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**Personality, creative works, and teaching of L.Tolstoy
In the poetry and essays of David Samoilov**

PhD Thesis Summary

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The thesis is devoted to creative works of poet David Samoilov and his reflection of personality, world outlook, works, and specific artistic decisions of L.N. Tolstoy.

David Samoilov (David Samuilovich Kaufman; 1920–1990) is one of the greatest Russian poets who worked in the second half of the 20th century. Starting to write poetry in adolescence, D.S. Kaufman connected his life with poetry already in his youth (1938 - 1941), when studying at the philological faculty of the Moscow Institute of History, Philosophy and Literature.

He attended the poetic seminar of I.L. Selvinsky at Goslitizdat, was a member of an informal circle of poets (P.D Kogan, M.V Kulchitsky, M.G Lvovsky, S. Narovchatov, B.A Slutsky), actively participated in the literary life of Moscow, appeared for the first time in print¹.

He continued to write during the Second World War, but his poems was known just in a close circle of friends and comrades.

The same is true not only for first seven-years after War when Stalin still to be in power but also at the beginning of the “thaw”. In his first book, Samoilov included only one pre-war poem, "Sophia Paleolog". Almost a quarter of a century later, the poet found it necessary to publish a selection of early poems: from "Carpenters ..." (1937) to "Berlin in the gaps of the walls without glasses ..." (1945).

After the death of Samoilov, more than 50 of his early poetic texts were published, including five poems: “The End of Don Juan: A Comedy Without Independent Meaning” (1938), <Hospital Poem> (1943; not finished), “ The First Story ”(1946; not finished),“ The Commander's Steps ”(1947, 1950),“ The Solomonchik Portnoy: A Brief Biography ”(late 1940s - early 1950s). All this clearly indicates that the poet Samoilov was fully formed long before relatively noticeable journal publications, and even more so before the release of the first book.

Samoylov's creativity had been interpreting by contemporary readers and critics. Publishing of an each new books (“Near Countries” (1958); “The Second Pass: Poems” (Moscow: Soviet Writer, 1963); “Days: Poems” (Moscow: Soviet Writer, 1970); “Wave and Stone: Book of Poems” (Moscow: Soviet Writer, 1974);

¹ Kaufman D. Mammoth Hunt // October. 1941. No. 3. S. 115; the poem was published in the collection “The Poetry of Moscow Students”, which also included poems by A.M. Krongauz, Kulchitsky, Narovchatova and Slutsk.

“News: Poems” (Moscow: Soviet writer, 1978); Gulf (1981); “Voices behind the hills: The Seventh Book of Poems” (Tallinn: Eesti Raamat, 1985); “Handful: Book of Poems” (Moscow: Soviet Writer, 1989))² was accompanied by new critic works on Samoylov.

It should, however, be remembered that Samoilov’s lifetime publications do not cover his entire literary heritage. So the lifetime critic also didn't have the opportunity to analyze Samoylov's creativity in its fullness. Both sociopolitical causes (ideological control exercised not only by censorship but also by editorial editors) and personal (Samoilov did not consider some works to publish) played their role.

Secondly, due to the intervention of the “supervisory authorities”, the publication of many texts was carried out years later (or even decades) after their creation.

Samoilov passed away at the peak of his public recognition, but despite his widespread popularity, demand and even the "cult", which we can notice around of a considerable number of poems - he was a poet whose scale and accomplishments were not quite clear even for his most devoted and thoughtful readers.

After the death of the poet his widow G.I. Medvedeva and his eldest son A.D. Davydov helped to make the public a set of previously unknown texts, which significantly enriched and complicated the ideas about the life and work of Samoilov. Posthumous publications made it possible to edit the scientific publication of Samoylov lyrics³ and poems⁴ (although, unfortunately, not equipped

² The "Beatrice" cycle (1985), included in the Handful, was simultaneously published as a book (Tallinn: Eesti Raamat, 1989). During the life of the author, several "summary" editions of his writings appeared. The most important are: Samoilov D. Equinox: Poems and poems. M.: Fiction, 1971; Samoilov David. Favorites: Poems and poems. M.: Fiction, 1980; Samoilov David. Times: Book of Poems. M.: Soviet Russia, 1983; Samoilov David. Selected Works: In 2 volumes. Moscow: Fiction, 1989 (a two-volume book, along with lyrics and poems, included a number of memoirs). The book “Snowfall: Moscow Poems” (Moscow: Moscow Worker, 1990; includes a number of previously unpublished poems from different years) prepared by the poet was published after the author’s death.

³ Samoilov D.S. Poems. St. Petersburg: Academic Project Humanitarian Agency, 2006 / The New Library of the Poet; article by A.S. Nemzer; compilation and preparation of the text by V.I. Tumarkin, notes by A.S. Nemzer and V.I. Tumarkin. The book includes 900 poems, 274 of them were not published during Samoilov’s life. The publications of the lyrics continued after the publication of the volume of the “New Poet’s Library”.

⁴ Samoilov D. S. Poems. Moscow: Vremya, 2005 / Compiled by G.I. Medvedeva and A.S. Nemzer; Accompanying article by A.S. Nemzer, Of those not printed during the life of the author, besides those mentioned above, the poem “Candelabra” (1978) was included.

with commentary). Also should be marked the editions of memoir-essay prose⁵ (with few exceptions unknown during lifetime), diaries⁶, plays “Fars of Klopov, or Harun al-Rashid” and “Zhivago and others” (based on the novel by B. L. Pasternak)⁷, comic literature⁸, significant fragments of a huge epistolary⁹.

The powerful “increment” of the body of Samoilov’s works requires a new interpretation of his specific texts to the general, seemingly thoroughly studied, problems of the poet’s creativity. One of these problems is Samoilov’s attitude to the literary tradition, the national one above all.

It cannot be said that this problem was ignored in criticism and research literature¹⁰.

On the contrary, the rare statement about Samoilov does not mention the orientation of his poetry on tradition, the big role of the rethinking of the classical heritage, reminiscences, and subtexts.

This is completely natural and grounded. If in his first book poet didn't put many works on “literary themes” (although the dialogue with tradition is very significant for a wide variety of texts - from “Semyon Andreich” to “Poems about Tsar Ivan”), although the next book contains “Old Man Derzhavin”, “Natasha”,

⁵ Samoilov D. S. Memoirs. Moscow: International Relations, 1995 / Preface, compilation, preparation of the text by G.I. Medvedeva; See also: Samoilov D. Memoirs. Moscow: Vremya, 2014 / Accompanying article by A.S. Nemzer, compiled by G.I. Medvedeva and A.S. Nemzer. A number of memoir essays, articles, and records of literature are published in the "Appendix".

⁶ Samoilov D. S. Daily records: In 2 V. Moscow: Vremya, 2002 / Preparation for publication and compilation by G. Medvedeva, A. Davydova, E. Nalyvayko; comments by V. Tumarkin with the participation of M. Efremov.

⁷ Samoilov D. S. Above the tent - the sky: Poetry and theater. Moscow: Text, 2015 / Drafting, afterword and commentary by G.R. Evgrafov. The book also includes poems on "theatrical" themes, songs for theatrical and television performances, a translation of the Shakespeare comedy "The Twelfth Night, or As You Like". The first publication of "Farce about Klopov ..." : Petropol: Almanac. SPb., 1992. <Vol.> IV. P. 57-109 / Publication by G.I. Medvedeva.

⁸ The most complete edition: Samoilov D. In the circle of yourself. Moscow: PROZAIK, 2010 / Compilation and notes by G.I. Medvedeva, and Y.I. Abyzov, foreword by Y.I. Abyzov.

⁹ David Samoylov - Lydia Chukovskaya. Correspondence: 1971 - 1990. Moscow. New Literary Review, 2004 / Preparation of text, publication and notes by G. I. Medvedeva, E.Chukovskaya, J.O. Khavkina; introductory article by A.S. Nemzer;

Abyzov Y.- Samoilov David. Correspondence. Tallinn: Tallinna Ulukooli kirjastus; David Samoilovi Uhig Eestis, 2009 / Compiled and edited by I. Belobrovtsseva, notes by I. Belobrovtsseva, N. Mirskaya, B. Ravdin. We emphasize that the work on the publication of letters to Samoilov and to Samoilov has just begun.

¹⁰ Section "Literature on the life and work of D.S Samoilov ", covering the publications of 1955-1998, occupies thirty pages of a small font; see: Russian Soviet writers. Poets SPb., 1999. p. 252-252. Over the past twenty years from the bibliography, literature on Samoilov has grown a lot.

"Talents", "House-Museum" and "Boldin Autumn"¹¹. Later the number of "literary" opuses was increasing.

We don't have a goal to describe in detail all the works in which the problem "Samoilov and the literary tradition" is addressed. But one "common" tendency should be mentioned: the tradition is often understood as only poetic, mostly Pushkin's.

Of course, Pushkin was for Samoilov, as well as for most Russian writers and readers of the XIX-XX centuries, the central figure of Russian literature, but it is just as obvious that Pushkin, embodying the national cultural tradition in other texts of Samoil, never replaced other influences for the younger poet.

It is fundamentally important heightened attention of the poet to folklore and Old Russian literature, Derzhavin, Tyutchev, A.K. Tolstoy, Fet, Blok, Khodasevich, Akhmatova, Khlebnikov, Pasternak, Mandelstam, Mayakovsky, Zabolotsky. We mention only those classic poets, personalities and works of which, continuously were objects of Samoilov's reflection.

It is significant that "poems" and "prose" were conceived by Samoilov as interconnected and equal "forms" of the literature.

"Meanwhile, literature is not a poem, not even poetry (these are only parts of it and forms of expression), not even a self-constructing, even if the most accurate and subtlest, disclosure of personality, but service, sacrifice and constant renewal of the conciliar spirit, updating it in the form of personal experience thoughts and feelings"¹². Personal effort makes sense if it serves to "renew the spirit of the cathedral," but this update is possible only through personal — that is, different — efforts of those engaged not in "poem" or "writing prose," but "literature."

Samoilov's article evokes associations with the "general" understanding of the purpose of a person in general (and not just of an artist) in the artistic and philosophical writings of L.N. Tolstoy.

This "convergence" seems logical. Tolstoy is present in Samoilov's mind from his adolescent years to the end of his life, but his influence on the poet has a different character than the influence of the great elder brothers in the "poetry" workshop, it is latent to time, often veiled, but that's equally important.

In a conversation on June 1, 1989, destined for the press, but published only posthumously, Samoilov spoke about the "War and Peace":

¹¹ Samoilov D. S. The second pass. Pp. 13, 44, 49, 51, 56.

¹² Samoilov D. S. Memoirs. Moscow: Vremya. 2014. P. 549.

“It seems to me that this is the best book in the world. There is everything: both war and peace, understood not as peace, truce, reconciliation, but peace as the universe, the universe of the human soul, and there are all the subtleties of human feelings and attitudes. There are a lot of thoughts and ideas. And, finally, merciless, accurate description of the war. This book was my favorite throughout the war, and remained one of the most beloved. I often open a volume of "War and Peace" from the middle of the page and start reading and can't stop. I read to the end. I read this novel, probably, fifteen times”¹³.

No less expressive is the testimony of an outstanding Estonian writer, who recalled that Samoilov (in the late 1980s) “ called Leo Tolstoy the first author to influenced him”¹⁴.

The purpose of the study is to identify and interpret the strategies for incorporating Tolstoy’s heritage and “image” into Samoilov’s poetic and prose (memoir) texts at different stages of his creative career. The goal involves the following tasks:

1. To present systematically the complex of Samoilov’s judgments about Tolstoy, reflected in his diaries, epistolaria, testimonies of contemporaries, and correlate it with the evolution of the poet.

2. To Identify the reminiscences of Tolstoy's prose, presented in Samoilov’s poetic and prose (memoir) writings, as well as in his unfulfilled plans at plot levels, character sketches, philosophical and ethical attitudes, and determine their role in the poetics of Samoilov’s separate texts and his artistic system in the whole.

3. To reconstruct, basing on the analysis of texts of various types (poems, diaries, epistolary), the “image” of Tolstoy and his life in Samoilov’s poetic thinking. To show how the interpretation of the Tolstoy’s life relates to the construction of the autobiographical myth of the poet.

The study was based on Samoilov’s poems, his memoirs, essays, diaries, letters. Lifetime publications (magazine and newspaper publications, author’s books) and posthumous publications, including those equipped with commentaries, are used.

¹³ Perelygin V. “As a child I wanted to become a firefighter”: a conversation between David Samoilov and students of the school named after the poetess Lydia Koidula in Pärnu // Samoilov’s readings in Tallinn. II. Proceedings of the international scientific-practical seminar on June 7-9, 2005. Tallinn, 2006. pp. 150-151.

¹⁴ Tuulik H. A visitor at the end of the day // Samoilov Readings in Tallinn: Materials of the international scientific-practical seminar on May 29-30, 2000. Tallinn, 2001. P. 18.

Research methods. The work is in line with the historical and biographical tradition of studying the literature of the twentieth century and develops an approach to interpreting a literary text in the context of social and cultural history. An essential aspect of the approach to literary material is the intertextual analysis, the inclusion of the author's views on the role of the poet and poetry in the consciousness of society during the development of modern Russian culture. Reflections of the philosophical quest of the past in the formation of the consciousness of a contemporary are the key to understanding both the heritage of Tolstoy and the poetics of Samoilov.

The level of the research question. The best critical and literary works that came out during the life of the poet, which he met favorably, and introductory articles to his writings retain undoubted significance for the study¹⁵. Quite fully, Samoilov's creative path is illuminated in the only monograph which saw the light during the poet's lifetime¹⁶. The book is built on a chronological basis - the poet's creative path from the pre-war youth to the early 1980s. Repeatedly paying attention to the dialogue between Samoilov and the classics and contemporary poets, Baevsky especially dwells on Pushkin and Akhmatova's reminiscences. Separate chapters are devoted to the analysis of poems and comic ("home") texts. The main idea of the author is the consistent complication of Samoilov's poetics.

An important step in understanding the creative heritage of the poet became three theses, which analyze the most significant aspects of his poetic system¹⁷. In S.D. Abisheva researches (as well as in a number of her articles) Samoilov's poetics is considered primarily immanent and static. The first chapter is of a scholarly nature, the second is linguistic and stylistic. The work emphasizes the poetic innovation of Samoilov. L.Y. Klevtsova was aimed to understand the literary context of Samoilov's work in the light of the poet's evolution.

¹⁵ Chuprinin S. Interlocutor (Preliminary Remarks) // David Samoilov. Favorites. C.3-12; Shaitanov I. About the time audible news ... // David Samoylov. Selected Works: in 2 V. V.1. Pp. 5-20; See also the author's response to the full edition of the lyrics: Igor Shaytanov. Samoilov in the "Poet's library" // Igor Shaytanov. Matter of taste: A book about modern poetry. Moscow: Vremya, 2007. P. 581-587.

¹⁶ Baevsky V. David Samoilov: The Poet and His Generation. Moscow: Soviet writer, 1986. See also later (1991) memoir essay: Baevsky V. Every inch he was a poet: David Samoilov // Baevsky Vadim. The romance of one life. Sant-Petersburg.: Nestor-History, 2007. P. 237-289.

¹⁷ Abisheva S.D. David Samoilov's poetic system: Verse and style: dis. ... Cand. filol. sciences. Moscow, 1990; Klevtsova L.Yu. The poetic evolution of David Samoilov: dis. ... Cand. filol. sciences. Moscow, 1999; Trepachko A.N. "Alien Speech" in the works of David Samoilov: dis. ... Cand. filol. sciences. Stavropol, 2004.

Fundamental issues for the researcher were the connection between the poet and his contemporaries and the consideration of the literary tradition. For the last one the "Pushkin theme" has the most importance. The work is distinguished by a wealth of facts. L.Y. Klevtsov connects the individualization of Samoilov's style with military experience and the further turnabout in the 1960s from modernity to the classics, which was accomplished by the significant influence of personality and poetry of

A. Akhmatova. Research dissertation A.N. Trepachko, which is close to our subject, were analyzed the dialogues between Samoilov and the poets of the 19th century (A.S. Pushkin, F.I. Tyutchev, M.Y. Lermontov) and the 20th century (O.E. Mandelstam, A.A. Akhmatova, M.I. Tsvetaeva, A.A. Tarkovsky). The work was carried out in line with the ideas of M.M. Bakhtin about the "alien word" in relation to poetic speech.

The relatively recent book by N. Kononova "The Art World of David Samoilov" contains articles written on individual works of the poet (poem "The Neighboring Countries", "Tea Room", "Snowfall", "Julius Klompus", "Beatrice"). The book concerns about poet cross-cutting themes (The Great Patriotic War and the fate of the "military generation") and the comprehension of the Samoilov's foreign cultural spaces, primarily Estonian and Latvian. In a number of chapters, the author pays attention to the dialogue between Samoilov and his predecessors, in particular, Pushkin, Mayakovsky, and Esenin.

It is reasonable to distinguish two directions in a number of studies on the "dialogic" nature of Samoilov's poetry. The first direction describes the attitude of Samoilov to the national tradition, mainly poetic (from Pushkin to the poets of the first half of the twentieth century), and world culture (works on the Beatrice cycle). The second direction unites works Samoilov's relations with contemporary poets. Works devoted to translations of Jaan Kross into the Estonian language has significant importance for the interpretation of some poems including the intertextual plan.

According to the intertextuality of Samoilov's poetics, we took into account works on the individual poetic systems of poets of the second half of the 20th century which was contained "dialogues" with the Russian literary tradition.

Our research of the Tolstoy's work reception and the interpretation of his personality in Samoilov's works is based on the most important works of Russian and foreign Tolstoy's researchers, from the pioneering formalism to the modern

time works. Our research has no mentions to the Tolstoy ritual references and his “lessons” on “military” poetry and prose in the Soviet literary. But we highlight several recent works, where the layer of Tolstoy's literature on the Great Patriotic War is analyzed quite specifically.

Actually, the “Tolstoy” motifs and themes of Samoilov’s poetry and essays practically did not come to the attention of researchers. Exceptions are brief remarks during the analyze the “idyllic” tradition in the “Tsyganovs” in a summary work on Samoylov poems. And more precise but very controversial considerations about the connection of the “Tsyganovs” with the story “The Death of Ivan Ilyich”.

The relevance of the study is due to the low level of knowledge about the influence of the Tolstoy's works on the poetic world of authors, whose creativity was established in the second half of the 20th century.

Domestic studies about the perception of Tolstoy in the USSR mainly concentrate on the evolution within institutions, without giving a concept of how the interaction between the reader and the text actually took place. There are no papers on the Samoilov’s full corpus of texts, which reflect inclusion of Tolstoy in his worldview in dynamic. Traditional analysis optics (“Samoilov and Pushkin”, “Samoilov is a military generation poet”) tends to exclude some of the key components of Samoilov's creativity.

At the same time, the problematics of our research meets the interest of the international scholar community in the spiritual and intellectual life of a Soviet person, his receptive and creative strategies. Over the past twenty years, several monographs reflecting on these themes have received a wide response.

The existence of classical texts in Soviet culture was the subject of a special compendium of the experience of collective research, which focused on appropriating the past in Soviet patriotic campaigns of the 1930s and 1940s.

The authors stated the ambiguity of the state policy results, aimed at the use of classical literature, thereby groping the boundaries of the vulgarization of the "great creators" within the framework of official Soviet culture.

For example, one of the works is describing the celebration of the centenary of Tolstoy. Although the reception of Tolstoy in the USSR can be called quite a popular topic, there are many lacunae within it that deserve research interest, including those concerning the reading and perception of Tolstoy in the context of a changing ideological framework.

We are convinced that the reflection and reception of Tolstoy by Russian writers of the second half of the twentieth century, including Samoilov, is among these lacunae.

The novelty of the thesis. In the thesis for the first time the connections between the artistic worlds of Tolstoy and Samoilov in terms of the analysis of themes, plots, symbolic motives, and philosophical concepts systematically traces.

It is shown how the perception of the personality and the life of Tolstoy influenced the evolution of Samoilov's poetic system and the construction of his "autobiographical myth".

The theoretical significance. By consistent analysis of the full corpus of Samoilov's published texts traced how the strategies of incorporating Tolstoyan heritage evolved. Thus, the public image of the artistic world of one of the greatest Russian poets of the twentieth century expands and deepens.

The interpretation of Tolstoy's creativity and life by Samoilov makes it possible to take a fresh look at the texts of the classic and reveal in them the meanings relevant to modern consciousness.

We get a broader view of the role of Russian classics in the culture of the second half of the twentieth century.

The practical significance of the work. Some of observations can be used in the preparation of commented editions of Samoilov's essays, can be included in the courses of the history of Russian literature of the twentieth century and the interpretation of the verse, can be useful in the study of the reception of the classical heritage in the works of writers of the Soviet era.

The main results of the research were presented at Russian and foreign conferences: "Textual and historical literary process" (2016, Moscow), "Text - commentary - interpretation" (2016, Moscow), "International conference of young philologists" (2016, Tartu, Estonia).

Three articles were published on the topic of the thesis were published in journals that are included in the list of recommended for publication research results and submitted by Higher School of Economics for application for degree of Candidate of Science of the and indexed by Scopus:

- Tupova E.V. The polemical rethinking of the works of L.N. Tolstoy and A. I Solzhenitsyn in David Samoilov's poem "Strufian" // Tomsk State University Bulletin. 2017. No. 414. P. 29-33

- Tupova E.V. Tolstovskiy motives in the poem by D. Samoilov ““Tsyganovs”” // Siberian Journal of Philology. 2019. № 3. In print.
- Tupova E.V. Tolstovskiy motives in the poem by D. Samoilov "Return" // New Literary Review. 2019. № 3. P. 215-225.

In addition, some observations that are important for the context of the problem are reflected in the publications of the author:

- Tupova E.V. On the interpretation of the poem by David Samoilov "Strufian" // V International Conference of Young Researchers "Textology and the historical and literary process." Digest of articles. M.: MSU, 2017. P. 193-201.
- Tupova E.V. The Evolution of the Leo Tolstoy Family Novel: “Family Happiness” and “Anna Karenina” // Russian Philology. 26: Collection of scientific works of young philologists. Tartu, 2015. P. 65-71.
- Tupova E.V. The motives of the novel by N.G. Chernyshevsky “What to do?” In the play by L.N. Tolstoy "Living dead" // Russian philology. 25: Collection of scientific works of young philologists. Tartu, 2014. P. 65-71.

The provisions of the dissertation:

1. The creativity of L.N. Tolstoy was important for D. Kaufman already in adolescence and retained great importance throughout the life of David Samoilov. Comprehension of Tolstoy's heritage changed with the course of time and had a significant impact on the evolution of the poet.

2. During the Great World War "War and Peace" was the main book for D. Kaufman. He used it as a spiritual guide, which helped to overcome “intellectual” individualism, to find unity with the people. The novel about the fate of his generation that was planned on the front by Kaufman was supposed to be a modern analog of Tolstoy's epic.

3. In the post-war period (until the end of the 1960s), the influence of Tolstoy on Samoilov was "pointwise" and manifested in texts of various kinds: poems about a man on a war (“Semyon Andreich”), a poem about the modern Karenina “Commander's Steps”), “Decembrist” plots (“In an old Moscow lane ...”), love lyrics (“Natasha”).

4. Tolstoy's understanding of war and man in war is crucial for the “military” chapters of Samoilov’s memoir book and the associated poem “The Poet and the Citizen”. The impact of Tolstoy is also significant for the chapters of "Memoirs" devoted to childhood.

5. The motives of Tolstoy's prose are significantly present in the idyllic-pantheistic world of the poem "Tsyganovy". Of particular importance are the reminiscences of "Anna Karenina" in the chapter "The Birth of a Son" and the story "Three Deaths" in the chapter "Chopping wood", which prepares the final of the poem - the chapter "Death of Tsyganov".

6. In the poem "Strufian" Samoilov not only uses the plot of "The Old Fyodor Kuzmich's Death Records", but also reflects on the "counselor - sovereign" conflict, challenging both Tolstoy, who addressed Alexander III and Nikolai II, and A.I. Solzhenitsyn, author of "Letters to the leaders of the Soviet Union." In "Strufian" Samoilov's reflections on "Augustus the Fourteenth", the similarities and differences between Solzhenitsyn and Tolstoy (appearing on the pages of "August ...") are presented.

7. Samoilov with intense attention reacted to the new materials about Tolstoy's family drama and his departure, which appeared in print in around the anniversary of the great writer in 1978. In the letters and diary entries, the final tragedy of Tolstoy was repeatedly associated by the poet with the final tragedy of Pushkin. Tolstoy overtones arise in Samoilov's personalized "Pushkin" text, "The Poem of Hannibal". The publications of the anniversary year were reflected in a number of later poems by Samoilov.

8. The decisive impetus for the realization of the long-time Samoilov's plan for the poem about leaving and escape "The Return" was the impression from Tolstoy's play "And the light shines in the darkness", staged in the Pärnu Theater and on television.

The final poem of Samoilov is thoroughly permeated with reminiscences of Tolstoy's compositions ("Anna Karenina", "Kreutzer Sonata", "The Devil") and references to the latest events in the life of Tolstoy. "Tyutchevsky" plan of the poem is given under the sign of Tolstoy (his interpretations of the poem "Day and Night", the "shortened" final stanza of which is presented in the epigraph of the poem "Return").

The main content of the work.

The thesis is built on a chronological basis. The first chapter describes the history of the development of Tolstoyan heritage by David Kaufman in the years of boyhood, youth and military youth (§§1.1, 1.2) and the "Tolstoy" line of David Samoilov's poetry (the pseudonym with which the poet later became famous, was

taken shortly after the end of the Great Patriotic War War) the second half of the 1940s - 1960s. (§§1.1.3, 1.4).

The first mention of Tolstoy in the Samoilov's texts appears in the diary of a fourteen-year-old schoolboy. On December 9, 1934, a teenager wrote about note-taking of Lenin's work on Tolstoy (confidently believing that the article was "Leo Tolstoy as a Mirror of the Russian Revolution", 1908).

On December 11 poet wrote about the novel, which he would read all his life, believing this is the best book in the world: "I read "War and Peace." What a wonderful book! Most of all I like Pierre Bezukhov. I even agree with L.N. Tolstoy needs to self-improvement, but I deny the theory of "nonresistance to evil". All human life is a fight, the beauty of life is in this fight. First, the fight with the forces of nature, then the fight among the people for the freedom, equality and fraternity, and after the fight for the conquest of the universe, for a man - the hegemon of the universe. Who would be a man without a fight? He would be a worm, only in the fight is the true greatness of man"¹⁸.

The teenager likes the ridiculous Pierre in his searching the ideal, not the brilliant clever Prince Andrew or the cheerful and brave Hussar Nikolai Rostov. He recognizes the need for self-improvement (with the habit of keeping a diary already acquired by a teenager, which he will keep to the end of his life), but rejects "nonresistance to evil" and sees in the "fight" "true greatness of a man." A vivid impression of the novel by Tolstoy is combined with the fascination with the ideological formulations of Lenin (whose authority is not subject to discussion), which have little contact with the real text of "War and Peace".

This "bifurcation" (inherent to many intellectuals of the first post-revolutionary generation) explains the calm and even interested attitude of D. Kaufman to the hobby of one of his classmates, V.P. Putsillo "Tolstoyanism", severely denounced by Soviet propaganda. Equally tolerant is a teenager to undisguised religiosity of another classmate - F.Y. Siegel. Intense interest in "higher values" primarily ethical, testimonies of conversations about philosophy and religion, setting on self-analysis are described in many of the adolescent diaries. We do not know whether a teenager had any information about Tolstoy's diaries (considering Putsillo's "tolstoyism" is quite likely), but the future poet

¹⁸ Samoilov D. S. Daily records: In 2 V. V. 1. P. 13, 14.

“horizons” (even if it was accidental!) with a great writer seems remarkable and explaining the Tolstoy significance in the spiritual world of Samoilov.

Diaries 1934-38 don't give material about D. Kaufman's special attention to the works of Tolstoy, only at December 15, 1934, during the reading “War and Peace”, he wrote about the necessity to write an essay about “techniques of visual art in “Hadji Murad”¹⁹). Apparently, Tolstoy was read in the same way as other classics (Russian and European). The diary testifies to the breadth of the high school student literary interests but does not allow accurately reconstructing the system of his priorities. It is clear only that poetry, firstly “modernist”, especially attracts the beginner poet. It is significant that the “classics” (in the broadest meaning of the word) were not opposed to modern Soviet literature, which corresponded government ideology strategy changes in the second half of the 1930s.

Along with the cultural shift (official recognition of the significance of cultural tradition in general, implying canonization of the classics²⁰), the feeling of a special connection with Tolstoy also had in our opinion “intimate” reasons. S.A. Kaufman played a huge role in the formation of the personality of the poet. Remembering father, Samoilov focused on his adogmatic religiosity combined with principled tolerance, also focused on a high spiritual structure and deep respect for the peasantry and peasant labor²¹. Without identifying S.A. Kaufman opinion to Tolstoy opinion, we believe that the father's daily influence was reflected to his son's opinion of the need to abandon individualism (see the diary autumn of 1941, indicated in footnote 3) and in his striving for “people's truth”, which determined his life strategy and ideas of D. Kaufman during the Great Patriotic War.

¹⁹ Ibid. P. 16.

²⁰ D. Kaufman wrote about this turn in the fall of 1941: “The order in ideologies was brought later. Quickly and decisively. Peter the Great became a person, and Shakespeare became a genius. There are categories of “people” and “homeland.” The concepts were filled with blood.” See: Ibid. P.143. In the thesis, we point out that at the time of training in MIFLI (1938-41), D. Kaufman was interested in discussions about “historicism” and “nationality”, unconditionally sympathizing (which was reflected in the “Memoirs”) of the so-called “The Teachers” (G.Lukach, M.Liffshits, R.Grib). Unfortunately, the “Tolstoy” component of this story in the diary notes and memoirs of Samoilov was not reflected. It is only permissible to gently assume that the articles and speeches of the “students” could become an additional incentive for more actualization in the minds of D. Kaufman of the book War and Peace and its author.

²¹ See: Samoilov D.S. Daily records Moscow .: Time, 2014. P. 57-76, 86-102; those. the chapters “Dreams of the Father” and “Shulgino” (children's and adolescent impressions of the village near Moscow and its inhabitants, to a certain extent preserved the traditional peasant way of life).

By the circumstances in evacuation being in the autumn of 1941 D. Kaufman became a student of the philological faculty of the Samarkand Pedagogical Institute, where he wrote the coursework "War and Peace". The text of this work has not been preserved in the Samoilov archive, but the poet's choice of the topic is significant. According to the poet's memoirs, he sought to prove that Tolstoy displayed the "socialism scheme" in the structure of the people war in his coursework, and the relation to the topic of nationality in the story of Karatayev - Bezukhov has such importance as the story of Bezukhov - Bolkonsky - Natasha for the writer.

The choice of the coursework and its "anti-individualistic" concept are undoubtedly related to the cultural and ideological situation of the beginning of the Great Patriotic War. There is a significant revival of the cult of 1812 and the related interest growth to the epic "War and Peace". To the epic book, according to not just a Samarkand student, where the person without losing himself acquires a legitimate place in the community. Mutual understanding of Pierre and Karatayev propose the possibility of including the modern young intellectual to the community, which promises to achieve social harmony after victory.

D. Kaufman found himself in a military school, and then on the Volkhov front with ideas, inspired by the reading of the "War and Peace". The discrepancy between the reality and ideals was harsh but young soldier found escape in thoughts about the novel. It should be the novel about war generations, and it was supposed to ends in an ideal future. The close attention to soldiers and people around him was not only the part of the system of self-upbringing but served the goal of describing real people in the novel.

In Samoylov's diaries, we find the portraited of comrades, reflections on the national character and typologies of the soldiers, songs, omens, tales he wrote after other soldiers. Dreams about the novel do not leave D. Kaufman in the hospital, where he ended up after having a wound.

However, neither then nor later, did he go further the "plans" and reflection on the intended text.

On July 27, 1943, a diary entry appears: "Freedom of feelings came in late autumn of 1942, together with the plan of the novel and the habit of the harsh life of a soldier."

On August 18: "Indifference is almost pathological. Again, the fictional world of the novel becomes for me more real than this joyless being. "

On September 15, 1943: "Thoughts are unhurried and detailed. I do not think greater. Even the novel is presented in the form of small polished passages"²². The novel, unconditionally conceived by the modern analog of "War and Peace", cannot be realized, but the reflection on the "oral epic" (Samoylov's later definition²³) occupies a crucial place in the process of the poet's self-education.

The post-war reality, harshly canceled the hope of "proportionality of plans and rights", but the need to create a "great story of generation" ("Let me suffer the poem ...", 1967) remained Samoylov's vital task.

His "War and Peace" appeared as a collection of texts of various genres (from lyrical miniatures to the unfinished "Memorable Notes") created during the 1940s - 1980s.

Being "not admitted" to the official literature both in the last Stalin's seven-year period and in the first years of the "thaw"²⁴, Samoilov did not abandon not only poetry but also epic ideas.

In 1946 he wrote the initial chapter of the poem "The First Story" (with a clear epic emphasis) but left that work, apparently realized that publishing of such a text was impossible.

On September 1, 1957, he wrote in his diary: "The plan of the novel, its concept is increasingly strengthened in me. In the novel, the main thing is the general view of things.

The last two real novels in Russia, after Tolstoy, were "Silent Don" and "Klim Samgin". This is not by chance. These two novels in different ways reflected the main event of Russian life - the revolution in its main and unbiased aspect.

²² Samoilov D. S. Daily records. V. 1. P. 170, 173, 183.

²³ The dissertation analyzes another idea that arose in 1943, too, not without the influence of Tolstoy. D. Kaufman intends to write a drama about Shamil, building it on the collision "personality and people" (which unites an unwritten historical play with an unwritten novel about modernity and future).

²⁴ The only somewhat noticeable publication of the late 1940s. (Samoilov D. Poems about the New City // Znamya. 1948. No. 8. S. 100-103) had a conjuncture-game character: Samoilov decided to prove S. Gudzenko that he could submit "acceptable" verses to the press; about this see. Baevsky Vadim. David Samoilov: Poet and his generation. Moscow: Soviet writer, 1986. P. 71. In 1955-1957. the poet managed to print only nine texts: October. 1955. Number 5. S. 49-51 (excerpt from the poem "Near Country"); New world. 1955. No. 7. S. 48 (two poems); Moscow. 1957. No. 5. S. 65-68 (four poems and an excerpt from the "Neighboring Countries"); Poetry Day. Moscow.: Soviet writer, 1957. P. 99 (excerpt from the "Near Countries"). It is significant that in the first "Day of Poetry" (1956) Samoilov's poems are absent, although his painting remained on the cover of the almanac (it is clear that the text was removed by the editors or censorship).

A modern, new novel is impossible without a reassessment of this major event from the heights of its forty-year history”²⁵.

The need to create a modern analog of the Tolstoy's epic is raised again. Without detailed characterization of the “epic” plans of the post-war decade we should emphasize: they weren't realized.

“War and Peace” undoubtedly remains an important guideline for Samoilov, but the impact of the novel on the poet’s works becomes “pointed”, not accent, combined with the influence of other texts and authors.

The presence of Tolstoy is significant for Samoilov's poetic texts in different genre series.

The epilogue of "War and Peace" is important in the series of "Decembrist" texts of the second half of the 1940s - 1950s. (Particularly clearly in the poem “In the old Moscow lane ...”, where the sleeping boy is associated with Nikolenka Bolkonsky not less than with Herzen).

The long-standing dream of “War and Peace” coming from the coursework appiered in a poem about a front-line friend, a peasant, named Kosov, who became, in Samoylov interpretation , a modern Karataev. in “The Commander's Steps” (1947, 1950) we found reminiscences to “Anna Karenina”. In "Ivan's Death" we see echoes of Ivan Ilyich's Death.

Tolstoy's references appear also in intimate lyrics: in the poem "Natasha" (1962) a deeply personal plot is presented not only in Tolstoy's “scenery”, but also as a modern variation of the key episode of the novel War and Peace (Natasha and Kuragin story plot and Natasha's personal growth).

The appearance of Tolstoy is significant in reflection on the essence of Russian literature in “Poems and Prose” (1957–1974) and in the thoughts on the Russian revolution in "Alexander Blok's Christmas" (1967).

Reminiscences to Tolstoy do not add up to the system until the early 1970-s, but their appearance in significantly different texts, including lyrical ones (from “Commander’s Steps” to “Natasha”), we see as prerequisite of the more intimate dialogue with Tolstoy, which begins at the end of the 1960s and is powerfully unfolding in the 1970s.

The expansion of the “Tolstoy” sphere in poetry is closely connected with the general evolution of the poet.

²⁵ Samoilov D.S. Daily records: In 2 V. V. 1. P. 293.

Without considering here the complex issue of periodization of Samoilov's work, we rely on the poet's auto-reflection definition. On May 5, 1977, Samoilov wrote in his diary:

"I have been forming for a long time <...> Only from "Days" (the third book of the poet, published in 1970 - E.T.) something began, and I was surprised that there was no recognition <...> But the public is not a fool. From "Days" I began to notice me"²⁶.

He felt like an "artist in force" and this promoted the formulation of new creative tasks, some of which demanded to deepen the dialogue with Tolstoy. In the rich and diverse corpus of Samoilov's writings of the late 1960s - 1970s. we distinguish three texts, especially closely related to the circle of Tolstoy's thoughts and his particular artistic decisions.

These are the "military" chapters of the prose narrative begun by Samoilov at the end of the 1960s, the poems "Tsyganovs" and "Struphian". To the analysis of these works is devoted to the second chapter of our study divided into three paragraphs.

According to the widow of the poet G.I. Medvedeva, Samoylov's work on Memoirs began at the end of the 1960s with "military" chapters.

It is noteworthy that in the course of work on them, another "military" concept arises.

On February 18, 1971, Samoilov wrote a note in his diary: "The novel of the Moscow Battle". The poet described the Moscow battle as "the victory of Russian idealism" and reflected on the meaning of this phenomenon.

He saw Russian idealism "in the sense of the enormous, universal potential of Russian culture and Russian genius." And remarked further: "The peculiarity of our history is that despotism cannot crush genius. This is the essence of Pushkin, Dostoevsky and Tolstoy. Russian Atlas holds on its shoulders the entire burden of Russian despotism. And hope in him does not dry out. True Russian culture will not turn anything from the universal path ... "²⁷.

The novel about the battle of 1941 (obviously thought by Samoylov as an analogue of Borodino, presented by Tolstoy) was not written, but idea set the tone for reminiscences-reflections about war and man in war, patriotism and soldiers' duty.

²⁶ Ibid. V. 2. P. 106.

²⁷ Ibid. P. 51.

Samoilov recreated in detail his way through the war, verifying youthful ideals with strict reflection. The author compared youthful idealism (his own and his peers) with the feelings of Petit Rostov. The feelings and experience of Pierre Bezukhov appeared in the upheavals of the narrator of the memoirs (chapter "It was like this ...") and the poet ("The Poet and Citizen" 1970-1971).

Although the most important genre guide for the poet, who started prose, was Herzen's "The Past and Thoughts", the Tolstoy also affected the structure of "Memorable Notes". The apology of the peasantry that we find in chapter "Shulgino" is associated with the poem "The Tsyganovy" and several Tolstoy's motives.

Tolstoy helped Samoylov to understand the fate of the country and gave the keys to the existential questions.

The poem "Tsyganovs", where it presented a kind of alternative history of the Russian peasantry, and the poem "Struphians", the "unreliable story" about the abduction of Alexander I by aliens, are the example of Samoylov's dialogue with Tolstoy about the history and meaning of life and death. The reminiscences of the story "Three Deaths" and especially the episode of "Anna Karenina" in "Tsyganovy" helps us to see in an example of peasant a double of Tolstoy, captured in the final part of "Anna Karenina" and "Confession".

In "Strufian" Samoilov conducts a dialogue both with Tolstoy and Solzhenitsyn. Tolstoy is present in "Strufian" not only as of the creator of the "Death Records of the Elder Fyodor Kuzmich" and other writings on "quits" but also as the author of letters to Alexander III and Nikolai II. Solzhenitsyn is here not only a journalist calling for indifferent "Leaders" for change, but also as an artist, seeking to understand the fate of Russia.

Describing Samoilov's poetry at its last stage (second half of the 1970s – 1980s), the modern researcher points out that the poet is increasingly "projecting his intimate feelings onto the great predecessors (from Dante to Pasternak)..."

The appeal of the "late" Samoilov to the tragic "knots" of Tolstoy's life is considered in the third chapter of our study in relation to significant trends in literary and general cultural life in the 1970s and 1980s.

On May 17, 1976, Samoilov wrote in response to the discussion “Classics and Modernity” at the University of Culture: “Classics are teachers of life. Who has nothing to learn one, is not a classic”²⁸.

The notion of literature as a moral phenomenon and classics as a teacher of life is quite common. But in Samoylov's diary and epistolary, this idea had non-trivial reflections.

Especially, when it comes to Pushkin's and Tolstoy's family dramas. In several texts, including poesy, we see how the idea of the author's responsibility broads to the moral and family issues. There were an external stimulus for reflection on the family stories of the classics.

That were “Memorable dates”: the 100th anniversary of the death of Pushkin and the 150th anniversary of Tolstoy.

The jubilee year of 1978 was marked by the boom of Tolstoy publications both in special editions and in “thick” (literary) journals. Some of them assign whole numbers to the materials about Tolstoy. Previously unknown interviews with Tolstoy, testimonies of contemporaries, memoirs appear in the press.

In total, in 1978, the journals “Questions of Literature”, “Banner”, “New World”, “Star” (all of them were in Samoylov's field of vision) published sixty articles and archival materials, dedicated to Tolstoy.

For Samoylov the anniversary and publications near the theme were quite important, what is clear due to his correspondence. In the fall of 1978 he wrote to several letters to his friends about Tolstoy's destiny.

“In the meantime, I read Tolstoyan issues of magazines. The old man probably turned over a hundred times in a coffin from his jubilee <...> But Tolstoy documents, which are sometimes published, are wonderful. For example, Makovsky's notes about his care and death of Tolstoy. The simplicity and clarity of what is happening are most striking. And about Sophia Andreevna L.N. says the clearest and easiest: “It's a pity.”

And it really is a pity. It is often said that the artist is always right. Subjectively, maybe right. But any person is subjectively right. And the demand from the artist is different. Can we say that Pushkin is a victim of Goncharova, and Tolstoy is a victim of Sofia Andreevna? Between them, there is no rule and can not be.

²⁸ Ibid. P. 99.

The history of Tolstoy's relations with relatives is a story of how he crushed them with his weight, and they, as they could, resisted. And Pushkin would have happened the same thing if he had not been killed in a duel"²⁹.

In the letter to L.B. Libedinskaya Samoilov again compared two family dramas and noted anti-Tolstoyan "spirit" of the anniversary:

"Reading about Tolstoy constantly pushes on their relationship with Sophia Andreevna. Best of all he said about her, is what he said having left home: "It's a pity".

She was capable, smart, talented, and the old man crushed and crushed her. The excessive cost of living alongside genius. She looks hysterical because she resisted. And N.N. Goncharov would not resist if Pushkin lived longer.

It is felt and it is also "pity". And maybe those are right who foresee a "good wife" in her"³⁰.

The theme of pity, which was present in the Samoilov's lyrics from the war years, is significant for his poems (starting with "Tea" 1956), powerfully sounded in "Two poems" (1977-1978) and the poem "The Dream of Hannibal" (1977), where the concept of Pushkin's life was rethink.

It is noteworthy, however, that, unlike Pushkin's tragedy, Tolstoy's conflict with relatives, his departure and death did not get embodied in Samoilov's poetry for quite a while.

It was only in 1986 (that is, nine years after the Tolstoyan jubilee!) when he wrote the poem "The Escape of Tolstoy", which, however, did not publish.

Tolstoy's name appears in many of Samoilov's diary entries cited and analyzed in our study, but with the exception of the second of the Three Sketches ("Late XIX" 1986), as well as the "Fear of Tolstoy" remaining in the poet's table - does not fit into the verses .

In this work, we call several lyrical plays of the late Samoilov, in which you can feel the "spirit of Tolstoy," but we are fully aware that it is impossible to prove our readings strictly, and the series of "potentially Tolstoyan" texts can be continued. In the world of the "late" Samoilov, Tolstoy occupied a huge place, but contemporary contemporaries could at best vaguely guess about this.

²⁹ Samoilov D.S. Chukovskaya L.K. Correspondence: 1971-1990. Moscow.: New Literary Review, 2004. P. 93-94.

³⁰ Libedinskaya L.B. All of this will be without me. // The Samoilov Readings in Tallinn: Materials of the International Scientific and Practical Workshop on May 29-30, 2000. Tallinn, 2001. P. 34.

The result of that work, hidden from the eyes of others, that began long before the anniversary of 1978, but was decisively intensified by it (its final stage was devoted to §3.1 of our research), was the poem “Return” (§3.2). Tolstoy is directly mentioned in the text only once, but the appearance of his name (after a short and mysterious plot element) determines the entire semantic structure of the poem:

There is a philosophy of going away
It's foundations, which are not simple,
Nature Is dictating to us
And they are clarifying by many leo tolstoy's ³¹

On January 31, 1987, Samoylov recorded in the diary the alleged names of the future poem, the outlines and "meanings" of which he was not yet quite clear: "" Departure ", " Going away"". We believe that the “Return” plan was recorded here, which was not realized immediately. it was only on September 19, 1988, when entry appeared: “Yesterday I finished folding the“ Return ”poem, which did not take shape for two years”³².

The most important stimulus to the completion of the poem was the second meeting during the year with not very popular play by Tolstoy, which happened two weeks earlier: “We watched Tolstoy’s drama“ And the light shines in the darkness ”on TV. Staging Kozakov. Petrenko and Kupchenko play.

He was so keen on this frontal play that he did not notice either the directors or the games of the actors. Now we need just such a play”³³.

Once again referring to his favorite (and directly named in the poem) plot (having nothing in common with Tolstoy's play), the poet states his nightly phantasmagoria with references both to the story of Tolstoy’s departure and to a number of his writings.

The work records and analyzes the very functional reminiscences of “Anna Karenina”, “Kreutzer Sonata”, “Devil”, “Resurrection” (note the juxtaposition of the names of the poem and the last Tolstoy novel) and the general orientation of the text on the “leaving” motif presented in a number of Tolstoy’s works (“Father Sergiy”, “Death Records of the Elder Fyodor Kuzmich”, “Korney Vasilyev”, etc.).

³¹ Samoilov D. S. Poems. P. 168.

³² Samoilov D.S. Daily records: In 2 V. V. 2. P. 229, 253.

³³ Ibid. P. 251. In January 1988, the poet admired this “completely modern” play, seeing its “mediocre staging” at the Pärnu Theater stage; see: ibid. P. 244.

The epigraph of the poem is the final quatrain of Tyutchev's poem "Day and Night". Here it is given without the last line, therefore it refers not only to the original, but also to Tolstoy's "interpretation" of Tyutchev's poem. This allows you to see a new meaningful movement dream-reality, especially important for the poem.

In order to finish the "big story of the generation," to say a word about himself and his peers, Samoilov needed to rely on the indissoluble unity of Tolstoy's "life and work".

The problems of generation and the recent history of Russia in the areola of Tolstoy acquire new semantic outlines. In interpretation of Samoilov, Tolstoy is presented as an artist and a man whose life, thought and poetic achievements are "consonant" with the qualitatively new historical situation and are urgently needed when trying to solve "eternal questions".

It is symbolic that in the last lines of the last (remaining unfinished) Samoilov poem there appears an image of a bee, differently (but always with a bright symbolic load) used by Tolstoy in a number of works, including Samoylov's favorite book War and Peace. The poet anticipates his posthumous ascent into the unknown:

God will be above the star
And above the light of God.
A dove above the light
In the middle of the planets.
And above the dove, a flower,
And in the flower is a bee,
What will lower the proboscis ...³⁴

Having traced the evolution of Tolstoy's Samoilov's exploration, we can assert that the author of the Sevastopol Tales, "War and Peace", "Anna Karenina", "Fyodor Kuzmich's Post-mortem Notes", a fearless thinker and an opponent of violence in any of its forms, became time more important "sovoproslnik" poet.

Analysis of the "Tolstoy layer" of Samolov's lyric poetry, poems "Strufian", "Tsyganovy" and "Return", the book "Memoirs", reflections on Tolstoy in a diary and epistolia, significantly enriches our understanding of both the semantic unity of Samoilov's work and his dynamics.

³⁴ Samoilov D.S Poems P. 565.

