

AUTOINTERTEXT IN THE NOVEL *The Outpost*

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Abstract. The autointertext in the novel *The Outpost* by S.D. Dovlatov has double function. On the one hand, due to connections with an essay, it retains pseudodokumental character, on the other hand, it enables psychologism. In wider context, the intertext of the novel (or – autointertext) gives opportunity to present wider and varied existence of Russian literature in circumstances of the American Outpost.

Keywords: autointertext, *The Outpost*, S.D. Dovlatov

АВТОИНТЕРТЕКСТ В ПОВЕСТИ «ФИЛИАЛ»

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Аннотация. Автоинтертекст в повести «Филиал» С.Д. Довлатова несёт двойственную функцию, с одной стороны, благодаря отсылкам к эссе сохраняет псевдодокументальную интонацию в художественном произведении, с другой стороны, способствует усилению психологизма. В широком контексте интертекст повести (точнее – автоинтертекст) позволяет шире и многообразнее представить проблему существования русской литературы в пределах американского *филиала*.

Ключевые слова: автоинтертекст, «Филиал», С.Д. Довлатов

In many critical works the artistic legacy of Russian writer Sergei Dovlatov (1941-1990) is traditionally considered in the context of history of Russian literature in emigration. Due to such approach it is getting very interesting to investigate those literary works of the writer, which were written in emigration in order to understand methods, used by the author in the texts, which were created for foreign audience as well. Among methods, applied in the novel *Filial* (see *The Outpost (Notes of Correspondent)*), there is to mention autointertext.

Emigration period of literary activity of Russian writer Sergei Dovlatov was often used as a theme of critical studies in Russia and abroad. There is for example to mention American book of Ekaterina Young [Young 2009], where period of emigration in life of Sergei Dovlatov depicted in a special chapter [Young 2009: 36-56]. In Russia the literary legacy of Dovlatov during emigration is mentioned in works of Vladimir Vasiliev [Vasiliev 2013: 158-172], [Vasiliev 2013: 167-196] and [Karpov 2012: 531-543].

The novel, which is analyzed in the present article, appeared simultaneously in Russian (St. Petersburg (former Leningrad): Zvezda no 10, 1989) and American periodicals (New York: Russica, 1989), though Russian periodical is traditionally mentioned as the first one.

The novel *Filial (The Outpost)* was fully written in 1988 in the United States. There are used by Dovlatov intertextual strategies in the novel. These strategies are put into the text, on the one hand, more complicated and artificial, than in other works of Russian writer, on the other hand the intertext in *Branch Office* is more vivid. Such visibility and vividness goes from the storyline. Fable programs a priori intertextual dialogic connections, because the story action is based on the events of one symposium, when (according to the plot) in Los-Angeles are gathered many of Russian emigrants: philosophers, scientists, public men, the clergy and literary artists. Intertextual atmosphere of the novel is initially outlined.

As it is often occurs in other stories of Dovlatov, the outline plan of narration is divided in two subplots – the “external”, “public” – the conferential itself, connected with the symposium, and the inner plot, the private one which tells about meeting of the main hero-story teller with his first love, now also emigrant. At the end of the novel the writer manages wittily and ironically as well as reasonably and convincingly to unite both of lines while making heroine of private subplot -Tasja an initial part of public subplot and giving her an important social role within the symposium.

Meanwhile one of the most impressive peculiarity of the novel *The Outpost: Notes of a Correspondent* is composed by the massive layer of autointertext, applied by the artist. This refers to the fact, that behind the plot of the novel there are real events, namely – international conference ‘Literature in Emigration. Third Wave’ (1981, May), notes about this conference were prepared by Dovlatov for *Novyi Amerikanets* (The New American) and published in *Sintaksis* (Syntax) under the name *Literatura prodolgaetsa* (Literature continues) [Dovlatov 1982]. That is how the events of real conference were rendered in two literature genre forms – an essay (1982) and literature story (1988), giving material for discussing mechanism of autocitation, developed by Dovlatov in *Filial (The Outpost)*.

Intertextual connection between two texts: essay *Literatura prodolgaetsa* (Literature continues) and the novel *Filial (The Outpost)* is explicated, as it was already said, on the most superficial level within the plot of the texts, and precisely in the sphere of characters and active participants. The system of heroes of the public subplot takes a function to realize autocitation and fulfill attraction of autointertext, although with secondary updating of it through transformation, artistic reinterpretation and creative addition.

The name of novel *Filial (The Outpost)* acquires meaningful depth not at once, only after fulfillment of eventual circumstances it becomes clear, that the name is motivated by relations between concepts ‘native land’ and ‘emigration’, Russia and the United States, motherland and a branch department (‘outpost of future Russia’, ‘our mission’, ‘historic role’ [Dovla-

tov 1999: 69])¹. For the hero-story teller there is to understand existence out of the *bigger* motherland as a *smaller* branch, which, although, lives according to the same laws and traditions and is ruled by the same habits and principals, as it was amidst the left homeland. Not coincidentally for the hero-narrator (and his heros-fellow-countrymen) the papers news about 'One more hostage... The terrorists base was fired... Tim O'Connor is trying to be reelected in Senate' (8) are of low interest ('... we are not interested about that' (8)). For Russian emigrants is more important something different: 'Our theme – Russia and its future' (8).

Although, as it is usually in Dovlatov's prose, serious problems are given in the text ironically. That is why the question about future Russia in the postperestrojka period is asked in the novel in a special way: 'It is everything clear with the past. The same is with the present: we live in dinosaurs epoch. And about the future there are different opinions. Many people even think, that future of us as it is of crayfishes – behind' (c. 8). The last remark is important – the future is interlocked with the past, existential circle for the hero (heroes) of Dovlatov is put on a loop, placing the problems of 'smaller community' on the global level. While mythic antediluvian image of 'Noah's ark' (where there are two of every kind), is becoming a surrogate symbol, counterpart image of the *outpost*, heterogenic Russian-Jewish community, which is forced to stand in relative unity in the situation of emigration. Intertextem 'Noah's ark' overshadows the whole text of the novel, putting into it deflated Bibel universals and ironic Parallels.

So according to the teller's words: 'Radio *Third Wave* <where the hero works> is situated on the corner of 49-th and Lexington. We occupy the whole floor of the gigantic sky-scraper 'Corvet'. Beneath us there is a hall, a cafe, cigar-store, a photo laboratory' (9). Image of 'Corvet' (famously known, in literature tradition as a pirate robber's ship) strengthens and uncrowns, completes and corrects the image of Old Testament 'Noah's ark'. Images of 'two guards, white and black' (9), standing by the entrance of the building, – in their *dialectic opposites* – accentuates and deepens the motive: *two of every kind*. The remark about the fact, that on the radio there are working 'approximately fifty staffers' and 'among them there are noblemen, the Jews, former Vlasovites. There are six not-returners – seamen and tourists' (11), completes the preliminary image of Noah ark-outpost, projects the image of small universum, image-code, which is bringing to the level of generalizing intertextual projections.

Image of Dalmatov - hero-story teller occupies in the system of characters of the novel central, but (what is more important) middle place². Such position is necessary for formation of 'neutral (objective)' point of view on literature debates, spiking on the symposium *New Russia: Variants and Alternatives*. Due to the self estimation of Dalmatov it sounds like: Amidst

¹ All subsequent references to the text of the novel (5-131) and the essay (273-286) are to this edition.

² Dalmatov character is a part-time employee of radio station *The third wave*.

emigration writers I occupy some place. Alas, not the first one. And, fortunately not the last one. I suppose, just the one, from which it is well to see, what real literature mean'. (14). Namely characters of literary artists become objects (subjects) of journalist's and writer's reflexion of Dalmatov, and through them intertext is put forward.

In essay every of real participants of symposium is given a small fragment, the centre of which is a kind of anecdotic situation, occurred with the hero³. Single episode-*glawochka* (small chapter) called usually by the name of the dominant character – *The Case of Sinyavsky* (275), *Deserter Lemonov* (276), *In the trenches of the Continent, or little earth of Victor Nekrasov* (280), whereas in the novel is drawn a single story, connected with the image of the correspondent of the "Third wave" Dalmatov, who was sent by the radio management for the preparation of the report. Task of Tarasovich: 'You, go to California. Participate in symposium 'New Russia'. Record on the tape everything the most interesting. You interview the most famous dissidents. Complement it with your own thoughts that can be gleaned from Shrigin, Turchin or Bukowski. And as a result you prepare four broadcasts, twenty minutes each' (17). Obligatoriness of presence of Dalmatov among the participants of the Symposium-conference (in contrast to the essay, where the correspondent goes to the conference of his own free will, from 'arrogance', 274) brings an element of detachment (distance) of the hero from the participants of the Symposium *New Russia*, ensuring his non-involvement in 'fateful' public disputes, guarantees the effect of objectification, brightened by the irony of the little-interested observer – 'Tell me what do you think about future of Russia? But honestly? – Honestly? Nothing...' (16).

When comparing the texts of the essay *Literature continues* and the novel *The Outpost* it seems obvious that the journalistic discourse of the essay should be replaced by the figurative symbolism of the literary text of the novel: the essayist's reflections on the norm and absurdity of modern life should be filled with figurative symbolism of the universal plan in the story of correspondent-observer. This is partly exactly what is happening, but, as we know from the *Compromise*, Dolmatov's newspaper reports are not always factual and objective, speculation and fiction become the basis of creative strategy, including the publicist. In the essay *Literature continues* the presence in the text of artistic fantasy indicates the epigraph, and most importantly, the epigraph from M. Zoshchenko⁴. Essayist 'points out' to the thoughtful reader the part of the artistic and ironic potential of 'objective reporting', which is clearly painted with Zoshchenko's intonation and is mediated with Zoshchenko's view of perception of events. The author as if warns: 'do not believe <ears> of yours...'.

In the novel the degree of artistic fiction increases, the speculation gives connection to the first narrative episode, when the hero of the *The*

³ About the role of anecdote in the text of *The Outpost* see.: [Черняхович 2007: 21-23]

⁴ 'So no one has offended anyone, and literature continues... M. Zoshchenko' (273).

Outpost is in Los Angeles. If in the essay the narrator reports a (probably) true fact that from the airport to the hotel, he arrived by taxi with Victor Perelman, in the novel there is a *fictional* episode – a taxi driver of hero Dalmatov turns out to be a former prisoner of Ustvimglag, i.e. duty place of Alikhanov, hero of the *The Zone*. One Dovlatov's story is linked with another one, supporting the idea of *A Prison Camp Guard's Story* about the similarity of life on both sides of the bar and about its absurdity and chaos.: 'I thought, here's the Far West! Everywhere are our people' (19). (Remember N.Y. Yaroshenko: 'Life is everywhere...'. The former guard and the former prisoner both turn out to be emigrants, both escaping on the Noah's ark of the outpost. If in *The Zone* Dovlatov equalized the Soviet camp and the state, now the comparison goes beyond the *Soviet*: the world of the East and the West, *here and there, then and now*. The scope of Dovlatov's generalizations is no longer of a pronounced socio-political nature, but it turns out to be a universal human universal – from the Far East to the 'Far West' (19). Autointertext finds in the episode *dual* essence - *The Outpost* is associated not only with the essay *Literature continues*", but also with the novel *The Zone* (*Compromise*, etc.), expanding the boundaries of correspondent generalizations. The episode with the writer A. Sinyavsky in the essay is called *Sinyavsky's Case*, explicating the (essentially intertextual) allusion to *Sinyavsky and Daniel's Case* (1966), to the well-known and noisy process that took place over the opposition writers Abram Tertz and Nikolai Arzhan, which, in fact, was the beginning of the dissident movement in the USSR.

The oppositionism of personality of Terza-Sinyavsky in the essay creates a hypothetical idea about the hero as a 'nervous, sarcastic, ambitious' man (275). 'Everybody waited, that Andrey Donatovich will criticize Maximov...' (p276). Meanwhile, the author of the essay admits: "Andrei Sinyavsky almost disappointed me. <...> Sinyavsky was surprisingly good-natured and friendly. Looks like a country man. Awkward and even funny" (275). 'Disappointment' is connected with 'commonness' of the hero, with an image not of the activist fighter, but the friendly and good-natured person.

And only one quality distinguishes Sinyavsky from others: "at the tribune he is noticeably transformed. He speaks confidently and calmly. Probably because he has thoughts... He feels good..."(275).

The last remark is ironic, as if accentuating the fact that the narrator-correspondent (or other participants of the conference) has no thoughts. The irony is directed at the narrator himself, but not at Sinyavsky, the positive side of the image of the authoritative writer is obvious.

Meanwhile, in the novel a message about the presence of Sinyavsky at the meetings together with his wife M. V. Rozanova is unfolded as a ludic microplot, thoroughly ironic, and Sinyavsky Palestina is displayed in the novel text under another name and only once (in retrospect) is mentioned under the name of their own⁵ (28).

⁵ '...my music library even has the sound of a kiss. This is a historical, or rather-prehistoric kiss. Since kissing-who would you think? - Maximov and Sinyavsky. The record was made

The literary text gives Dovlatov more freedom – and the character of the respected Sinyavsky turns into the image of funny Belyakov:

‘We were placed in the Hilton hotel. One person per room. With the exception of the writer Belyakov, who invariably accompanied by his wife. It is motivated by the fact that she has to write down his every word.

Remember, Belyakov told the literary critic Etkind:

– Synthetics make me itch all over my body.

And Daria Vladimirovna immediately opened the notebook’ (20).

Admiration towards Sinyavsky’s mind (thoughts), which was experienced by the narrator in the essay, was replaced by the irony of the narrator in the novel. Maria Rozanova, a woman with a strong character, which is mentioned in the essay (“in short, I liked it. Of course, she has something masculine about her character. There is a noticeable willingness to fight back. There is a sarcastic wit”, p. 274), in the story turned out to be somewhat stupid and obsessive Daria, companion of the imaginary genius, recording insignificant and meaningless details of non-literary life of the classic.

The question arises: why has axiology changed so radically? why the same character has gained a completely different connotation?

We can assume that the neutrally sustained text of the year 1982, journalistic, informative, “objectified”, guaranteed some “protection” for Dovlatov—the artist from accusations of the fellow-writers (like, the facts are sustained in the essay, and the novel presents falsehood and fiction)⁶. However, in fact, the task of the artist Dovlatov, probably was different. A possible comparison of works that are very close in material (one with the dominant poles, the other with the minuses) allowed to create (to form) a truly objective picture that demonstrates the dialectical (duality) nature of each character (person). (Auto)intertext became for himself the condition of the writer’s authenticity and artistic integrity, genuine fairness, when through different narrative discourses was opened the complexity and ambiguity of conflicting human nature.

In the same way is created the image of M. Korzhavin (1925-2018), poet, publicist, translator, memoirist, who is in the novel *substituted* by the image of Reuben Kovrigin. In the essay the fragment connected with him is entitled *The Old man Korzhavin noticed us* and in essence character of the hero differs to a small extent from which is reproduced in the novel. Korzhavin-Kovrigin appears as a person ‘vulnerable’ (31, 32, 33, 278, 279), but at the same time sharp, decisive, rough (32, 33, 279, 280), although defending (in a swear form) the tradition of Russian Christian culture (and literature), the need for human, not ‘dead’ content of the work of art. However, if in the essay Korzhavin is critical of everyone, not particularly focusing on the personalities (‘he insulted all Western Slavists’, ‘insulted the whole city’, insulted ‘unscrupulous journalists’, 32), the novel presents the plot of the

in the nineteen seventy-six-th year. Some time before the historical rupture of soil with liberals’ (28).

⁶ Although, as already noted, only one *Compromise* shows that by Dovlatov it is not so.

episode, where criticism of Kovrigin purposefully drawn on ‘amoralist’ (33, 34) Limonov.

Интертекстуальная отсылка к строкам Пушкина о Державине – «Старик Державин нас заметил...»⁷ – сфокусированная в эссе на «старике» Коржавине, с одной стороны, на уровне интертекстуальной эксплицирует непререкаемость авторитета последнего для молодежи (и для Довлатова-Далматова в том числе). С другой стороны, в трансформированной форме обнаруживает и другой смысл – «обида» («заметил!»), нанесенная несдержаным оратором газете «Новый американец» (и непосредственно Довлатову, ее представляющему; «обидел меня...», с. 32). Intertextual reference to Pushkin's lines about Derzhavin ‘the old man Derzhavin noticed us...’ is focused in the essay on ‘the old man’ Korzhavin. On the one hand this reference explicates at the level of intertexts the indisputability of the authority of Korzhavin for young people (and for Dovlatov-Dalmatov as well). On the other hand, there is given in the transformed form another meaning – ‘offence’ (‘noticed!’) inflicted by the intemperate orator to the newspaper *New American* (and directly Dovlatov who represents it; ‘he has hurt me...’, 32).

Meanwhile in the novel due to expanded plot move there is concretized and corrected the enumeration of insults inflicted to Kovrigin, especially when Limonov is directly ostracized and when description of Kovrigin's oratory is saturated with elements of the absurd and the everyday anecdote, which becomes self-weight and completeness.

In the novel there is an actual merger of two independent small chapters of the essay – *Deserter Limonov* and *The Old man Korzhavin noticed us*, Lemonov and Korzhavin turn out to be in close proximity, almost in a ‘duel situation’.

Episode with Limonov is exposed in the novel *Outpost* to radical recycling – or rather the narrator has used (played) a completely different situation. If in the essay Dovlatov focuses on the statement of Limonov that he ‘doesn't want to be a Russian writer’ (276) and ‘polyphonic’ discusses the reaction of the participants of the Symposium on this ‘desertion’ statement, in the novel there are in the center ‘philippics’ of Korzhavin – ‘the curses’ of Kovrigin: he ‘cursed’(23) Limonov in the sequel to the assigned rules, and then the battle continued for another seven minutes, generously given to him by Limonov.

Together with the image of Limonov and his hero in the text *The Outpost* enters a classic intertext – a reference to I. S. Turgenev's novel *Fathers and children*. In an essay about Limonov Dovlatov writes: "Limonov is a modern Russian nihilist. Edichka Limonov is a direct bazarovskij offspring. He is a brainchild of wingless, boorish, suffocating materialism (278). In the novel this journalistic promise artistically (intertextually) is implemented.

⁷ All subsequent references to the texts of A. Pushkin's works are to this edition: [Пушкин: 1959-1962]

Just as Bazarov wins in ideological disputes ('ideological duel') with Pavel Kirsanov not because he gives more weighty arguments, but only because he is mostly silent ('at dinner we talked a little. Bazarov especially said little, but ate a lot'⁸), in the same way Lemonov comes out as a winner in 'dispute' because he behaves similar to Bazarov, i. e, reserved and calm, he almost generously offers to the opponent seven minutes of time-regulations.

It is curious that Dovlatov gives a very modern interpretation of the image and character of the nihilist Evgeny Bazarov. In the 1970s-1980s, the image of Bazarov was traditionally considered as an image of a progressive hero, the so-called 'new man', 'democratically minded', 'from the people' ('my grandfather plowed the land...'), and such features of the character were the prevailing characteristic of the image. In Soviet times, in the works of literary critics (and in school textbooks especially) materialist Bazarov naturally won the dispute with the nobles-intellectuals Pavel and Nikolai Kirsanov, and he turned out to be much stronger and brighter in the manifestation of personal qualities than the 'soft' liberal Arkady⁹. However, Dovlatov, as can be seen from a number of epithets that are used to characterize 'Bazar's offspring' Edichka ('it's me, Edichka' Limonov), demonstrates a completely different approach to the understanding of the hero and his 'forefather' Bazarov. Dovlatov is not poeticizing Turgenev character, but renders nihilistic traits of Bazarov in the 'purely materialist' Limonov.

So, "Limonov's" episodes in the essay and in the novel are categorically different (first of all, they lose autonomy). And the accented moments in them are also different. However, noteworthy that in the essay and in the novel Lemonov is depicted by Dovlatov invariably as 'a talented man' (278), and the narrator is not ironic (probably this fact allows to preserve the original name of the hero of the novel Limonov, although the names of other novel characters are changed).

Despite the fact that Limonov's prose is called 'black genre' (278), and the image of life in it is presented in a 'gloomy' way (278), however, Dovlatov has always recognized talent of Limonov: 'Limonov at the conference was cursed by everybody. Meanwhile, the novel is being read. Apparently, talent is a big deal...' (278). Behavior and radical statements of 'immoral' (33) Limonov is not of particular interest of the narrator of *The Outpost*, because, from his point of view, 'mental toughness' is a family deal mainly' (278).

Thus, intertextual links between Dovlatov's essay and novel (and between the modern text and the classics) are again aimed at creating a true image, but in this case they generate it according to a completely different narrative (and axiological) scheme – the image of Limonov retains the constant features of the 'wingless', 'boorish', but talented 'materialist', as he is

⁸ All subsequent references to the texts of I. Turgenev's works are to this edition: [Turgenev]

⁹ Present research works give new understanding of Bazarov image [Богданова 2015: 48-80].

seemed to Dalmatov-Dovlatov. The clash of Korzhavin-Limonov (Kovrigin – Limonov) is resolved in favor of the latter, as in the Turgenev pair of heroes ‘senior Kirsanov – Bazarov’. It is no coincidence that the remark of the narrator of *The Outpost* at the end of the meeting sounds like: ‘It could be possible go to a restaurant with the same Limonov...’ (33). And the purpose is of the trip to the Symposium of the hero of the essay is not a random one: ‘to look at the living Limonov’ (274). The credibility of the individual and of the hero Limonov remains for Dovlatov (Dolmatova) constantly unchangeable.

The image of Viktor Nekrasov (in the novel – Panaev) is also transformed (on the basis of autointertext), and it occurs in a special – ‘fable’ – way. If Maximov (the editor-in-chief of the *Continent*) is absent in the essay at the Symposium (Maximov was absent, 282), and ‘*The Continent*’ is presented by the Deputy editor – Viktor Nekrasov. In the novel occurs the opposite: the leading role is taken by the ‘appeared’ at the conference Maksimov (in the novel – Bolshakov), whereas the line Nekrasov (Panaev) is ‘weakened’ and his image is filled with respectfully emphasized portrait components, far from the conference aspects of public life. In the essay there is given a suggestion (‘If he < Maximov > shall sit at the round table, I do not know how would have ended the discussion. At least, with a big scandal’, 282). Such suggestion in the text of the novel is implemented in the story, finds drawn plot, when Maximov-Bolshakov participates in the discussion and makes ‘scandal’.

The title of the small chapter in the essay *In the trenches of the Continent, or the Small land of Victor Nekrasov* intertextually and clearly indicates, on the one hand, the outstanding work of Nekrasov *In the trenches of Stalingrad*, on the other hand – it awakens in the minds of readers a different intertexteme, namely the book of ‘memories’ by Leonid Brezhnev *Small earth* (it is well-known, that it was written not by the Secretary General, but his staff writers). It is a known fact that after Nekrasov had ironically spoken in 1979 about the Brezhnev trilogy while he had been hosting on the radio, the writer was deprived of Soviet citizenship. Thus, only the parted ‘name’ of the small chapter intertextually actualizes two poles of Nekrasov’s biography – his rise (the Stalin Prize of 1947 for the novel *In the trenches of Stalingrad*) and his ‘fall’ (deprivation of the ‘high rank’ of the Soviet citizen after the review on the *Small land*).

The name of Nekrasov-Panayev itself is also subject of intertextual play. It is obviously built on the basis of literary association: the editorial community of democratic writers N. A. Nekrasov and I. I. Panaev in connection with the magazines *Domestic notes* (1814-1884) and *The Contemporary* (1836-1866). As it was in the reality – I. I. Panaev was Deputy N. A. Nekrasov, and in the text of Dovlatov – Panaev ‘replaced’ (another) Nekrasov, such thing emphasizes his (Panaev’s) role as ‘Deputy’ also in relation to Maximov due to the *Continent*. As it is said in the essay *Literature continues*: ‘< ... > Nekrasov is a wedding General’, ‘figure a few decorative’, ‘like the Queen of England’ (281).

There is in the essay with personality Nekrasov linked short story about his participation in the debates. There is also assault against him (or rather against Maximov and the *Continent*) of 'the young wing of Tsvetkov, Limonov, Bokov' (281). According to the author-correspondent 'Nekrasov came to see his friends. Embrace < ... > Nim Korzhavin. Have a few drinks with Aleshkovsky. In short, he has arrived with peaceful intentions. He did not prepare to the scandal' (281). Thus Nekrasov was not ready for the "rebellion" of the Young. Nekrasov was not ready and after the meeting "was going sad" (282). The author-narrator adds: "...I was a little ashamed for all of us..." (282).

In the novel the image of Nekrasov-Panaev has lack of narrative linearity, a hero turns out to be "background" character in each given situation, which is not directly associated with him. Probably, the feeling of 'shame' corrects the novelline, the narrator does not dare to recall once again the grievance and sadness of the deceased (by this time) writer, thereby paying tribute to his authority (and memory). On the contrary, the narrator of *The Outpost* leads such plot moves that bring (enhance) the charming and ironic features of the personality of Nekrasov-Panayev¹⁰, giving the image those words ('quotes') that took place in other circumstances. Intertextual connections between the essay and the novel allow to find out the direction of creative processing of (the same) of events, to outline the perspective of subjectivity, which provides greater objectivity of the image of the hero and the person.

Image of Panaev-Nekrasov has another intertextual allusion, which expands narrative field of *The Outpost*. At the end of the novel, talking about a deceased writer, Dalmatov recalls:

'In my archive there are seven letters from him <Panaev-Nekrasov>. Seven postcards, actually. Two of them contain some requests. The other five say the same thing. Namely:

'At the morning-after, I can re-read only Bunin and You'.

When Panayev died, the obituary said:

'In the difficult moments of his life he re-read Russian classics. Mainly Bunin...' (125).

Such a 'remark' in itself deserved to be mentioned in the novel. However, comparison of 'Bunin, Dovlatov' in *The Outpost* strengthens the love story 'I – Tasia' and generates under-textual comparison of the heroine with a Bunin only love – Varja Pashchenko. The apposition of the names of the two prose writers leads to a comparison of the role and place of female images (personalities) in the writer's fates: like Varya Pashchenko, Tasya-Asya (Anastasia Meleshko – Asya Pekurovskaya) is perceived as the only and 'fatal'¹¹ woman who has remained forever in the heart of the hero. The parallel of love stories of Bunin and Dovlatov (Dalmatov) supported by the whole

¹⁰ For example, 'magic' multiple order of alcohol in Dalmatov's room (as it turns out in the final of the story, those orders were provided by Panayev).

¹¹ '...to the edge of doom ...' (c. 128).

story about the relationship of the central character with Tasia, the mention of cold indifference to him of the heroine, even the thought of suicide¹² (as you know, taken by young Bunin, who was brutally betrayed by Varvara). ‘Point’ comparison ‘Bunin-Dovlatov’, proposed by Viktor Nekrasov, in a new way covers the events of the love story, giving them (literary) scale and depth.

Moreover, the ‘treachery’ of the love-mate of the hero (in an ironic way, not in a dramatic or tragic way, like Bunin) is reflected in the intrigue of ‘Tasya – Samsonov’ giving the opportunity to gain (building) the plot situation for another writer – Vasily Aksenov. According to the plot of the novel Tasia appears in Los Angeles because ‘I came to Vanka Samsonov <Aksenov>. But Vanka, you know, got married...’ (43). In the essay for Aksenov is given a small chapter *The Idols of our youth*, where the names of Feldman and Gladilin are almost merged together, they are given in plural (‘idols’), pointing out the joint (total) role of writers in shaping the ‘youth prose’ (‘Aksenov and Gladilin were the idols of our youth. Their heroes were our peers. I myself was a bit of a Victor Podgurski. With a tendency for star roads...’, 282). In the novel *The Outpost* Aksenov-Samsonov gets some ‘independence’: he is ‘separated’ from Gladilin and endowed with his own storyline: ‘in the lobby, I saw the famous novelist Samsonov. He and his wife Rachel were on their way to the bar. Can add – with a carefree view’ (44). In the process of the conference Samsonov will nominate Anastasia Myaleshka as a leader of the Russian opposition party (124). So the combined image of the ‘idols’ of youth prose is not debunked, but developed: the character of the ‘famous prose writer’ along with the features of respectfully respectable (essay and Aksenov) acquires naive-ironic features (the novel and Samsonov). The canonized image of ‘idol’ thanks to autointertext acquires liveliness, vitality, ‘chelovechnost’.

The appearance in the essay of the chapter ‘Jogging against the wind’ does not contain an indication of that (those) personalities who are exposed to presentation (comprehension). Meanwhile, they are Alexander Yanov – ‘a long-standing opponent of Solzhenitsyn (283), and Solzhenitsyn himself, though not present at the Symposium, but have undergone ostracisms from critical historian and political scientist. It seems that the ‘neutral’ title of the Chapter is actually clearly axiological, because it puts explicit evaluation markers on one and the other character. The intertextual game comes into force again.

As you know, there is a folklorism-proverb – ‘to spit against the wind’, in its semantics bearing the value of some fruitless enterprise, doomed to failure attempts, hopeless probability of success. About Yanov in the Chapter *Jogging against the wind* it is said he is ‘jogging at the mornings’ (283). That is why opposite to him Solzhenitsyn, respectively – should

¹² ‘Then I thought — what's going on?! Twenty-eight years ago, I was introduced to this horrible woman. I fell in love with her. I was totally devoted to her. She ignored my feelings. Apparently, she cheated on me. Almost made me commit suicide’.(127).

be paralleled with an image of the wind, and under the text to find the symbolic semantics of a positive connotated poetic image. In addition, the lexeme "jog" generates an association with the adjective "cowardly" (it is no coincidence that it is said about Janov's speech: 'Janov has read his report. He did it with enthusiasm. In a state of great elation. Solzhenitsyn was absent, 283), clearly explicating the feeling that the 'inspiration' of the speaker would not be so 'huge' if Solzhenitsyn was present at the Congress. And though further in the text the author-narrator recognizes the importance of both figures: 'Both are right. Although they speak different languages... <....> Solzhenitsyn is a brilliant artist who appeals to the human heart. Yanov is a brilliant scientist who appeals to common sense...' (284) nevertheless, the axiology of the pair-comparison declared in the name is obvious (Yanov vs Solzhenitsyn). It is the intertextual field of the work that acts as a kind of marker, giving the opportunity to feel the undetected ('hidden') in the text author's assessments-sympathies.

Ending the essay about the international conference *Literature in emigration. The third wave*, Dovlatov sums up and says that 'there should be in the literature, nightmarish, unbelievable, phantasmagoric confusion' (285), 'sacred disorder' (284). Comparison of the text spaces of the essay *Literature continues* and the novel *The Outpost* seems to confirm this Dovlatov idea. Mismatch of characteristics, 'unspecified' facts, the difference in the composition of the Symposium participants, etc. – as well as in many other works Dovlatov, which contain conflicting information about the same events and faces – becomes a sign of the diversity of human nature, the ambiguity of the human character, the inconsistency of the behavior of the character (personality) in different circumstances, confirmation of the thesis, which was formulated by Dovlatov in the *Zone*: 'Man <....> – tabula rasa'.

Finally, speaking about the intertextual layers of the novel *The Outpost* we can add one more observation – visual, or rather cinematic intertext. As you know, Dovlatov (like all modern literature) often appeals to visual (including pictorial, poster, screen) images. In this case, the very venue of the conference, the topos of the deployment of events – Los Angeles actualizes the cinematic component: the center of the American film industry – Hollywood – becomes a shaded background of what is happening. At the same time, the cinematic text, the features of which appear in the text of the *The Outpost*, is not any Hollywood blockbuster, but a famous Soviet film, loved by many, including, apparently, Dovlatov. This is an adventure thriller *Elusive Avengers*¹³, repeatedly remembered in Dovlatov's texts (for example, in the *Zone* 48). As you know, the chronotope of the third part of the film – *The Crown of the Russian Empire, Or again elusive* (1971) – is associated with the events of 1924 in Paris, when the leaders of the Russian emigration intended to steal the Imperial crown for the implementation of the plan of coronation of the new head of the Russian state. The whole final part

¹³ The adventure film is based on famous novel, *Red devils* by P. Blakhin at *Mosfilm* in 1966 (dir. E. Keosayan).

of the *The Outpost* simulates (recreates) the ridiculous picture of selection of candidates for the 'top posts' – both in film and in novels.

'It was necessary to elect three of the largest statesmen of the future Russia. First the President. Then the Prime Minister. Finally, the leader of the opposition party' (120).

Lines of the song, sounding from the speakers 'Lieutenant Golitsyn, remove the glasses, / cornet Obolensky, pour wine!...' (119) supports parallel to the events of 'first <Paris> wave' of Russian emigration. Caricature of cinematic images complements the characteristics of the characters of Dovlatov (as we remember, the leader of the opposition party was elected 'false', 'wrong', 'selfish (128) – and comically-absurd, 'in a green frock great-coat pattern' (124) – Tasia). The final phrase for the episode – 'the City, made for the audition...' (125) – definitely pushes to the parallel with the cinematic events of the *Crown of the Russian Empire...*'

Making conclusion to the consideration of intertextual layers of the novel *The Outpost* and the comparative analysis of the novel *The Outpost* and the essay *Literature continues*, we can draw the following conclusions.

Dovlatov uses for two works, which are different in genre - the same factual basis: the events of the international conference '*Literature in emigration. The third wave*' (1981, may, Los Angeles), at which he was present as an 'outside observer', preparing a report for *The New American*. The same story-line base of the texts allows in the study to update the layer of author intertext (autointertext), enabling comparison of two different discourse in the works of Dovlatov – non fiction based essay and fiction novel.

As it was shown in the analysis, the basis of the intertextual field of works is the proximity of essay and novel the *system characters*, i.e. 'homonymy of the active participants of the conference. The presence of 'the same' heroes-writers in two different texts makes it possible to actualize the difference of the characterological dominants of each character image, to see the same hero from different sides (often contradictory-opposite). Such images as Sinyavsky (Belyakov), Korzhavin (Kovrigin), Lemonov, Maximov (Bolshakov), etc., present in both texts, reveal different components of the characters, such approach, on the one hand, allows us to talk about changing the writer's strategy (the transition from publicistic¹⁴ discourse to creative), on the other – the artist's idea is explicated that the nature of the human personality is complex and contradictory, and therefore, in different situations and circumstances, it can represent itself from different sides, outwardly contradictory, but essentially organic to a single (and in its own whole) character.

The mechanisms of intertextual inclusions in the novel *The Outpost* are different.

¹⁴ With regard to Dovlatov's essay, it is not always possible to speak of the journalistic principle (as in the case of "Literature continues"), but it is clear that the basis of the correspondence intention (after all) is the visible (conditional) objectivity (newspaper, magazine, journalistic discourse).

First of all, as shown in the Chapter, we can talk about intertextual allusions that arise in the text when the author creates character names. For example, Nekrasov → Panaev, in this case mechanism is based on literary associations from the XIX-th century (N. A. Nekrasov – I. I. Panaev), although in a number of other cases the other – associative – move is used (color: Sinyavsky → Belyakov; spatial: Maximov → Bolshakov (from the semantics of the male name "Maxim"); material – object: Korzhavin → Kovrigin (Korzh-Kovriga), etc.).

Autointertext in the novel of Dovlatov is drawn through the stream of the same quotations and dialogue of the characters that was previously used by writer in the essay, but later appeared in the text of fiction novel. So, in relation to the image of Viktor Nekrasov in the essay it sounds neutrally: 'Civil biography of Viktor Nekrasov is paradoxical. Ghoul Joseph Stalin awarded him the prize. Crazy Nikita Khrushchev kicked out of the party. Ordinary Brezhnev expelled from the USSR' (280). However in the story are actually the same words the narrator is already delegated to Panayev (Nekrasov): 'Panayev said, the bloodthirsty Stalin gave me the order. Peace-loving Khrushchev kicked out of the party. Good-natured Brezhnev almost put in prison' (21). The potential of subjectivity in a novel compared to an essay grows.

In some cases, the mechanism of intertextual 'replacements' goes further: Bobyshev from the essay 'turns' in the story in Brodsky, in an essay absent Maksimov became one of the most effective characters of the novel Bolshakov.

Literary intertexts in the novel *The Outpost* organically combined with visualized intertexts (cinematic) – *Elusive Avengers* – revealing the breadth of intertextual dialogue of various arts.

Outside the analysis in the article there was the intertext, dissolved in the love story of *The outpost* – repeated mention of the names of foreign writers Hemingway ('average writer'¹⁵, 62), Remark ('good writer', 62), Camus, Joyce, Russian emigrant writers Nabokov and Khodasevich, Solzhenitsyn and Dobychin, who form the basis of youthful interest (formation of personality) of the future writer Dalmatov. But in this case, the opportunity to omit the conversation about these intertexts is motivated by the fact that this pretext is the allusive background of all Dovlatov's works and has already been and will be considered further, on the example of other stories and short stories. In the novel "*The Outpost*", in our opinion, the most im-

¹⁵ Explicit hemingwayesque (John danowski) motive becomes 'For whom the bell tolls...' – '...it tolls for thee.' In *The Outpost*: 'You're walking down the street, cheerful and exited. You go into your own yard. Near one of the entrances – the blue van with black tape on the radiator. And the mood you immediately spoil. You're thinking about dying. You realize that he is wandering among the residents of our house' (87). Although the motive of 'payback for their sins' (88), a powerful pervades the entire text and especially the line 'plug-in' love story, also partly can be interpreted as having come from the novels of E. Hemingway.

portant aspect of the intertextual analysis was to become (and became) autointertext.

The originality of the use of autointertext in the novel *The Outpost* is defined largely by the fact that Dovlatov reflects on the role of the 'Russian writer' (25), essentially about traditional problem of Russian classical literature 'the writer and creativity', 'the purpose of the poet and poetry'. That is why the text of *The Outpost* is flashed with proto-texts and proto-Pushkin¹⁶, Lermontov¹⁷, Gogol¹⁸, Tolstoy¹⁹, Herzen²⁰, etc. However, unlike the classics of Russian literature, Dovlatov (Dalmatov) relieves the burden of being the 'voice of the people', 'public Herald', but continues to reflect on the quality of Russian writer and the importance of Russian literature, the Russian language (as before in the *Zapovednik*).

According to Dalmatov, Russian writer should call himself the writer who works in Russian, for which the Russian language is the language of his thoughts and creativity. If the early *Zapovednik* still felt the desire of the writer to differentiate Russian and Jewish roots (=mentality) of the characters, to designate 'the historical gap of soil and liberals' (28), *The Outpost* through thread held the idea that 'double chauvinists' and 'rootless cosmopolitans' (29) are the same: 'how they are similar'(29). It is no coincidence that during the Symposium talented (brilliant) Brodsky becomes an 'argument' for ones and others (102). Language, so assumes Dovlatov, equalizes the origin, rises above the 'call of the blood' – there is Dovlatov's widely known aphorism: 'the nationality of the writer is determined by the language' (277).

It is no coincidence that about himself, the representative of 'nice minorities' (*Zapovednik*) Dovlatov said: 'for example, I want to be a Russian writer. I actually only do and achieve' (277). According to Dalmatov-Dovlatov, both in the essay *Literature continues* and in the novel *The Outpost*, the main thing is that all the characters, participants of the Symposium *New Russia*, there is Russian literature, which continues, including within the American outpost. The intertext of the novel (or autoincrement) allows Dovlatov wider and more diverse to represent the problem.

¹⁶ s. line of strange relationships of the writer Abrikosov father ('rumor has it that they are in a homosexual relationship', 72), is clearly oriented by Dalmatov on relations and Hekkern d'anthes, the "father" and "son" (72). S. 'almost cynical' Tasya's intention to call a puppy Pushkin: 'Call him Pushkin <...> as a sign of respect for Russian literature. Pushkin! Pushkin!..'(96). Et al.

¹⁷ Almost Pechorin's observation: '...the less inspired me these people, the more I sought their favour' (83).

¹⁸ Image of captain Kopejkin from *Dead souls* (74), which can be found in the title of newspaper *Kopejka*

¹⁹ '...additional zone of sensitivity' (77).

²⁰ emphasized '...Who is guilty?' (84).

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