

THE NOVEL OF CULTURE, ITS THEORETICAL AND HISTORICAL POETICS

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In Russia the novel of culture has been analyzed both by philologists (Vladimir Dneprov, Valerij Pesterev) and by philosophers (Ludmila Berdyugina, Vitim Kruglikov). It was defined by V.Dneprov as “a new genre of the 20th century literature, in which the historical time is reflected through a synthesis of the cultural epoch”¹. L.Berdyugina specified the meaning of the term having differentiated between “the novel of art culture” (which can be read according to special laws of music and painting thanks to its particular poetics) and “the novel of culture” (its new method is the synthesis of philosophy and fiction)². But the latter is often called the philosophical or intellectual novel.

The universal synthesis³ of the novel of culture manifests itself in the dialogue of cultures (East and West⁴, national⁵ and historical), in the interaction of cultural forms (language, myth, religion, art, science)⁶ as well as the interaction of arts (“the verbal modelling of non-verbal arts”⁷). The general cultural synthesis, pointed out by all the researchers⁸, is connected with the boundary position of the novel of culture.

I discover its origins in *Metamorphoseon* by Apuleius while researching the contacts of the Egyptian, Grecian and Roman cultures in it. This text is “an archeform” of the novel of culture. Its esthetic dominant are cultural metamorphoses. The main character does not only transform from a man into an ass⁹, he transfers (rebirths with water) from Lucius of Corinth

¹ Dneprov, Vladimir. *Ideas of Time and Forms of Time*. Leningrad., 1980. P. 430-431 (in Russian).

² Akindinova, Tatjana. Berdyugina, Ludmila. *New Sides of Old Illusions*. Leningrad., 1984. P. 138 (in Russian).

³ Pesterev Valerij. *The Novel of Culture as Dynamics of Adjoining forms*. In: *On the Way to a Work. For the 50th Anniversary of Professor N.T.Rymar*. Samara, 2005. P.186 (in Russian).

⁴ East-West. *Investigations. Translations. Publications*. Moscow. Nauka. 1985 (in Russian); Grinzer, Paul. *The Epochs of Contacts between the East and West Literatures*. Moscow: Russian State Humanitarian University. 1997 (in Russian).

⁵ Gachev, George. *The National Images of the World: Cosmo-Psycho-Logos*. Moscow. Progress. Culture. 1995 (in Russian).

⁶ This list differs: Cassirer, Ernst. *An Essay on a Man. An Introduction to a Philosophy of Human Culture*. Yale Univ. Press. New Haven and London. 1944, 1992. P.68-71.

⁷ Berdyugina, Ludmila. *Novel of Culture as a Concept in the Philosophy of Culture*. In: *Philosophical Problems of Contacts between Literature and Culture*. Novosibirsk, 1986. P. 91-92 (in Russian).

⁸ Sagatovsky, Valerij. *Basic Approaches to Understanding Culture: Attempt of Synthesis*. In: *The First Russian Congress in Cultural Research. Programme. Report Summaries*. St. Petersburg, Eidos, 2006. P. 84; Barantcev, Rem. *Culture as Synthesis of Science, Art and Religion*. Ibid. P. 94.

⁹ On meanings of metamorphoses in this novel see: Bakhtin, Michel. *The Forms of Time and Chronotope in a Novel. Essays on the Historical Poetics*. In: Bakhtin, Michel. *The Questions of Literature and Aesthetics*. Moscow: Art Literature, 1975. P. 262-265 (in Russian).

(“Hymettos Attica et Isthmos Ephyrea et Taenaros Spartiatica, glebae felices aeternum libris felicioribus conditae, mea vetus prosapia est”, Apul. I.1) to Apuleius of Madura (“audisse mitti sibi Madaurensen”, Apul. XI.27), from the Greek culture (Plutarch) to the Roman civilization, and “returns” to the Egyptian mythology (the mysteries of Isis and Osiris).

These metamorphoses, as the author says, suit the linguistic metamorphosis (the mixture of the native and foreign languages): “...ibi linguam Atthidem primis pueritiae stipendiis merui. Mox in urbe Latia advena studiorum Quiritium indigenam sermonem aerumnabili labore nullo magistro praeunte aggressus excolui. En ecce praefamur veniam, siquid exotici ac forensis sermonis rudis locutor offendero. Iam haec equidem ipsa vocis immutatio desultoriae scientiae stilo quem accessimus respondet” (Apul. I.1). For example, the old woman in her “pleasant tale” uses the Greek word *Psyche* and the Latin word *Cupido*. But the author and his main character can’t read the Egyptian hieroglyphs.

Magic in *Metamorphoseon* is compared with the skill of the juggler or the gymnast and with the knotted staff of the god of Medicine (Apul. I.4). This Greek art of metamorphoses is like a narration of stories, “verbal pyrotechnics” and the weave of tales. “In fact this linguistic metamorphosis suits the style of the writing I have adopted here – the same sort of trick, you might say, as that employed by a circus-rider who leaps from one horse to another – for the romance on which I am embarking is adapted from the Greek” (trans. adapted from those of Walsh & Kenney by Benjamin Slade)¹⁰.

Using the modern terminology we can define *Metamorphoseon* as “the text into the text”, Lucius of Patrae's Greek fable and Milesian tales into Apuleius’ novel. The last one includes myths and anecdotes, rhetorical passages and tales of brigands, magic ceremonies and religious devotions, theatre performances and carnival processions.

At the centre of the “Chinese-box” structure of Apuleius’ *Metamorphoseon* is the tale of Cupid and Psyche which is absent in Lucian’s variant. Probably this tale was not invented by Apuleius, but it became a parable to the main subject of his *Metamorphoseon*. Its functions are similar to those of Klingsor’s tale in Novalis’ novel of culture *Heinrich von Ofterdingen*.

The researchers of *Metamorphoseon* point out its main idea as a man’s attempt to solve the universe mystery, “a secret of rose”. That’s why the motif of the clue and investigation became very popular in the novel of culture from Umberto Eco to Dan Brown.

Another feature of the novel of culture is a dialogue with a reader to attract his attention and to induce him to creativity. But Apuleius promises only to entertain a reader, “to stroke your

¹⁰ Slade, Benjamin. *The Golden Ass of Apuleius* [<http://www.jnanam.net/golden-ass/>]

approving ears with some elegant whispers" (Walsh trans.): "Lector intende: laetaberis" (Apul. I.1).

These features are clearly revealed in the postmodern novel of culture *Landscape Painted with Tea* by Milorad Pavić. The main character transforms from Serbian Atanas Svilar in Belgrad into Russian Athanasius Razin in California; he has double birth as the son of a Serbian soldier in the monastery and as the son of a Russian mathematician in Siberia.

This metamorphosis has wide cultural prospects in the past (the history of religion) and in the present (after the Second World War). It is connected with the linguistic metamorphoses.

Before the mixture of languages the Edomites "spoke Coptic, Hebrew, Greek, Latin, Georgian, and Syrian, or kept silent in one of these languages"¹¹. After the separation "one can distinguish between quiet and silence. For a man with a heart full of silence and a man with a heart full of quiet cannot be alike"¹². Athanasius Razin knows that "not" in Greek and "not" in Hebrew have different meanings. He distinguishes the same language in Doric as Serbian and in Gothic as Croatian. Each language has its own colour, TOD and season. In Belgrad occupied by Germans people were learning French in the morning, German in the afternoon, English in the evening and Russian at night. Amalia Riznich's family was speaking German in autumn, Polish or Russian in winter, Greek in spring and Serbian in summer. The main character changes his name, fatherland and language. He writes in English with the Cyrillic alphabet, in German with Greek letters, in Russian with the Roman alphabet. In his autobiography Pavić compares learning languages with metamorphoses of a werewolf¹³.

In *Landscape Painted with Tea* the tragic transfer from some culture into another appears in the allegorical image of a soul which changed its own body. Vitacha Milut's soul freed itself from an old cracked alto and took a new magnificent Italian soprano. She changes her name, place of residence, profession, voice, but doesn't understand Italian. She forgot the native language, but can't learn the strange one.

Pavić's *Landscape Painted with Tea* has a complicated structure and consists of two books. In each chapter of "A Little Night Novel" the story of two monastic orders becomes a parable to the personal story of Atanas Svilar. In "A Novel for Crossword Fans" three parables marked with the black squares have a particular significance for the novel of culture and its cultural metamorphoses. As a teller of these allegorical tales and a reader of his souvenir album Athanasius Razin finds the fourth tale about the fourteenth apostle. The creation of characters

¹¹ Pavić, Milorad. *Landscape Painted With Tea*, trans. Christina Pribičević-Zorić, New York, Alfred A. Knopf, 1990. P.6.

¹² Ibid.

¹³ Pavić, Milorad. *The Novel as a Power*. Moscow: Zebra E. 2004. P. 6 (in Russian).

and readers means an honourable attempt to stop time and defeat death, although it hasn't any result.

Roland Barth metaphorically said that in the contemporary novel a writer has died and a reader has been born. In order to stimulate reader's creativity Milorad Pavić uses hypertext forms (novel-lexicon, novel-crossword, novel-horoscope, novel-tarot) and a play or game: "The cultural mechanism that motivates Pavić's writing is the processing of memory into a game/play"¹⁴. A stylus and a penis become the creative symbols for characters and readers in *Landscape Painted with Tea*.

All the definitions of culture presuppose creative human activity¹⁵. That's why the image of "a man of culture" is stipulated by a person's "creatively active position"¹⁶. I research the novel of culture through the prism of "the novel of creation". Investigating the historical poetics of the European novel Michael Bakhtin pointed out the evolution of relationships between a man and the world and defined four types of a novel, such as "the novel of journey" (a man observes the world), "the novel of test" (a man reveals himself in the world), the biographical novel (a man develops with his age) and "the novel of growth" or Bildungsroman (a man is being changed by historical reality)¹⁷. Basically researching the tradition of a romance in the contemporary novel I arrived at the necessity to continue this classification and define the fifth type as "the novel of creation" in which a man creates a new world. The principal features of "the novel of creation" are: a) the main character being a creator and b) the "chronotope of culture".

The novel about artist (*Künstlerroman*) and the novel of culture can be researched as the basic kinds of "the novel of creation". The main character of the *Künstlerroman* is an artist (poet, writer, painter, musician, actor etc.); the main characters of "the novel of culture" are a culture or a creation (book, building, picture and others) and its recipient or interpreter. The last one is often not an artist, but a scholar as in Michel Bradbury's novels or Antonia Byatt's romances.

Michel Bakhtin noted the motif of the test in creativity and artistic genius in the *Künstlerroman*¹⁸. But for the novel of artist the expression of creativity is more important than the test in it. Discovering its origins in the Italian Renaissance autobiography (*Vita Nuova* by

¹⁴ Katsman, Roman. *Anthropoetic Gesture: A Key to Milorad Pavić's Poetics (Landscape Painted With Tea)* [<http://www.utoronto.ca/tsq/12/katsman12.shtml>]

¹⁵ Rabinovich, Vadim. *Culture as Creativity*. In: *The First Russian Congress in Cultural Research. Programme. Report Summaries*. St. Petersburg, Eidos, 2006. P. 154-155.

¹⁶ Kruglikov, Vitim. *The Image of "a Man of Culture"*. Moscow, 1988. P. 8-13 (in Russian).

¹⁷ Bakhtin, Michel. *The Novel of Upbringing and its Importance in the History of Realism (On the Historical Typology of a Novel)*. In: Bakhtin, Michel. *Aesthetics of Verbal Creativity*. Moscow, Art, 1979. P. 188 (in Russian).

¹⁸ *Ibid.* P. 195.

Dante and *Opere di Benvenuto Cellini*) I have researched the novel about artist from *Wilhelm Meisters Theatralische Sendung* by Goethe¹⁹.

The motif of wandering through the space of culture (“voyage into creativity” by Roberta Seret) is also used in the *Künstlerroman*²⁰. But the wandering makes up the subject of *Metamorphoseon* by Apuleis²¹ which I define as an “archeform” of the novel of culture. In the literature of the early modern period the origins of the novel of culture appeared in the 18th -19th centuries (*La Princesse de Babylon* by Voltaire, *Ardinghello und die Gluckseeligen Inseln* by Heinse, *Wilhelm Meisters Wanderjahre* by Goethe). In European and American Romanticism “the art romance” is formed (from *Franz Sternbalds Wanderungen* by Tieck to *The Marble Faun* by Hawthorne) as a kind of the novel of culture. Alexander Mihajlov²² and Sergej Zenkin²³ bring out clearly the dominant role of art and culture in the works by Ludwig Tieck and Theophile Gautier. Later different historical modifications of the novel of culture are changing one another in Symbolism (from *A Rebours* by Huysmans), in Modern (from *Ulysses* by Joyce) and especially in Postmodern.

During the 19th-20th centuries the novel about artist and the novel of culture developed interacting in one work (*Corinne ou l’Italie* by Germaine de Staël, *Tous les Matins du Monde* and *Terrasse à Rome* by Pascal Quignard) or works by one writer. We can see the evolution from the novel about artist to the novel of culture in the works by Goethe (from *Wilhelm Meisters Theatralische Sendung* to *Wilhelm Meisters Wanderjahre*), Joyce (from *A Portrait of the Artist as a Young Man* to *Ulysses*), Aragon (from *La Semaine Sainte* to *Henry Matisse, Roman*) and others.

Oswald Spengler in *Der Untergang des Abendlandes* which Thomas Mann called the intellectual novel explains a symbolic analogy of the cultural forms as a method of researching different cultures²⁴. This method underlies the typification in the novel of culture. The symbolization is an important element of its poetics. “The semantic structure of a symbol is

¹⁹ Bochkareva, Nina. *The Novel about Artist as “the Novel of Creation”: Its Genesis and Poetics*. Perm State University. 2000 (in Russian).

²⁰ Seret, Roberta. *Voyage Into Creativity. The Modern Künstlerroman*. New York, San Francisco, Bern, Baltimore, Frankfurt am Main, Berlin, Wien, Paris. Peter Lang. 1992. “Studies in European Thought”. E. Allen McCormick General Editor. Vol. 4.

²¹ Bakhtin, Michel. *The Novel of Upbringing and its Importance in the History of Realism (On the Historical Typology of a Novel)*. In: Bakhtin, Michel. *Aesthetics of Verbal Creativity*. Moscow, Art, 1979. P. 188 (in Russian).

²² Mihajlov, Alexander. *About Ludwig Tieck*. In: Tieck, Ludwig. *Franz Sternbalds Wanderungen*. Moscow, 1987. P. 313 (in Russian).

²³ Zenkin, Sergej. *Essays on the French Literature*. Ekaterinburg, Ural Univ. Press. “Studia Humanitatis”. 1999. P. 191 (in Russian).

²⁴ Spengler, Oswald. *Der Untergang des Abendlandes. Umriss einer Morphologie der Weltgeschichte*. Verlag C.H.Beck Muenchen. Ungekuerte Sonderausgabe in einem Band, 1990. S. 4-5.

multi-layer and meant for the active work of a recipient”²⁵. Alexej Losev distinguished two degrees of symbolization: “The first degree is immanent enough to every artistic image. If every artistic image is an idea executed in the image <...> the idea is a symbol of the image and the image is a symbol of the idea”²⁶. The second degree of symbolization oversteps the limits of an artistic work: “It’s necessary to compose and experience the whole work as the direction to a certain extraneous perspective, to an infinite row of its various metamorphoses”²⁷. I offer to continue this classification and to regard “the principle of double reflection” or “the image of an image” in the novel of culture as the third degree of symbolization. In the novel of culture a double perspective lets out an infinite row of its various metamorphoses inside the work. In this way a symbol is interpreted artistically. “Every interpretation of a symbol remains a symbol slightly rationalized, i.e. slightly closed to a concept”²⁸. That’s why the novel of culture is closely related with the philosophical and intellectual novel.

Vladimir Dneprov brings together the principle of “doubled representation”²⁹ and the interaction of arts, but literature itself may become a subject of reflexion. The novel about writing³⁰ (“the self-begetting novel”³¹, the *roman du roman*³²) is a particular kind of “the novel of creation” which originated from *Don Quijote* by Cervantes and *Tristram Shandy* by Laurence Sterne³³. Today it is defined as “a modification of the novel about artist”³⁴ or “a tradition of metafiction”³⁵. The novel about writing interacts with the novel about artist and the novel of culture, for example in *A la Recherche du Temps Perdu* by Marcel Proust, *Orlando* by Virginia Woolf, *The Last Testament of Oscar Wilde* by Peter Ackroyd and others.

The reflection of culture in the novel of culture is expressed through its interpretation or play in the “chronotope of culture”. The author, his characters and readers find themselves on a playground. Moreover, “a play itself plays with players” in accordance with Hans-Georg

²⁵ Averinzev, Sergej. *Symbol*. In: *Brief Literary Encyclopaedia*. In 9 vol. Vol.6. Moscow. 1971. P.826-831 (in Russian).

²⁶ Losev, Alexej. *The Problem of a Symbol and Realistic Art*. The second ed. Moscow. Art. 1995. P. 119 (in Russian).

²⁷ Ibid.

²⁸ Bakhtin, Michel. *On the Methodology of the Humanitarian Sciences*. In: Bakhtin Michel. *Aesthetics of verbal creativity*. Moscow, Art, 1979. P. 361 (in Russian).

²⁹ Dneprov, Vladimir. *Ideas of Time and Forms of Time*. Leningrad., 1980. P. 178 (in Russian).

³⁰ Fowler, Alaster. *Kinds of Literature: An Introduction to the Theory of Genre and Modes*. Oxford. 1982. P.123.

³¹ Kellman, Steven. *The Self-Begetting Novel*. New York. Columbia Univ. Press. 1980.

³² Linder, Lois. *Le Roman du Roman*. In: *André Gide 5: Sur Les Faux-Monnayeurs par c.m.* 1975 (4) № 439-444.

Keypour, David. *André Gide: Ecriture et Réversibilité dans Les Faux-Monnayeurs*. Montreal. 1980. P.170.

³³ Bakhtin, Michel. *Word in the Novel*. In: Bakhtin, Michel. *The questions of literature and aesthetics*. Moscow: Art Literature, 1975. P. 224 (in Russian); Segal, Dimitrij. *Literature as a writ of protection*. In: *Slavica Hierosolymitana*. “Slavic Studies of the Hebrew University”. Ed. By L. Fleishman, O. Ronen, D. Segal. Vol. V-VI. The Magnes Press. The Hebrew University. Jerusalem. 1981. P. 153 (in Russian).

³⁴ Skorospelova, Irina. *The Russian Prose of the 20th century (From Petersburg by A.Belyj to Doctor Zhivago by B.Pasternak)*. Moscow, 2003. P. 172 (in Russian).

³⁵ Miroshnichenko, Olesya. *Poetics of the Contemporary Metaprose*. Abstract of Ph.D. thesis. Moscow, 2001. P.4 (in Russian).

Gadamer's concept of play³⁶. The main role of play/game becomes apparent in the titles of Hermann Hesse's *Das Glasperlenspiel* and John Fowles' *The Magus/ The Godgame*. The reader of the novel of culture takes part in creation decoding the cultural reminiscences.

The joining of the past and the future in the present and the eternity as the overcoming of the time form a chronotope of "the novel of creation". Already in St. Augustin's *Confessions* the past and the future depend on the present in the human soul ("tempora sunt tria, praesens de praeteritis, praesens de praesentibus, praesens de futuris. Sunt enim haec in anima tria quaedam, et alibi ea non video praesens de praeteritis memoria, praesens de praesentibus contuitus, praesens de futuris expectatio", Aug. X. 20) and the Creator is over and above the time which He creates ("Nullo ergo tempore non feceras aliquid, quia ipsum temtus tu feceras. Et nulla tempora tibi coaeterna sunt, quia tu permanes; at illa si permanerent, non essent tempora", Aug. X. 14). Contemporary scholars explain differently the overcoming of "the linear flow of time" in the construction of the 20th century novel: as an interaction with painting ("spatial form in literature"³⁷), with music ("the musicalization of the fiction"³⁸), with modern philosophical and religious ideas, the natural-science discoveries, the avant-garde and folklore art³⁹, with myth ("mythologism" in literature⁴⁰).

The novel of culture remains at the periphery of the modern literary criticism. The problem of its genre typology can be solved only on the basis of up-to-date culturological knowledge. There are various definitions of culture. For a concept of the novel of culture Ernst Cassirer's philosophical synthesis as the unity of creative process⁴¹ is the most productive approach. Human culture forms different types of activity that develop in different ways, purposing different aims. According to Cassirer's theory if we are satisfied with the contemplation of the results of these types of activity – myths, religious rituals or beliefs, works of art, scientific theories, then to reduce them to a common denominator becomes impossible. The philosophical synthesis, however, signifies something else. Here we see not the unity of effects but the unity of actions; not the unity of products but the unity of the creative process. That's why in my opinion the novel of culture can be realized only through the novel of creation.

³⁶ Gadamer, Hans-Georg. *Truth and method*. Trans. Joel Weinsheimer and Donald G. Marshall. Second Revised Edition. New York. Continuum. 1989. P.101-110; Bessonov B.N. *Germeutics. History and the Present*. In: Gadamer, Hans-Georg. *Truth and method*. Moscow. Progress. 1988. P.27 (in Russian).

³⁷ Frank, Joseph. *Spatial Form in Modern Literature*. In: *Criticism. Foundation of modern literary judgement*. Ed. By M.Schorer. New York. 1948.

³⁸ Huxley, Aldous. *Point Counter Point*. New York: Harper & RRow.1956. P. 300.

³⁹ Gasparov, Boris. *Literary Leading Motifs. Essays on the 20th century Russian Literature*. M.: Nauka. 1993. P.261 (in Russian).

⁴⁰ Meletinskij, Eleazar. *Poetics of Myth*. The second ed. Moscow: Nauka. 1995. P. 277-372 (in Russian).

⁴¹ Cassirer, Ernst. *An Essay on a Man. An Introduction to a Philosophy of Human Culture*. Yale Univ. Press. New Haven and London. 1944, 1992. P.70.

Moreover, there is the relativity of concepts in various kinds of culture and cultural epochs. For the novel's author as an artist Art is the centre of cultural activity. Often a writer describes another activity similar to art (Goethe about the medical activity in *Wilhelm Meisters Wanderjahre*). Art replaces Life in Huysmans and Wilde's novels. The postmodern destruction of cultural borders leads to broadening the concepts of culture and creation.

The novel of culture became the most popular genre in the 20th century because the creation determined the character of the epoch. It's indicative that the creator becomes the main character in interpretation of classic works. For example in the musical *Notre Dame de Paris* the playwright Grenguar becomes the main character and sings the programme song about the time of cathedrals. In Pasolini's film *Decameron* the tale about the artist Giotto di Bondone as a creator of beauty frames the whole subject. In Boccaccio's work Giotto is remarkable only for his witness. In Pasolini's film he decorates the walls of a cathedral.

Vladimir Bibler regards Michel Bakhtin's humanitarian thinking as "poetics of culture"⁴². While Bakhtin compares the humanitarian and natural-science methods⁴³, Bibler opposes the modern dialogical thinking to the preceding types of mind, "a man of culture" to "a man of science"⁴⁴. Mark Lipovetskij researches "the image of culture"⁴⁵ in the poetics of Andrej Bitov's novel *Pushkinskij Dom*, the dialogue of its character, narrator and author with preceding culture.

Michel Bakhtin points out that each historical kind of a novel can't be a pure representation of some principle, but a certain principle predominates in a certain historical kind⁴⁶. But Peter's Cornell's *The Ways to Paradise: Commentaries to the Lost Manuscript* can be called an exclusion as the pure representation of the novel of culture. The novel of culture interacts with other genre structures, but has its esthetic dominant. It determines "a constellation of characteristic features"⁴⁷. Comparative researches help to investigate inner typology of the novel of culture.

The wandering through the space and time of culture; three parts of composition and three forms of culture (religion, art, science); introduced myths of creation; archetypical motifs of God, temple, stone, coffer, lock, key, mystery; philosophical dialogues – all these features

⁴² Bibler, Vladimir. *Michel Bakhtin or Poetics of Culture*. Moscow. Progress. 1991 (in Russian).

⁴³ Bakhtin, Michel. *On the Methodology of the Humanitarian Sciences*. In: Bakhtin Michel. *Aesthetics of verbal creativity*. Moscow, Art, 1979. P. 361-373 (in Russian).

⁴⁴ Bibler, Vladimir. *Michel Bakhtin or Poetics of Culture*. Moscow. Progress. 1991. P. 155 (in Russian).

⁴⁵ Lipovetskij Mark. "Destruction of a Museum. The Poetics of A.Bitov's novel *Pushkinskij Dom*". In *New Literary Review*. 1995. № 11. P.238 (in Russian).

⁴⁶ Bakhtin Michel. *The novel of Upbringing and its Importance in the History of Realism (On the Historical Typology of a Novel)*. In: Bakhtin, Michel. *Aesthetics of Verbal Creativity*. Moscow. Art, 1979. P. 188 (in Russian).

⁴⁷ Fawler, Alaster. *Kinds of Literature: An Introduction to the Theory of Genre and Modes*. Oxford. 1982. P.122.

unify *Wilhelm Meisters Wanderjahre oder Die Entsagenden* by Goethe and *Oglashennyie (The Announced)* by Andrej Bitov⁴⁸.

The history of creation and symbolic architecture of the Gothic cathedral make up the subject and the chronotope in *Notre Dame de Paris* by Victor Hugo and *The Spire* by William Golding. Hugo concentrates on it in some chapters, Golding devotes the whole novel to creativity as a process.

Boris Pasternak inherited poetical vision and poetics of culture from Rainer Maria Rilke but they are conveyed in different ways in *Die Aufzeichnungen des Malte Laurids Brigge* and *Doctor Zivago*.

The grotesque interpretation of some culture as the process of creation and writing (imagination and narration) characterizes the ironical type of the novel of culture, for example *The Dream Life of Balso Snell* by Nathaniel West and *The Ship of Fools* by Gregory Norminton.

Representation of the creative act through the female archetype in the antique mythological images is displayed in *Chimera* by John Barth and *Mantissa* by John Fowles.

This list will be continued in the next researches. Comparative methods suit the dialogical character of the novel of culture. The writers and scholars have the general aim – to preserve culture.

⁴⁸ Botschkarjowa, Nina. *Wanderungen-Roman von J.W.Goethe und A.Bitow*. Im: *Goethe in der russischen Kultur des XX. Jahrhunderts*. Moskau. Nauka. 2004. S.190-200 (in Russian).