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**AUSTRIAN FIRST THIRD OF XX CENTURY SCIENCE FICTION NOVEL
(A. KUBIN, G. MEYRINK, L. PERUTZ)**

Specialty 10.01.03 – Literature of foreign countries' people

(Literature in the German language)

ABSTRACT OF THESIS

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GENERAL DESCRIPTION OF WORK

Among the variety of fantastic literature the creative works of the Austrian writers such as Alfred Kubin (1877-1959), Leo Perutz (1882-1957), and Gustav Meyrink (1868-1932) occupy a special place. The authors possess a distinctive and original talent and therefore their books are of interest not only to the readers in the German literary space, but also beyond it.

Today's interest in their work in Russia can be explained by the fact that the works of these authors have not lost their relevance as the range of issues covered in the science fiction novels of the first half of the twentieth century is far beyond one country and the era. The Austrian science fiction novel is a unique phenomenon, as typical "Austrian" is updated in the context of science fiction. Manifestation of fantastic is observed at different levels – from the direct inclusion of fantastic elements into the story to the introduction into the text of the novel of the so-called science fiction assumptions, which is generally typical of the Austrian image of reality fluctuation.

"Science fiction" is a relatively broad term that includes a certain range of concepts. This thesis discusses the so-called "social"¹ (E.N. Kovtun) science fiction novels or science fiction of "secondary artistic convention"² (T.A. Chernysheva), where the use of fantastic elements is directed at the description of social relations that allow for a fresh look at the essence of man and his relationship with the surrounding reality.

The **relevance** of this study is due to several factors. Firstly, using the tools and techniques of literary science fiction one can detect and artistically reflect the global, universal destiny of mankind, many secrets and mysteries, and the hidden, implicit aspects of human life, including the modern world, which is manifold more difficult now.

Secondly, fantastic literature refers to a number of literary genres around which literary discussions do not cease. Despite numerous attempts of foreign and domestic scholars to give a definition of fantastic literature, select its typological characteristics

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URL: http://www.slavcenteur.ru/Proba/Kovtun/kovtun_fantobjekt.pdf.

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URL: http://modernlib.ru/books/chernisheva_t/priroda_fantastiki/read

and structural features, to date there is no generally accepted definition of the concept of “science fiction”.

Thirdly, a significant contribution to the development of fantastic literature of the first third of the XX century was made by Austrian writers. The unflagging researchers’ and readers’ interest in the Austrian distinctive and unique literary heritage is reflected in numerous scientific papers. Nevertheless, the process of formation of the science fiction genre in the Austrian literary space, as well as the impact of the Austrian creative writers on the formation of the phenomenon of fantastic literature in the XX century have not yet been subjected to complex literary analysis in this country.

The object of study of the thesis is the Austrian science fiction novel of the first third of the twentieth century.

The originality of science fiction novels by A. Kubin (“The Other Side” (1909)), G. Meyrink (“Walpurgis Night” (1917), “Green Face” (1916)), and L. Perutz (“Leap into the Unknown” (1918) and “The Marquis de Bolibar” (1920)) are **the subject of research**.

The **purpose of the work** is to identify typological features of the Austrian science fiction novel of the first third of the twentieth century. Special attention is paid to the originality of Austrian literature in the researched time period.

Realization of this goal envisages a solution to a number of specific **objectives**, such as:

- organizing the existing approaches in the study of science fiction in domestic and foreign literary criticism;
- analyzing the impact of the literary and historical context on the development of the Austrian science fiction novel;
- identifying common motifs and images, conceptual for Austrian science fiction novel of the first third of the twentieth century;
- analyzing Austrian fiction writers to reveal the characteristic principles of their poetics: revealing the concept of “kubinesk” (A. Kubin), exploring the uniqueness of the chronotop organization (G. Meyrink), tracing the interaction of historical, psychological and fictitious in the narrative structure of the novel (L. Perutz).

The extent of the scientific elaboration. For the purpose of theoretical and methodological grounding of the main provisions of the thesis we analyzed critical works devoted to the status of science fiction. The starting point in determining the fantastic is the work by Ts. Todorov "Introduction to fantastic literature" (1970)³. Especially valuable are the studies in the theory of science fiction by foreign and domestic researchers, such as R. Caillois, M. Wünsch, R. Lachmann, C. Ruthner, E.N. Kovtun, T.A. Chernysheva and others⁴.

The analysis of the works allows coming to the conclusion that among the scientific articles and monographs on various aspects of Austrian science fiction, works by Western literary critics dominate, such as the ones by P. Chersovski, J. Lachinger, C. Ruthner, F. Rottensteiner and others. Analyzing Austrian science fiction novel we took into account the literary and historical context, and general trends in the development of Austrian literature of the first third of the XX century.

The Russian literary fundamental research on Austrian literature comprises works by D.V. Zatonsky, N.S. Pavlova, A.V. Karelsky, A.V. Mikhailov⁵ and others. In recent decades, studies have appeared which show the individual steps of Austrian literature as well as works devoted to the creative works of writers of the Austrian literary space (E.A. Efimenko, A.I. Zherebin, A.V. Plakhina, I.G. Potekhina, A.A. Strelnikova, E.O. Syemshchikova, E.M. Shastina and others). The paper takes into account the theses on Austrian literature covering the studied historical period: "The Poetics of Austrian novel of 20-30-ies of XX century" by N.E. Seibel, who for the first time provides a systematic description of Austrian novel of the interwar twenty years;

³ URL: <http://iekharrypotter.narod.ru/TODOROV2.htm>;

⁴ Caillois R. Das Bild des Phantastischen. Vom Märchen bis zur Science Fiction // In: Phäicon: Almanach der phantastischen Literatur I / Hrsg. von R.A. Zondergeld - Frankfurt am Main: Insel, 1974; Wünsch M. Die Fantastische Literatur der Frühen Moderne (1890-1930). - München: Wilhelm Fink Verlag, 1998; Лакманн Р. Дискурсы фантастического. - М.: Новое литературное обозрение, 2009; Ruthner C. Unheilige Allianzen: Grotoske (und) Fantastik in deutscher Sprache 1900-1933 – ein Überblick // Österreichische Literatur und Kultur: Tradition und Rezeption / Hrsg. von Alexandr W. Belobratow. - St. Petersburg: Verlag «PETERBURG. XXI VEK». Band 5. 2002. - S. 13-24; URL: http://www.slavcenteur.ru/Proba/Kovtun/kovtun_vymysel.pdf; URL: http://www.slavcenteur.ru/Proba/Kovtun/kovtun_fantobjekt.pdf; URL: http://modernlib.ru/books/chernisheva_t/priroda_fantastiki/read_1/.

⁵ Zatonskii D.V. Austrian literature in the twentieth century. - M.: "Khudozhestvennaya literatura", 1985. - 444 p. Pavlova N.S. The nature of reality in the Austrian literature. - M.: Languages Slavic culture, 2005. - 312 p.; Karelsky A.V. Metamorphoses of Orpheus: Conversations on the history of Western literature. Vol. 2: Fragile lira. Lectures and articles on Austrian literature of XX century; comp. E.V. Vengerov. - M.: Russian State Humanity Univ., 1999. - 303 p.; Mikhailov, A.V. Selected works: Phenomenology of Austrian culture. - St. Petersburg: University Book Publisher University of St. Petersburg, Center for Humanitarian Initiatives, 2009. - 392 p.

“Literature of Viennese Art Nouveau” by Y.V. Tsvetkov, where the author focuses on the study of cultural identity, and the specificity of Viennese Art Nouveau, V.G. Zusman’s “Franz Kafka’s artistic world: small prose and novels” and others.

Works by J. Schwanberg, B. Schlöglhofer, J. Weber, M. Korycinska and C. Brunn were studied for the purpose of investigating A. Kubin’s creative heritage. Among the few articles of domestic literary critics, identifying potential aspects of the study of A. Kubin’s creativity, especially important for the specificity of our study were works by O.B. Michkovsky, I. Yakushev, M.V. Zhukova, A.A. Gugin and A.Y. Timashkov.

Three theses – V.S. Manakov (1980), Y.V. Kaminskaya (2004) and A.V. Telichko (2015) are devoted to the analysis of G. Meyrink’s creative works. Articles by G.Y. Kanarsh and A.G. Dugin are also significant. The most important works, characterizing the specificity of G. Meyrink’s science fiction are works of such foreign scholars as F. Smit, M.S. Doms, and C. Ruthner.

To identify the features of L. Perutz’s poetics scientific works of such scholars as M. Goebel, M. Martinez, W. Schernus and H.-H. Müller, devoted to the structural features of the writer’s novels were analyzed. The domestic literary critic R.V. Gurevich gives a deep analysis of the works by L. Perutz.

The **methodological basis** of research includes the use of complex historical and functional and comparative typological analysis, which allowed revealing the basic typological features of Austrian science fiction novel taking into consideration the specificity of poetics of the novels by A. Kubin, G. Meyrink, and L. Perutz. To examine the influence of the literary and historic context on the Austrian writers’ creative personalities the cultural-historical method was applied.

The **scientific novelty** of the study is that it is for the first time in the domestic literary criticism that a holistic analysis of the Austrian science fiction novel of the first third of the twentieth century is attempted.

Creativity of the famous Austrian writers A. Kubin, G. Meyrink and L. Perutz has not previously been compared in terms of genre features of the science fiction novel. For the first time a set of factors that reveal the uniqueness of the poetics of the fantastic

in the works by A. Kubin, G. Meyrink and L. Perutz was identified, which allowed clarifying the paradigm of the Austrian science fiction novel of the studied period.

The **theoretical significance** of the work lies in the considerable expansion of the notions of tradition and originality of the literary process in Austrian literature of early XX century and in the identification of the characteristic features of Austrian science fiction novel of the first third of the XX century, as well as development of a new approach to the study of A. Kubin's, G. Meyrink's and L. Perutz's creativity.

The **practical significance** of the thesis is that the research materials and literary analysis of a number of works can be used in teaching history of foreign literature of the twentieth century, in developing and delivering special courses devoted to the in-depth study of creative works by the Austrian writers G. Meyrink, L. Perutz and A. Kubin.

Testing the results of the study. The main provisions and conclusions of the thesis have been discussed at the department of German Philology of Elabuga Institute of Kazan (Volga region) Federal University. The main ideas of the thesis are reflected in 10 articles and publications, including 4 in the journals recommended by the Higher Attestation Commission (VAK) of the Russian Federation Ministry of Education. Some aspects of the study were presented at the VIII International scientific-practical conference "Actual issues of language dynamics and linguistic didactics in the cognitive aspect" (27-28 October, 2011, Cheboksary).

Provisions for the defense:

1. The existing domestic and foreign literary approaches to the study of science fiction allow revealing its general trends and key features, among which the dominant are the following: reading specificity, leading themes and motifs (metamorphoses, space-time transformations, supernatural phenomena, mental disorder, confusion of dream and reality, and others), and the opposition of the real and the unreal.
2. The historical "variability" of Austrian geographical situation, the combined "polyphony" and "diversity" form the identity of the Austrian culture and the foundation for the Austrian attitude, which is reflected in the science fiction novel.
3. At the heart of the novels of the Austrian writers of the first third of the XX century, is the criticism of the existing political and social environment. The theme of

history as a whole is of a particular importance, as well as man's role and participation in historical events, the problem of identity, the image of the inner world, the motif of duality, the unconscious manifestation of the spiritual life as an attempt to understand the human "I", and the motif of the loss of the national identity.

4. One can trace the main trends in Austrian fiction of the first third of the XX century in the novels of Austrian writers (A. Kubin, G. Meyrink, L. Perutz). The originality of the writer's manner in the analyzed novels is manifested in the creation of a special image-visual world (A. Kubin), in a distinctive chronotop organization that erases the boundaries of the real and the fantastic (G. Meyrink), in the interaction of psychological and historical with science fiction ambiguity (L. Perutz).

The **structure of the thesis** is determined by the purpose and tasks that are set. The work consists of an introduction, four chapters, followed by their division into sections, the conclusion, and a list of references, which includes 146 works.

HIGHLIGHTS OF THESIS

The **Introduction** lays the foundation for the selection of the research topic, relevance and scientific novelty of the research, formulates the purpose and objectives of the work, determines the theoretical-methodological framework, the provisions for the defense, sets out the theoretical significance and practical value, provides an overview of foreign and domestic works, devoted to the creativity of the Austrian writers A. Kubin, G. Meyrink and L. Perutz.

The first chapter "**The Austrian science fiction novel of the first third of the XX century**" consists of two sections. The first paragraph "**Fantastic novel as a literary problem**" analyzes the degree of scrutiny of the theme of the research; gives a survey of theoretical views of domestic and foreign literary critics most important for the understanding of science fiction. The specific feature of comprehension discovered in the analysis of reading science fiction, which arouses as a result the reader's "vibrations" and a sense of confusion, forms the basis of classification category developed by Tsv. Todorov. A significant contribution to the study of the theory of science fiction is made by such scholars as W. Freund, M. Wunsch, P. Chersovsky, R. Caillois, T.A. Chernysheva, E.N. Kovtun and others. Their studies provide an overview

of science fiction classifications; they discuss themes, motifs, and characters that are constants in science fiction literature.

The second section **“The Austrian tradition of science fiction literature”** focuses on identifying characteristics of the Austrian science fiction novel of the first third of the XX century. A review of the historical and cultural context, contributing to the special atmosphere of the era that defined the characteristics of Austrian literature of the first third of the twentieth century is given.

One of the features of the poetics of the Austrian novel of the first third of the XX century is the presence of the fantastic element. In order to identify the characteristics of the Austrian science fiction this section provides an overview of German science fiction of the previous period taking into account the species of the genre. According to W. Freund, the fantastic ballad and story at the turn of XVIII-XIX centuries that were extraordinary popular with the readers, stood at the origins of German-language science fiction novel⁶. The fantastic ballads (K. Hölti, G.A. Bürger, J.W. Goethe) and novels (E.T.A. Hoffmann, A. von Arnim, A. von Chamisso) of this period give the central place to the person who is involved into the vortex of irrational forces and gripped by the fear of destruction⁷. At the turn of XIX and XX centuries science fiction literature is experiencing a new stage of development, characterized by the emergence of a variety of genre modifications, which in turn requires rethinking of traditional forms of artistic expression and above all the genre of the novel. Science fiction novel comes in place of the fantastic ballad and tale. Representatives of Austrian literature, the off-springs of “The Danube monarchy” (G. Meyrink, K.G. Strobl, L. Perutz, F. Schpunda, P. Busson, O. Soyka, A. Kubin, P. Frank, F. Kafka, etc. .) were at its origin.

This section examines the main trends in the development of the Austrian science fiction novel of the specified period. A common feature for this type of novel is the existence in the narrative structure of the supernatural, uncontrolled, suddenly intruding into real life element that threatens the destruction of the individual and society.

⁶ Freund W. Nie geschaute Situationen und unerhörte Begebenheiten. Literarische Formen deutscher Phantastik im 19. Jahrhundert // In: Der Demiurg ist ein Zwitter. Alfred Kubin und die deutschsprachige Phantastik / Hrsg. von Winfried Freund. - München: Wilhelm Fink Verlag, 1998. - S. 61.

⁷ Ibid., P. 62-63.

Influenced by psychoanalytic and linguistic theories the fantastic in the XX century is becoming an integral part of the image of reality, its alternative.

One of the central themes in Austrian literature is the theme of alienation. The writers acutely felt their “exclusion” from the historical “context” and sought to display a sense of loss of the former greatness and cultural integrity of the space into their novels.

The keen attention to the human psyche is also reflected in the science fiction novel. Fantastic motives are intertwined with the image of inevitability and hopelessness. Especially clearly this is manifested in the novels by L. Perutz and F. Kafka. In science fiction novels writers often use the story of the changing states of consciousness (dream, unconsciousness, delirium, sickness, etc.), where there is a blurring of the boundaries of real space-time and the surreal world. N.E. Seibel calls dreaming a common symbol of the era, a connecting means of rational and irrational spheres⁸. Obviously, the method of introducing an element of dream is the continuity of traditions between the two stages of the genre of science fiction development.

It was found out during the study that social criticism, the criticism of the bureaucracy and the image of the historical, social and cultural environment are traditional themes that are accessed by the Austrian science fiction.

The combination of historical and fantasy gives rise to a new type of narrative (L. Perutz and A. Lernet-Holenia). Thanks to scientific discoveries in the field of psychology, physiology, biology and physics, transformation of the earlier theories of occult teachings take place. “Scientific” occult themes enter science fiction literature of 1890-1930-ies and provide new material for fantastic images⁹. The Austrian writers of this period are united in the desire to find universal spiritual values, which could become a mainstay in the rapidly changing reality. This explains the fact that the writers in their novels often appeal to religious teachings, occult themes and oriental tradition that express the spiritual search, striving to grasp what cannot be interpreted uniquely

⁸ URL: <http://www.dissercat.com/content/poetika-avstriiskogo-romana-20-30-kh-godov-xx-veka>

⁹ Wünsch M. Die Fantastische Literatur der Frühen Moderne (1890-1930). - München: Wilhelm Fink Verlag, 1998. - S. 84.

by rationale and is a characteristic of the specificity of the Austrian novel, the latter being open to other cultures.

The second chapter **“Novels by A. Kubin: socio-cultural context, problems, poetics”** includes two sections. The chapter focuses on the analysis of the Austrian writer’s system of poetics.

The first section **“The interaction of literature and art in the works by A. Kubin”** analyzes Alfred Kubin’s features as a writer and an artist. The creative heritage of the author is a unique phenomenon with peculiar genre-stylistic marks. Kubin’s intermediality is manifested in literary texts and appears embodied in graphic works and lithographs. At the turn of the century Kubin creates his own distinctive style, rooted in the images of dreams. All Kubin’s creative heritage and style is defined by the concept of “kubinesk” (das kubineske Prinzip, die kubineske Motivik, der kubineske Stil)¹⁰. This virtually untranslatable concept is used to determine not only Kubin’s drawings, but all sorts of pictures containing images of the strange images and situations, ghostly mythical creatures. The term has also a wider application, beyond the fine arts; “kubinesk” penetrates the sphere of literature and psychology to describe the mysterious, unexplainable situations.

Relations between graphics and text are found in the novel “The Other Side”, in which the writer detailed and prophetically depicted the global cataclysms of the XX century. Combining the two forms of art in a single artwork serves as a complement to both: the graphics in “The Other Side” is a “parallel view”¹¹ on the story of the novel; they are the novel’s “reference points”¹². Graphic drawings in ink, allow the artist implementing his ideas spontaneously, instantly and emphatically. This method of drawing becomes a way of expressing a new rhythm of life, which the artist tries to fix in the form of sketches, drawings, strokes and caricatures.

The analysis of the novel “The Other Side” in the second section **“Specific features of A. Kubin’s fiction novel “The Other Side”** allows tracing the main trends of the science fiction novel of the specified time. “The Other Side” is the embodiment

¹⁰ URL: http://othes.univie.ac.at/17442/1/2011-11-15_0604945.pdf S. 64.

¹¹ Cited by: Timashkov, A.Y. Intermediality as author’s strategy in European artistic culture of XIX-XX cc.- St.Petersburg, 2012. - C. 20.

¹² Ibid, p. 20.

of the characteristics of science fiction at the level of themes and motifs (the image of the inner world, the unconscious manifestation of the spiritual life, dreams, mental disorder as an attempt to understand the human “I”), and at the level of composition (a framework narrative, narration organized in the form of memories that contribute to the generation of the effect of ambiguous reading). One of the highlights for the emergence of the fantastic is the space-time shifts. There are all sorts of violations of the laws of the space-time continuum in the novel. The last chapters of the novel, describing the destruction of the country of dreams, clearly manifest the chaotic of the space and the non-linearity of time: people are starting to fall asleep at an inappropriate time and stay unconscious for six days (“the time was defined by a barber who calculated its length by the length of stubble on his customers’ chins”¹³).

Kubin uses various motif forms of metamorphoses and transformations. The “fantastic” Patera’s face acquires different features, changes its color, it turns either into a young man’s face, or a woman’s one, or an old man’s, or even found in the guise of an animal. The voice, the look, the movement seem horrid to the artist.

Everyday reality is filled with fantastical motifs, which combine real and bizarre, distorting the image of reality. The protagonist and his wife constantly hear strange sounds, tapping, coughing or laughing: “And when I anxiously hurried home, I was followed suit by hooting, repeated in a thousand – no! – ten thousand ways”¹⁴. The wife seems to hear sinister whispers and see ghosts.

The feeling of fear as a defining feature of science fiction works, according to L. Vax, is also expressed in the special atmosphere of the novel. The fear, the sense of anxiety and concern arise in the description of the individual scenes. Inanimate objects are endowed with human qualities, presenting a threat to a person (“It (the swamp) could eat its own flesh to feed – its tigers devour its boars, its foxes chase its deer” or “The swamp always graciously accepted these gifts”¹⁵). Primitive, rough, physically accurate image of creepy and repulsive scenes as a characteristic phenomenon in the science fiction literature of the first third of the XX century is presented through the

¹³ Kubin A. *The Other Side*; Transl. from German by K.K. Belokurov, Afterword by Michkovsky O.B. – Ekaterinburg: Ural Univ. Press, 2000. - Pp. 179.

¹⁴ Ibid, p. 89.

¹⁵ Ibid, p. 240-241.

exacerbation prism of painful perception of reality by the protagonist. Throughout the novel ambiguity of reading is preserved (a dream, an illusion, a psychological disorder in the mind of the protagonist or reality). The effect of fantastic atmosphere is achieved due to the absence of direct evidence or explanation to what is happening. Fluctuations in the selection of the interpretation of supernatural events are related to the prospect of the narrative. The personalized narrator creates “soil” for the emergence of the effect of the fantastic. The ambiguity of the interpretation of supernatural phenomena and the feeling of insecurity are intensified by the use of certain expressions such as «I feel staying in a delirious dream that I could not shake off me»¹⁶. All this contributes to the fact that the fantastic in the novel is on the verge of the real and the unreal.

The third chapter of the thesis, **“G. Meyrink’s novels as a search for a new reality”**, is devoted to the analysis of the features of artistic representation of reality in the novels “Green Face” and “Walpurgis Night”.

The first section, **“The originality of the chronotop in the novel “Green Face” by G. Meyrink”** studies the features of the organization of time and space as genre-forming structures in the science fiction novel. G. Meyrink reflects in the novels his perception of ancient philosophical ideas and religious traditions of the world and mystical beliefs, thereby setting a new direction in the development and establishment of science fiction literature.

The originality of the chronotop organization in G. Meyrink’s novel “Green Face” ensures that the boundaries of the real and the fantastic are erased. Erasing the boundaries of reality and dream is achieved by mixing the subjective (inner) and objective (external) reflection of the events. A chronological account of the described events allows imagining the described world as real-life, but at the same time it serves a prerequisite for the inclusion of elements of the supernatural. In the novel the category of time is out of the ordinary – the protagonists’ life continues after death. The author avoids precise indication of the time of action, which contributes to the blurring of the boundaries of reality and fictitious and creates the feeling of the infinity of time,

¹⁶ Kubin A. The Other Side; Transl. from German by K.K. Belokurov, Afterword by Michkovsky O.B. – Ekaterinburg: Ural Univ. Press, 2000. - Pp. 179

extending the boundaries of space. Y.V. Kaminskaya draws attention to the fact that the image of the dream and the moment of awakening have a different character that distinguishes the novels by the Austrian writer from those where there is a contrast between dream and reality. The boundaries of dream and wakefulness in the latter have more distinct features, while Meyrink's border between the two stays "fuzzy, interrupted"¹⁷.

Using real-world place names (Jodenbreestraat, Wesperpoort station, old town, etc.) helps the author to bring the described world nearer to reality, making it a closed space. On the one hand, the specification of the space creates a convincing clarity of the described. On the other hand, the spatial elements help to build the opposition: the real world vs. the world of the beyond. The narrator constantly contrasts earthly "existence" and eternal "real" life. All this testifies to the uniqueness of the chronotop organization in the science fiction novel "Green Face" by G. Meyrink.

The second section **"G. Meyrink's Prague in the novel 'Walpurgis Night'"** involves consideration of Prague as a border space between real and fictitious. The city becomes the center around which a fantastic artistic space is built. Almost all the writer's works contain descriptions of the city as a social environment, which, as F. Smit notes, is one of the strengths of Mayrink-"urban artist" ("Stadtschilderer")¹⁸. Prague as a socio-cultural phenomenon fits the author's system of artistic and aesthetic values and opens up additional possibilities for the interpretation of his work, in particular, of the novel "Walpurgis Night". The city with its long history, legends and mysteries is in this sense a kind of "breeding soil" for the emergence of the fantastic in fiction.

The Prague of early XX century appears a reflection of human alienation and loneliness. The expressionist Paul Kornfeld described the city as "metaphysical asylum" ("metaphysisches Irrenhaus")¹⁹, keeping in mind the "magical Prague", where the metaphysical or unearthly foundations of the being merge with the material. Franz

¹⁷ Kaminskaya Y.V. Novels by Gustav Meyrink of 1910's. – St. Petersburg: St. Petersburg State University, 2004. - P. 46.

¹⁸ Smit F. Gustav Meyrink. Auf der Suche nach dem Übersinnlichen. - München: Albert Langen, Georg Muller Verlag, 1988. - S. 181.

¹⁹ Cited by: URL: <http://www.hdbg.de/boehmen/downloads/zirbs-phantastik-und-science-fiction.pdf>

Werfel noted that the city has no reality²⁰. “The ancient, time-worn, wrinkled (gefurcht), “phantom”, magic, demonic”²¹ Prague is one of the main “actors” in the novel. Meyrink places the action of the novel into the structure of small, narrow, dirty, dark alleys, old buildings to immerse the reader in the eerie, mystical, almost disgusting atmosphere. The basis of the story is the ratio of the different space-time planes – the past and the present, the real and the metaphysical. The confined space and time are the basis of Meyrink’s chronotop. It was found that the inclusion of legends and myths of Prague, on the one hand, supports the atmosphere of fantastic and mystical. On the other hand, a permanent return to the past expresses the cyclical nature of time. Meyrink’s Prague is presented as a model of the world; it shows the mood of the era, and people’s relations are a prototype of humanity as a whole.

The fourth chapter, “**L. Perutz’s Poetics**”, analyzes the author’s science fiction novels. The first section “**The narrative perspective in L. Perutz’s novel (based on the novel “Leap into the Unknown”)**” provides an overview of the writer’s career. The novel “Leap in the Unknown” is analyzed as an example of psychological science fiction genre, which identifies the common ground of science fiction and psychology.

Perutz’s novel brings a new way of explaining reality. Introduction of the fantastic element into the work helps the author to reveal the social and psychological problems related to the disintegration of the personality. Stanislav Demba represents the restless man of his time, who in his search for a new identity loses a true picture of the world, in which the borderline between reality and fiction is blurred.

The writer’s inherent psychological insight, combined with fantastic ambiguity constitutes a new type of science fiction novel, which recreates the protagonist’s inner life. The author’s contacting the “borderline” states of consciousness is intended to reflect the fragility and unreliability of reality as a result of the “abnormal” development of the world.

The analysis identifies the novel techniques used by the author to recreate the atmosphere of the fantastic. The events described in the novel, are on the verge of

²⁰ Cited by: URL: <http://www.hdbg.de/boehmen/downloads/zirbs-phantastik-und-science-fiction.pdf>

²¹ Sussman, V.G. The Prague Circle // History of XX century Austrian Literature: in 2 Volumes. / Edit. Sedelnik V.D. - M.: Gorky IMLI RASc., 2009. V.1. - Pp. 265.

dream and reality. Stanislav Demba's dream or suicide illusion is included in the main text on the principle of "text in the text", the borderline between which are hardly indicated by the narrator. The time structure of the novel is a complex phenomenon, reflecting the real and the surreal action of the novel. Demba's dream as an art piece is subject to the logic of reality and is permeated by it because there is no fantastic change, there are no fantastic creatures. The narrator does not virtually separate the external reality from the inside one that takes place in the protagonist's subconscious. The hero's hallucination enhances spatial-temporal framework of the text. The time frame of sleep, that is, the inner reality, is just a few hours in the life of the hero. The reality is only a moment. The end of the novel remains open. The reader collects explanation for the events that happened to the protagonist just like a detective gathers "evidence" which is scattered throughout the text.

The second section **"The interaction of the historical and fictitious as the dominant principle of L. Perutz's poetics (based on the novel "The Marquis de Bolibar")** characterizes the novel "The Marquis de Bolibar". The writer's particular vision and perception of history are reflected in his novels. History in Perutz's understanding is a coincidence, man is void in history, and the life of the main characters of the novel is a vain struggle against fate. "The Marquis de Bolibar" by Perutz is a modification of science fiction novel genre, where the organic fusion of science fiction and history creates an illusion of truth. If the novel "The Third Bullet" ("Die dritte Kugel", 1915), "Barber Turlupin" ("Turlupin", 1924) are alternative historical novels, Perutz in his usual manner fills up for the "shortage" of information in the portrayed historical event in the novel "The Marquis de Bolibar" that, in particular, is indicated by G.-G. Müller²². Including an element of science fiction in the text, the author shows man's desire to explain the unexplainable, uncontrolled processes and events that a person cannot influence by a supernatural intervention.

The **Conclusion** presents the main results of the scientific research.

The analysis of the theoretical material revealed that the fantastic work cannot be determined by the presence of any one particular feature, because science fiction is characterized by a set of criteria (structure, subject matter, the role of a fantastic image in the work, etc.). Understanding the fantastic must comply with the modern era and culture and should be based on the perception of objective reality. To determine the science fiction one should take into account the time of occurrence, the role and function of fantastic in the work of fiction, and the reader's "participation". The very notion of fantastic is thus characterized by relativity.

Based on the most important theories on the problems of science fiction examined in the thesis, we identified the essential features that characterize Austrian science fiction literature of the first third of the XX century, which preserves the continuity of traditions of classical science fiction, manifested most clearly in the works of the Romantics. Historical "variability" of the country's geographical situation, national strife, the fusion of different nationalities, each of them having its own cultural identity, united by their common language, together form the identity of the Austrian culture and the foundation of the Austrian attitude to the world, which is reflected in Austrian science fiction.

The period from 1900 to 1930's seems to be most productive for the Austrian science fiction writers. The review of the theoretical material on the issue suggests that the Austrian writers' novels represent a new stage in the development of science fiction. The constant genre model gets a new content at the level of themes and motifs of fantasy texts. The outline of the science fiction novel of the period includes an element of psychoanalysis, occult teachings, and an element of science fiction. Thanks to scientific discoveries in the field of psychology, physiology, biology and physics, the transformation of the earlier theories of occult teachings occurs. Attention to the irrational side of human consciousness and interest in the hero's inner world are under the influence of Z. Freud's psychoanalytic doctrine of the unconscious. The novels of this genre implement ideas related to duality, a split personality, dreams, loss of consciousness, a state of delirium, a painful condition and others, which leads to

blurring of the boundaries between the real space-time and the surreal and creates a possibility for the alternative explanation of the events – both supernatural and natural.

The problem of identity becomes “model-forming”, which is characteristic of the Austrian science fiction of the period. The problem of identity is realized in the artistic works in the form of the character’s “biographical narrative” and has a “way-goal” structure (die Weg-Ziel-Struktur).

A holistic approach to the group of novels allowed discovering the aspects described in the scientific literature, as well as features of the investigated phenomenon and identifying certain specificities of the poetics of science fiction that have not received detailed consideration so far.

As the present analysis shows, the studied novels widely used trends widely spread in literature of the time, one of the main features of which were the picture of the inner world, the unconscious manifestation of the spiritual life, dreams, and mental disorder as an attempt to understand the human “I”. The novels clearly manifest constant motifs and themes of science fiction literature.

The specific feature of Science fiction works by A. Kubin, and G. Meyrink and L. Perutz is that the depiction of fantasy in them is on the verge of the real and the unreal. During the analysis of the works the techniques used by the authors for the implementation of the opposition “real – supernatural” were found. These include composite text features (frame organization), a retrospective narrative strategy (presented in the form of memories, memoirs), the narrator’s speech. The framing organization of texts (“The Marquis de Bolibar”, “The Other Side”, “Leap into the Unknown”) helps to create the effect of ambiguity. The events within the frame structure are, as a rule, memories, the reality of which is being questioned (imaginary events, consequences of mental disorders, daydreaming reality, the character’s deathbed visions). The narrative organized in the form of memories (“The Marquis de Bolibar”, “The Other Side”) contributes to the complication of time, forms a multi-dimensional artistic reality of the novel, where the real and fancied events are intertwined. A significant role is played by the narrator, who is important in the transmission of the atmosphere of duality. The narration in the first person (“The Other Side”, “The

Marquis de Bolibar”) plays an important role in creating an atmosphere of ambiguity. The story told by one of the participants in the events is subjective and is a prerequisite for the science fiction literary work. Self-limitation of the author’s perspective, as the most important principle in the structure of science fiction text, creates an atmosphere of ambiguity and uncertainty. The presence of “omniscient narrator” (“Leap into the Unknown”, “Green Face”, “Walpurgis Night”) provides a transition from the surreal space and time into the real world. The narrator’s distancing and objectivity, the lack of reasoning, innuendo in stating facts help to create ambiguity.

All the above helps to clarify and supplement the paradigm of a science fiction novel, and reveals its typological features.

The proposed paper outlines possible approaches to further development of the theme of the thesis. The interaction of artistic and compositional techniques that ensure the continuity of traditions in the works of later writers (B. Frischmuth, E. Junger, G. Kazak, K. Ransmeyr, G. Rozendorfer, W. Dick, etc.) can be a separate topic for further research.

Key provisions of the thesis are reflected in the following publications:

Publications in journals recommended by Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation:

1. Chekhlova, L.A. The peculiarity of the chronotop in the novel "Green face" by G. Meyrink / L.A. Chekhlova // Philological Sciences. Questions of Theory and Practice. – Tambov: Gramota, 2014. – #2 (32). – Part 1. – Pp. 202-204.
2. Chekhlova, L.A. The interaction of historical and fantastic as the dominant principle of L. Perutz’s poetics (based on the novel "The Marquis de Bolibar") / L.A. Chekhlova // Philological Sciences. Questions of Theory and Practice. – Tambov: Gramota, 2014. – #6 (36). – Part 1. – Pp. 200-204.
3. Chekhlova, L.A. The prospect of the narrative in the historical fiction novel "Marquis de Bolibar" by L. Perutz / L.A. Chekhlova // Philological Sciences. Questions of Theory and Practice. – Tambov: Gramota, 2014. – #12 (42). – Part 2 – Pp. 195-197

4. Chekhlova, L.A. Austrian science fiction novel of 1910-1940's as a literary problem / L.A. Chekhlova // European Journal of Social Sciences. – Moscow, 2014. – #11 – Volume 2 (50). – Pp. 32-38.

Other scientific publications of the author

1. Chekhlova, L.A. World of the ideal and reality in the novel by L. Perutz / L.A. Chekhlova // Actual problems of philology in the context of the interaction of languages and cultures: A collection of articles dedicated to the 45th anniversary of the Faculty of Foreign Languages. – Elabuga, 2011. – Pp. 117-121.

2. Chekhlova, L.A. Country of dreams as a caricature of reality in the novel "The Other Side" by Alfred Kubin / L.A. Chekhlova // Dialogue of cultures - the culture of dialogue: Materials of X Jubilee International scientific-practical conference, Kostroma, September 5-10, 2011 – Kostroma; Darmstadt; Minsk; Mogilev; Poznan; Vanadzor: N.A. Nekrasov KSU, 2011. – Pp. 399-404.

3. Chekhlova, L.A. Gustav Meyrink's Prague in the novel "Walpurgis Night" / L.A. Chekhlova // Language and Literature in the socio-cultural context: a collection of scientific articles. – Cheboksary: Chuvashian State Pedagogical Univ., 2011. – Pp. 184-189.

4. Chekhlova, L.A. A. Kubin: the interaction of literature and painting / L.A. Chekhlova // Language and Literature in the socio-cultural context: a collection of scientific articles. – Cheboksary: Chuvashian State Pedagogical Univ., 2012. – Pp. 165-168.

5. Chekhlova, L.A. Typological features of the Austrian science fiction novel of the beginning of XX century as a literary problem / L.A. Chekhlova // Actual problems of philology in the context of the interaction of language and culture: Proceedings of the International correspondence scientific-practical conference (November 23, 2012). – Elabuga, 2012. – Pp. 132-136.

6. Chekhlova, L.A. The problem of reception of the fantastic in the novels by A. Kubin, G. Meyrink, L. Perutz / L.A. Chekhlova // Literature in the dialogue of cultures: problems of other cultures' text reception: collective monograph. – Elabuga: Elabuga Institute of Kazan Federal University, 2015. – Pp. 114-137.