

Title: Case Histories in the Russian Prose: Sources, Dynamics, and Perspective
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The confessing mode of doctors' personal case histories (e.g. recollections about Pushkin's death) produces the new literary technique, in which the doctor finally can express himself. Starting from the late 1830s (i. e. after the notes of Pushkin's doctors became public), writers' perception of doctors changes drastically as they move from plot's periphery to the center of a story, the first-person narrators. I argue that all instances of doctor's first-person narratives remain within the paradigm of case histories (even when not dealing with sickness directly). The influence of traditional medical report, together with the illness-centered plot produces the stories that see all actions and twists through physician's eyes.

In my presentation, I show how the form of case history is incorporated into the Russian prose of the 1830s-1850s (I use the material from literary journals of that time). To introduce physician into the realm of prose, and to grant him with the right of his own voice, writers explore the ways of marking doctor's speech with the specific "medical" elements. Case history proves to be the most convenient model that helps doctors to make this transition from the world of medicine into the world of literature. The elements of case history can be incorporated directly into the text (Gertsen's *Doktor Krupov*, 1847), become a frame that transforms the story into a clinical case (Akhsharumov's *Dvoinik*, 1850) or just shape doctor's narratives as a case history (Pavlov's *Maskarad*, 1839 or Zhukova's *Vechera na Karpovke*, 1838). All these stories prefigure the emergence of medical fiction that dealt *exclusively* with the professional topics. These narratives form a tradition of converting medical experiences to the literary form (from the real medical reports of Pushkin's and Gogol's doctors to Chekhov and Bulgakov).