the theater "Noah's Ark" Eliza Altairsky. In turn, and Erast Petrovich is not the same young man, ready to rush after another investigation. The 55-year-old man and the 30-year-old actress who

⁴³ Ранчин А. Романы Б. Акунина и классическая традиция: повествование в четырех главах с предуведомлением, нелирическим отступлением и эпилогом // НЛЮ, 2004, № 64, с. 257-263, с.259

have lived through a lot, find each other and never part again. The angle of the game, therefore, is constantly changing. Depending on the situation, it takes on a dramatic or a happy tone.

The works of Boris Akunin, created as if in an entertaining and diverting way, are only an intriguing beginning for the readers. The center of gravity always falls on the problems, in which the principles of truly high morality come to life and manifest a return to the best aesthetic values of classical literature.

The second paragraph of the third chapter (“Symbolism and its role in revealing the author’s idea of B. Akunin” is devoted to the peculiarities of symbolism of the writer's works, which plays an imperative role to reveal his idea. The works of this writer always contains a certain “code”, which should be unraveled, which is a sign of the symbolic vision of the writer and his display of reality.

In the story “Before the End of the World”, which recalls W. Eco's novel “The Name of the Rose”, symbolism almost universally plays a major, if not paramount, role. In order to unravel the “symbolic code” that should eventually lead to the discovery of the crime described in the story, the reader is invited to “guess” at the similarity of some plot lines with W. Eco's novel. The spatial and temporal boundaries of the two works are also common, as are the characters and the symbolic duel between the characters personifying good and evil, in which good ultimately triumphs over evil.

Jorge and Cyril, the bearers of evil, are scholars living among ancient and rare books. The texts to be studied and rewritten are full of symbolic mysteries, they are literally riddled with signs, inaccessible to the ordinary consciousness. By deciphering the cryptography, signs reveal the contours of Akunin's philosophical concept – “the world as a text. Everything here is deeply symbolic. According to Akunin, it is useless to search for a signifier at all, reality here flows smoothly into unreality. We do not encounter this artistic device among Russian symbolist writers of the Silver Age. This is a strictly “Akunin's” vision, based on a bizarre symbiosis of classical realism and Western European postmodernism.

“The world as a text”, where symbolism plays an important role, in contemporary Russian literature (not only on the example of

Akunin's work) is always being created anew, requiring new ways of implementation in art. This world is presented in its original chaos, and man himself, without reference to authority or previous knowledge, creates it. The chaotic nature of the world is revealed in Akunin's *Coronation* through the disorderliness of its constituent elements.

The symbolism in one or another of Akunin's novels is sometimes so transparent that it can be discerned not in individual devices, but in the course of the entire narrative. For example, in the novel "The Lover of Death", where the protagonists are decadent poets, whose constant themes were the motives of death, non-existence, longing for spiritual values and ideals, as well as the prevalence of symbolism. Sometimes the symbol in the form of detail is elusive at first. In "Leviathan", for example, a handkerchief with an Indian painting of hidden treasures takes center stage. It represents the fleeting happiness of gaining great wealth. The handkerchief serves as a symbol of "evil", which causes more and more murders to occur. To stop this, Fandorin "lets the handkerchief go free."

Akunin's work also reveals a symbolic-mythological layer that pervades many novels about Fandorin and Pelagia. More often than not, biblical myths are symbolized, such as in the novel "Azazel", which refers to the symbolic ritual of the "Day of Atonement". Azazel as a mythical creature certainly resembles Cain. But unlike in the Bible, in Akunin's novel he is the seducer of humanity, a negative hero who taught men the art of war and women the procedure of weeding out the fetus. novels of Akunin.

In some of Akunin's works even objects of the intangible world are masterfully symbolized. The contextual meaning of Leviathan in the novel of the same name is a symbolic wonder-ship, the result of scientific and technological progress, where the achievements of modern technology are combined with comfort. The enormous size of the ship on the high seas evokes in the reader the association of the sea whale from the Bible. In the novel "The Death of Achilles" there is also a symbolic-mythological discourse associated with the Greek myth of one of the most celebrated heroes of the Trojan War. In the same symbolic vein is given the image of

Erast Fandorin in the novel “The Lover of Death”, which is compared with Homer's Odysseus.

Here, too, the phenomenon of God is given in a symbolic aspect, and it is associated with the multiplicity of truths, debunking the former ideas and knowledge about him. The cross on which Christ was crucified is questioned, as is his sinless life. Approximately the same version we see in the story “Pelagia and the Red Rooster”. B. Akunin deliberately uses such an unusual symbolic device as a distortion of historical realities. For the writer it is a hidden artistic device to give credibility to the description.

The works of B. Akunin create a complex synthesized world, loaded with hidden meanings, in which the author's picture of the world is encrypted. Readers are invited to solve the next philological riddles. That is how the characters, being, figuratively speaking, surrounded by symbolic objects, throughout the course of the novel interpret, unravel the signs in order to come to the truth and unravel the mystery of the atrocities committed. Deciphering the signs is a persistent and oft-repeated technique in Akunin's novels. In the novel “Azazel” - it is the deciphering of the sheets inside the envelopes, in the “State Councilor” anonymous notes, etc.

The ways to use the symbolism in the cycle “The Adventures of Sister Pelagia” are also interesting. The main protagonist is a nun who investigates various kinds of crimes under the guise of a secular lady (“Pelagia and the White Bulldog”). This symbolic device dates back to medieval European literature under the name of the “Lady of the shire”.

The symbolic element is also vividly expressed in the novels of B. Akunin with Japanese themes. Especially in those works, the action of which takes place in Japan (“The Diamond Chariot”, etc.). This was not difficult for the writer, who was a connoisseur of Japanese culture. The symbolism here is clearly evident in Akunin's use of national Japanese rituals. For example, Fandorin uses a trick called “hawk flight” (“The State Counselor”), which is considered the highest degree of skill in “sneaking”. B. Akunin, applying in large numbers in his novels Eastern, more precisely, Japanese philosophy

and symbolism, noticeably adapts them, appealing not only to the intellectual, but also to the mass reader.

B. Akunin's novel about Baku is titled “The Black City”. (“*In a black-black city, on a black-black street...*”)⁴⁴. This is not only an exciting beginning, but also a symbol of a city rich in oil. Here appears her own “Shemakhan queen”, an Oriental beauty dreaming of a free life in the West. Comprehension of national realities here is also given by the author in a symbolic way, on the opposition of East and West, the Oriental coloring and mentality of Azerbaijani oil workers is intricately intertwined with the symbolic and philosophical and aesthetic categories of other cultures.

The storyline of almost all of Akunin's works is saturated with numerous methods of using symbolism, including those aimed at bringing the reader back to the classics. The writer masterfully operates with ancient rituals, symbolic allusions and reminiscences. The contents of his novels are shrouded in mystery, but at the end of the novels the fog dissipates and the mysterious appears as real, as a living reality.

*The scientific results obtained in this chapter of the dissertation work are reflected in the following publications of the author*⁴⁵.

In a generalized form the results of the study can be formulated as follows:

⁴⁴ Акунин Б. Чёрный город. М.: Захаров, 2012, 243 с., с.5

⁴⁵ Борис Акунин: география художественного пространства // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları (2 cildə), II cild, – Bakı: Mütərcim, – 7-8 aprel, – 2015, – s. 87-89.; Национальные реалии и их осмысление в произведениях Бориса Акунина // 8-th International Symposium . National literatures and the progress of cultural globalization. Vol II, – Tbilisi: – 24-25-26 september, – 2014, – p. 103-110.; Мифологические символы в произведениях Бориса Акунина // – Bakı: Elmi xəbərlər, Humanitar elmlər seriyası, Universitet «Western Caspian», 2018. №4, – с. 57-63.; Образ Эраста Фандорина в произведениях Бориса Акунина // – Bakı: Filologiya məsələləri, Elm və təhsil, Azərbaycan Milli Elmlər Akademiyası M.Fizuli adına Əlyazmalar İnstitutu, – 2019. №6, – s. 216-221.

- The history of the study of the category “symbol” covers a long period, during which the theory of the symbol at each new stage of its development is enriched with new interpretations.

- The use of symbols in the artistic fabric of a literary work strengthens the connection between the author and the reader, making him involved in everything the author narrates, even if the author is in a historically distant era.

- One should distinguish between the symbolists' desire to replace the concrete image with a symbol, i.e. a conventional image, and symbolism, which can and does act as an element of artistry in works of various methods and directions.

- Symbolism brings to the artistic fabric of the work new pictorial shades, contributes to the associative expansion of its content, deepening the meaning and revealing the creative intent of the writer, the aesthetic improvement of form.

- In scientific terms, the disclosure of the meanings of artistic symbols plays an essential role in comprehending the idea of the work.

- The analysis of artistic symbolism in the latest prose clearly showed the interest of writers to artistic symbolism, the diversity of its typological varieties depending on the method, as well as on the idea and individual creative manner.

- Modern writers use both traditional, universal and individual, author's symbols, reflecting their views on the phenomena of reality.

The main provisions of the thesis are reflected in the following publications of the author:

1. Национальные реалии и их осмысление в произведениях Бориса Акунина // 8-th International Symposium. National literatures and the progress of cultural globalization. Vol II, – Tbilisi: – 24-25-26 september, – 2014, – p. 103-110.
2. Борис Акунин: география художественного пространства // Doktorantların və gənc tədqiqatçıların XIX Respublika elmi konfransının materialları (2 cilddə), II cild, – Bakı: Mütərcim, – 7-8 aprel, – 2015, – s. 87-89.
3. О понятии «символ» как универсальной эстетической категории // Doktorantların və gənc tədqiqatçıların XVIII Respublika elmi konfransının materialları (2 cilddə), II cild, – Bakı: Mütərcim, – 19-20 dekabr, – 2013, – s. 140-142.
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- Akademiyası M.Fizuli adına Əlyazmalar İnstitutu, – 2019. №6, – s. 305-311.
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 11. Bilingualism and matter of symbol in modern World literature // First International Congress on bilingualism studies and European Turks, – Paris: – 28 October, – 2018, – p.15
 12. Мифологическая природа символов-образов в творчестве Л.Улицкой // – Горно-Алтайск: Мир науки, культуры, образования, Международный научный журнал, – 2020. № 2(81), – с. 535-538.
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