

The interaction between the theatrical and fairytale discourses of yuri buida's novel, blue blood

Bobileva A., Prokhorova T.

Kazan Federal University, 420008, Kremlevskaya 18, Kazan, Russia

Abstract

At this modern stage of cultural development, the urge to synthesize, particularly the interactions of different kinds of art, genres, styles, and narrative strategies is a rising trend. Two interlinked and complementary phenomena, intertextuality and intermediality, are the subjects of this article. The novel of wellknown Russian writer, Yuri Buida entitled, The Blue Blood [Sinyaya krov (2011)], was selected as the material for this article. The major goal of this article is to determine the peculiarities in the interaction between the theatrical and fairytale discourses in the novel. The analysis establishes that practically all art structures in the work, including the title, characteristics of actions and places, distinctive plot building, and images system, are based on the interaction of fairytale and theatrical discourses. The role of thorough plot-forming fairytale motives, in this case that of blue blood and Sleeping Beauty, are determined to be closely tied with Buida's conception of creation, acting, and game. The evolution of these motives and their multiple meanings were also perceived. The novel also utilizes Shakespearean subtext both through clear allusions and hidden and apparent citings, which are meaningful in the expressions of motives of fate, the tragedy of human existence, and the immortality of creation.

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Keywords

Fairytale discourse, Inter-mediality, Inter-textuality, Modern Russian literature, Shakespeare, Theatrical discourse, Yuri Buida