

Title: Disintegration of Subjectivity on the Background of the Syncretic Form: The Antiquity Code in the Works of Viktor Sosnora and Maksim Amelin

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**Abstract:**

The paper explores different employments of the antiquity code in the texts of contemporary Russian poets, Viktor Sosnora and Maksim Amelin, in the cultural situation of distrust to the subject and crisis of subjectivity. The antiquity code, introduced as a mythological, philosophical, dramaturgic, and rhetorical text, functions, on the one hand, as a form of the poet's escapism from reality; on the other hand, the world of classical antiquity gives the authors the meta-language allowing them to work at the level of "higher" generalizations full of layers of interpretations by different generations. It is also able to provide deeper self-reflection connected with the centuries-old philosophical pursuits. In spite of the fact that every poet chooses his own "conception" of the antiquity code, it is possible to distinguish its common features connected with the dialogical nature of the ancient Greek material: the dialogical model of the history of the world and man, the dialogical nature of the myth and ritual, author's speech addressed to the reader/spectator or a cultural tradition, and the genre peculiarities of the antique dramatic dialogue.

In Sosnora's works, self-reflection is realized through the formation of two modes: theatricality of contemporary consciousness, conditionality of both text and reality, profanation of communication and auto-communication failure, and, in opposition to it, striving for the maximally rich dialogue conducted, first of all, with his own "I." In Amelin's texts, distrust to the subject manifests in his rejection of psychology. Going back to the original nature of the poetic, Amelin conceptualizes his own "I" as an instrument of articulating the personal experience as "general," universal, subjected to myth.