



The Ending of the Prose Work History of the Question

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ABSTRACT This research studied the roots of the emergence of the “ending” in the artistic work, analysed changes of this concept understanding during time, and focused on the key understanding of the “ending” in different epochs up to modern times. Therefore, the author examined modern understandings of the “ending” in literature and made conclusions about the blurring of the “ending” boundaries. It should be noted that V.I. Tupa formulated the most complete definition of the “ending” in the “Brief Literary Encyclopedia”. However, when comparing the existing definitions of the term “ending”, which do not take into account information flow influence of the artistic work on the possibility of defining it’s “ending” and final elements, it was necessary to rethink both the concept of “ending” itself and the creation of a new terminology, which allows the most complete exploration of the epic work “ending” poetry in general.

INTRODUCTION

The issue of the ending, as the completion of a prose work in modern science, is a subject of study, not only literary critics, but also linguists, psychologists, philosophers, and theatre critics; so, the chosen theme is relevant and perspective. According to the studies, one of the topics discussed in contemporary research in historical research is the neglect of Sindh sources and the frequent reference of authors to authorship (Guilory 2017; Moser 2019). Due to diverse epistemic (literary) sources and changes in Moranque’s insights from the literary-historian approach to the interdisciplinary approaches, the field of historical studies has led some scholars to deviate from historical sources, including historical documents. Therefore, with regard to this cognitive concern, the question of how documents such as texts and sources written in history are used in historical research, and which methodological patterns may be effective in interpreting and analysing their content, is the focus of the present research discussion (Dolinar and Juvan 2006; Halliwell 2017; Kay 2019). In addition, research methodology was based on the historical analysis model and application of interstate study methods in interpretation.

Therefore, the study focused on an analytical and metaphorical approach to ‘documentary history’, and the micro-detailing approach, which

speaks of ‘document content’ to explain crime history, would not be the subject of discussion (Huggan 2015; Mihalopoulos 2018). Thus, achievement of the study indicated that the use of the content of historical documents in the form of identification and application of appropriate methodological patterns could lead to the continuation and creation of a documentary historiography paradigm in historical studies and result in the return of identifiers (historians) to the necessity of authenticity. Of course, the text received a more accurate interpretation of historical propositions when it came to analysing and questioning the scientificity of historical celebrities.

Objectives

The current paper studied the roots of the emergence of the “ending” in the artistic work, analysed changes of this concept understanding during time, and focused on the key understanding of the “ending” in different epochs up to modern times.

METHODOLOGY

A literature research can be just a simple summary of the sources, but it usually has an organisational pattern and combines both summary and synthesis. A summary is a recap of the important information of the source, but a synthesis is a re-

organisation, or a reshuffling, of that information. It might give a new interpretation of old material or combine new with old interpretations. Or it might trace the intellectual progression of the field, including major debates. Depending on the situation, the literature review may evaluate the sources and advise the reader on the most pertinent or relevant. Historical literature research or historiography, attempts to systematically recapture the complex nuances, the people, meanings, events, and even ideas of the past that have influenced and shaped the present (Thompson 2010). Cultural literature studies have also drawn on the social sciences and have clear affinities with social science disciplines, particularly sociology (Pickering 2008).

This study used cultural-historical and complex methods of literature research. In fact, cultural studies are a field of theoretically, politically, and empirically engaged cultural analysis that concentrates on the political dynamics of contemporary culture, its historical foundations, and definition of traits, conflicts, and contingencies. In general, cultural studies researchers investigate how cultural practices relate to wider systems of power associated with or operating through social phenomena such as ideology, class structures, national formations, ethnicity, sexual orientation, gender, and generation. Of course, the field of cultural studies encompasses a range of theoretical and methodological perspectives and practices. Although Cultural Studies is distinct from the discipline of cultural anthropology and the interdisciplinary field of ethnic studies, it draws upon and has contributed to each of the above fields.

As shown by the research, the ending of the epic artwork has attracted the attention of scientists for a long time. However, it has been not completely studied to date. As mentioned earlier, Cultural Studies is a field of theoretically, politically, and empirically engaged cultural analysis that focuses on the political dynamics of contemporary culture, its historical foundations, and definition of traits, conflicts, and contingencies. In general, cultural studies researchers investigate how cultural practices relate to wider systems of power associated with or operating through social phenomena such as ideology, class structures, national formations, ethnicity, sexual orientation, gender, and generation. Of course, the field of Cultural Studies encompasses a range

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RESULTS AND DISCUSSION

As one of the 'strong' positions of the text, the 'ending' has attracted scientists and masters of artistic expression since ancient times. Of course, the first theoretical source that mentioned the 'beginning' and 'end' of verbal artistic creation is Aristotle's *Poetics*. Despite the incomplete volume of the ancient research, which has remained to date, it keeps the attempt of generalisation of the basic laws of creating a prose work.

According to Aristotle, epic poetry is a narrative of a simple size, unlimited in time, and has much in common with tragedy. However, what is inherent in the epic work may be presented in the tragedy too, but what exists in the tragedy is not fully included in the epic genre. Epic poetry, like tragedy, imitates a complete and whole action. The scientist calls the whole that has a beginning, a middle, and an end. 'A beginning does not itself follow anything by causal necessity, but after which something naturally is or comes to be. In contrast, an end itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. Finally, a middle follows something as some other thing follows it. Therefore, a well-constructed plot must neither begin nor end at haphazard, but conform to these principles' (House 1957).

It is notable that Aristotle was the first person who pointed out the small volume of the plot as contributing to easy memorisation. Thus, the size should be determined only by the essence of the case, so he recognises the best work, in which the plot is disclosed to the end. In addition, the plot denouement must necessarily follow from the plot itself. The plot, in turn, should refer to the whole and complete action, which would have a beginning, a middle, and an end. Aristotle calls a completed work of art successful that can cause a spiritual response from the reader (viewer). However, the Aristotelian plot-fabulistic construction of the work remained relevant for a long time so that new generations turned to it again and again.

The literature of the Renaissance was largely based on the ancient achievements, while developing the national traditions of medieval culture. Thus, historically, the final from the time of Aristotle until the XIX century was not considered as part of the artistic work system. His role as an aposiopesis was to complete the work; therefore, it also occupied the final place in the work. The final directly depended on the work genre; hence, it was always predictable and often should be created according to the generally accepted examples of famous masters of the word (House 1957).

It is notable that important scientific works appeared in the XIX century, which gave a tremendous impetus to the development of scientific thought about a literary work. These are the works of Hegel, Veselovsky, Pypin, and Tikhonravov. However, the cultural-historical school with its bright representatives became an important stage in the development of the science of literature and in particular about the way of understanding a literary work.

According to studies, the XX century became a milestone in the study of artwork. In fact, important research for the humanities are the scientific works of Bahtin (1975) about monologue and dialogic thinking, the problem of author-character-reader, interpretation, analysis, and criteria of objectivity. Actually, it is exactly Bahtin (1975) to who belongs the development of dialogic poetics. In his research, Bahtin (1975) does not differentiate the final and the *razvyazka*: “Very often the chronotope of a meeting in literature performs compositional functions: it serves as a *zavyazka*, sometimes a culmination or even a *razvyazka* (finale) of the plot” (Bahtin 1975).

Of course, many other equally important scientific works appeared that include the works of Lotman, Likhachev, Krzhizhanovsky, Gornfeld, Mikhailov, and others. Etymologically, the word “final” derives from the Latin *finalis* “borderline, marginal, and ending”, and from *finis* “border, limit, and end”. In fact, this word emerged in the Russian language in the 17th century from the German *final* or the French *finale*, which in turn was borrowed from the Italian *finale*. At first, “final” was used for “the ending part of something”.

Nowadays, Russian language dictionaries offer two more meanings, apart from this main one. The first one refers to the ending part of

sports competitions and the second one represents the ending part of a musical or a dramatic work. Moreover, the Great Soviet encyclopaedia contains an important. For example, “final” in music is used as the ending part of a cyclical musical composition (sonata, concert, chamber ensemble, etc.), and since the 18th century, it became associated with a cheerful and lively character (Prokhorov 1970).

As for the final in a theatrical piece, its composition of a few episodes needs to be designated and also the drama, the swiftness in the developing action needs to be emphasised. Later, the word “coda” from Italian penetrated in the Russian language, which literally means “tail”. “Coda” has a few meanings. In poetry, it refers to “an additional verse beyond the traditional form”. In music, it represents “the final section of a musical play, supplementing the main part”. In theatre, it implies “an ending of the act, a common dance of all the characters and the corps de ballet” (Eliseev and Polyakova 2002). However, the definition of the word “final” as a literary term is now particularly difficult, insofar as along with the last one there exists the notions “*razvyazka*” and “*kontsovka*”. “*Razvyazka*” refers to a resolution, an outcome of the main plot’s action. In general, *Razvyazka* is determined by the plot and appears to be its logical expression. Moreover, “*Kontsovka*” is called the ending part of an artistic piece or its fragment, in which the logical development of the plot’s collisions (epilogue in the epic, morality in the fable, and the last verses in poems) is accumulated. Therefore, “final” is defined in literary vocabularies (Poetics: Vocabulary of contemporary terms and concepts, edited by Tamarchenko; Literary Dictionary Reference Guide edited by Gromyak, Kovalev, Teremka, etc.) as the final compositional element of a dramatic piece.

Based on the studies, modern literary studies operate in three terms characterising the completion of the piece: *razvyazka*, *kontsovka*, and *final*. According to I. B. Rodnyanskaya, *kontsovka* is called the final compounding part of the piece or its compositionally significant component. The researcher specifies the possible use of the term in a few different meanings that include (Rodnyanskaya 2006):

- ♦ The final motive of the poem
- ♦ Epiphora in versification (alliteration, rhyme, and refrain as variations of epiphora)

- ♦ Edification in the fable
- ♦ Witty conclusion of the epigram
- ♦ A final saying in a fairy tale
- ♦ The final remark of the act, called the “curtain” remark or a final remark (possibly a monologue) at the very end of the play
- ♦ An author’s maxim, a lyrical digression, a passage that is not connected to the main act but underlines the main thought of the epic work
- ♦ An epilogue in an epic piece

However, in the explanatory dictionary edited by Ushakov (2005) and in the Great Soviet Encyclopaedia to the already described types of kontsovki in an epic work, more cases are added (Prokhorov 1970):

- ♦ “A drawing, a graphic decoration at the end of a manuscript, a book or at the end of a chapter or, section” (Prokhorov 1970),
- ♦ “The last lines of the text to which a form of geometrical figures, glasses or others has been given” (Prokhorov 1970).

Moreover, in the “Explanatory Dictionary of the Living Great Russian Language” by V. Dahl, kontsovka is interpreted as the limit in the space opposite to the beginning. “In space or in the size of the object, the beginning and the ending are the same thing because every edge and every limit of the object can be conditionally accepted as its beginning or ending (Ushakov 2005).

Unlike kontsovka, razvyazka plays a compositional part in the plot. Razvyazka is the final part of a dramatic or epic work, in which the final resolution of the main conflict takes place but also in which its further development is impossible. After razvyazka, it is possible, but not necessarily, the presence of a kontsovka as a forming component of the text or the presence of an epilogue. In this regard, V. A. Kalashnikov notes the location of the razvyazka. This is usually the end of the. However, if the intention of the writer requires it, it can be given at the beginning of the work (Short Literary Encyclopaedia, Chief Editor, Surkov, “Sovetskaya entsiklopediya” 1971: 154).

In the researchers’ opinion, Tupa (2004) in the “Short Literary Encyclopaedia” formulated the most comprehensive definition of the “final”. He calls the “the ‘concluding and ending component of the literary piece, which completes its composition’. In fact, ‘final’ can be any compositional element or component <...>. The very final

position of the ending component (to be the last word of this “artistic world” and “crowning” its “setting up”, its integrity and internal expediency) determines its final meaning. ‘Final’ clarifies, conceptually completes or even (often in drama) resolves the collision in a work (Prokhorov 1970).

However, the researchers believe that nowadays in literary studies, “final” as a term is defined for works of the “classical type”, where all the compositional elements are designed for places or when the order is not kept, they can be recognised. In the researchers’ opinion, with the advent of modernist novels, it became more complicated to call the “final” only the final component of the work. It seemed like the final has stretched so that its boundaries increased. For example, it is difficult to define where the final in F. Kafka’s novel “The Metamorphosis” is, which may be caused by the lack of the final thought of the work. Actually, the story begins with the ending. Gregor turns into an insect, which is the reason why he ceases to be a rightful member of family and society. His human life is over.

It should be noted that modernism as a new type of a philosophising influenced a fundamentally new attitude towards the text:

- ♦ The rejection of mono ontologism and the focus on the openness of the world’s systems gave the rise to the possible modelling a variety of worlds.
- ♦ Denial and disconnection from previous traditions and norm
- ♦ Emergence of a man of a new formation, radically different from his predecessors because of his new psychology, new perceptions of the world, and new ideals or the complete rejection of those
- ♦ Rethinking of the rules and norms, by which people live, the need for new norms, the so-called “transformation” of culture and, as its result, the need for a new mode of expression for an updated language.
- ♦ It is exactly in this period that one sees the clearest distinction between the notions “final” and “razvyazka” and number of common features of the final epic work is formed.

Experiments with the form, methods, and techniques of writing works contributed to the disclosure of the theme of universal human loneliness. However, emphasis on the inner world of the individual required a new method of ending

the novel. The final part of the novel could no longer be rationed, envisaged, and expected in advance. Individuality manifests itself in its unique qualities that differ from other and therefore the goal of each specific work is to show how does the final happens for each specific person.

The idea of variability of procedural unfolding: multivariate becomes for M. (modernism) a typical and attributive parameter of culture; three finals in Brecht et al.'s (1979) "The Threepenny Opera", four narrators in Faulkner's (1973) "The Sound and the Fury", four versions of the Prometheus legend in F. Kafka's (2005) "Prometheus", and several developments of the plot from one conception by E. Hemingway (2012) in "Dedicated to Switzerland" – the popular formula "possible options" becomes a sign of the times – over time this will lead to the formation of the idea of an empty sign open for variable meaning")Faulkner 1973; Kafka 2005; Hemingway 2012).

It is notable that the emergence of literature within modernism means the creation and formation of certain changes in the methods through which a person perceives and understands the surrounding reality. The researchers are now talking about the way information is transmitted to the text of a work of art. In fact, there are two ways for transferring information, including linear and non-linear. Both of them are a reflection of the thinking processes within the individual, which is exhibited in his work. However, the 20th and the 21st centuries change their reference point to a non-linear way of transmitting information, which consequently leads to such phenomenon as hypertext (the researchers will return to the hypertext in the paragraph "Varieties of the finale in the epic work").

Therefore, the dominance of multiple meanings creates transcendental schemes of works, which unlike most works of previous eras, involve the reader through a co-creation and offer multiple interpretations of completion due to the lack of a specific and definite ending.

Eco's (1989) theory of the open work has become the final concept to which modern scientists from all over the world continue to turn even today. The researcher analyses the final in three aspects of genre, author, and viewer. The researchers suggest that it is also possible to examine the aspects of the final concerning genre, author, and receptive in an epic work of the "classical type". However, for novels of the 20th and 21st centuries,

such a study is considered conditional, incomplete, and complex due to the inevitable repetitions of the passages that are being studied, since it occasionally is impossible to talk about the features of the genre, let alone the individual author's position and the new impact of the novel on the reader's imagination. Actually, while studying cases of genre violation, when the author himself determines the genre of his work, it is impossible to talk about one aspect of the study without affecting others; that is, the study of one aspect through the prism of others leads to the simultaneous study of all three.

CONCLUSION

The theory of the open ending has become the final concept, which modern scientists around the world continue to refer to. The researcher studies the ending in three aspects of genre, author, and viewer. The researchers believe that it is also possible to consider the genre, author, and receptive aspects of the ending in a classical prose work. However, for novels of the XX-XXI centuries, the researchers consider such a study to be conditional, incomplete, and complicated due to the inevitable repetitions of the passages that are being studied, because it is sometimes impossible to talk about the features of the genre without immediate reference to the individual author's position and the new effect of the novel on the reader's imagination and perception. Of course, when studying cases of genre violation in which the author himself determines the genre of his work, it is impossible to talk about one aspect of the study without affecting the others; that is, studying one aspect through the prism of others leads to the simultaneous study of all three.

RECOMMENDATIONS

This research studied the roots of the emergence of the "ending" in the artistic work. Future works can investigate different works of literature from different eras and cultures and make comparisons.

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