

Габриэлла Элина Импости
Университет Болоньи
(Италия, Болонья)
gabriella.imposti@unibo.it

**РОЖДЕСТВЕНСКАЯ СКАЗКА ВЕЛИМИРА ХЛЕБНИКОВА
«СНЕЖИМОЧКА». ДИАЛОГ С ТРАДИЦИЕЙ**

**CHRISTMAS TALE «SNEZHIMOSCHKA» BY VELIMIR
KHLEBNIKOV. DIALOGUE WITH TRADITION**

As early as 1911, in a note on the manuscript of *Razgovor dush* (*Dialogue of Spirits*, 1911), Khlebnikov defined his compositional method as writing «according to the law of the ‘mish mash’» (“Написано по закону ‘окрошки’”), which means mixing into a new unit old themes and pre-existing poetical fragments or poems. Velimir Khlebnikov’s dramatic production has been categorized in different ways, depending on the publishing criteria adopted by the editors of his works and the theoretical approaches scholars apply to them. A wide range of dramatic forms can be found in Khlebnikov’s dramatic oeuvre, which is to be seen against the background of Russian classical literature and culture, Symbolism, and also the Futurist theatre of the time.

In this paper I focus on Khlebnikov’s early dramatic work *Snezhimochka* (*Snowwhite*, 1908) retracing its connections with the folk character of *Snegurochka* as it is represented in Afanas’ev’s famous collections of folktales, on which Ostrovsky and Rimsky-Korsakov respectively based the play *Snegurochka* (1873) and the opera (1882) of the same title. Furthermore, I highlight how the motif of the Snow Maiden played an important role in the revival of interest in folklore and Slavic mythology in St. Petersburg Symbolist circles, which young Khlebnikov attended at the time. Finally the ‘opera’ *Victory over the Sun* and the play *Snezhimochka* are compared.