

Rubric - Spiritual DNA of Literature - Introduction by ЛЮБОВ Lyubov for Zedeb

Dear friends, I greet you. We want to start a column that we will call the DNA of literature. Spiritual and moral code of literature.

I want to introduce myself, why I take this topic, why I want to share it. The fact is that I am both a theater director and a literature teacher at a school named after Emperor Alexander III. This is the city of Gatchina, Leningrad region, near St. Petersburg. Orthodox school, but general education.

I have two degrees. I have been in the profession for a long time, especially in theater and directing. And this is my first profession. And I work both here and there. The fact is that in order to understand literature, it is very important to understand what

What issues worried the author himself? Is it possible to know for sure? How do you think?

When I ask the guys this, before we even start talking about these things, they say, well, how can you find out? Once upon a time I thought in the same way that this was generally impossible. When I studied directing in St. Petersburg, it was the 90s, our teachers in the theory of directing taught us that not only in theory, that in order to stage a performance in any work,

It is very important to find the climax correctly, that is, this is the main event. The climax, you probably know, is the most intense point, where everything is tied up like a ball. The problem is the most important. And if it is wrong to find the climax, then the accents that need to be built

events may shift and this will no longer be according to the idea of the writer and playwright himself, and we were told that of course you can intuitively feel that this is where everything goes

and to the most intense moment, and it seems to you that it is there. But, he says, always double-check yourself, because the climax always falls at three-quarters. Three quarters of the work. There is a problem that worries the author. And that's why we were taught to be sure to find it.

Right. I didn't believe it. It seemed to me that this could not happen, that this was not even a law, but an axiom. That is, a law that cannot be proven. In fact, there is evidence, but this is not about that now. I started checking my own works because

How do you ask those writers whose playwrights no longer exist? You won't ask them. Therefore, I tested it on my works, I was writing poetry then, and it seemed to me, well, how can this be? From what quarrel are poems born? What kind of problem did I have there that forced me?

take up the pen. And I really started looking for three quarters. That is, I simply counted how many lines, divided the number of lines by 4, multiplied by 3. And incredibly, I read the line that really immersed me, threw me away

into a state that bothered me, and it began to give birth to poems. Even the first line, which seemed to come from nowhere at all, but by three quarters it was resolved, or rather, it escalated into exactly the problem that worries me. Then it was a state of some kind

loneliness, melancholy, dissatisfaction with life, the meaning of life is unclear. I checked almost all my poems. I was simply shocked. And therefore, after that I was already looking for three-quarters in all works. So to know the three culmination of problems,

worries the author, we look at this point with the children. There is still one point where

Solution of a problem. There are works where a problem is posed, but there is no solution. They are like that. For example, "Woe from Wit" by Griboyedov. There the problem is posed, but it is not resolved. Therefore, at the point that is four-fifths, there is basically nothing there. There is text, but there is no connection with the climax, which is three-quarters of the way through.

And one more point, it means how we still define the spiritual and moral code, that if this is a solution to the problem, it is in accordance with the commandments of God, with the law of God, then we can say that the work has the golden ratio, it is also called divine section.

And we can classify it as a classic, because what does permission mean in the context of the commandments? This is harmony with God. I am getting closer to God through this work.

And if there is a resolution, it will definitely be connected in meaning one way or another, with the climax. But if this permission is not in the context of God's commandments, then my children and I will definitely check this.

then yes, there is a resolution, but it does not have the golden ratio as such. And therefore the classics... What is a classic? This is a model worth following. Sample, word, image. We have the image of God's likeness. We are created this way. Therefore, we then draw closer and harmonize with God.

And these works, they create, they destroy the soul. And if not in the context of the commandments, then these works can be very talented, but they can lead even very imperceptibly into some kind of crafty jungle. And complex works that were encrypted by writers, for example, like masters Margarita Mikhailovna Bulgakova.

It was very important to really clearly calculate three-fourths and four-fifths there. And that's why you always need to look at two points and then think. And this is just the spiritual and moral code of the literature of any work, it opens the way for us to know the meaning of life, the plans of God, and writers reflect life in different ways. And it is important to us that we take in order to create the soul, and that we carefully, as a warning, perhaps the author warns about something, as with the novel "The Master and Margarita", we must correctly understand all this.

Next time we will talk about those works that may be immediately heard. Probably, we will take up Alexander Sergeevich Pushkin, especially for his birthday. June 6 will be the 225th anniversary of his birth. That's why we'll start with him next time.

I hope to see you soon. Once again, I will call myself Lyubov Yuryevna Serebryakova.