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Olga Ermakova

St. Petersburg State University

DIALOG WITH MEDIEVAL BALLADS IN KNUT HAMSUN'S NOVEL *VICTORIA*

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The article deals with K. Hamsun's novel *Victoria* (1898). The author offers an overview of various researchers' approaches to the work and points out that most literary scholars analyzed this story from the point of view of social roles and psychology of the characters. It is further argued that a productive method of research can be to analyze the genre similarities of the novel with medieval Scandinavian ballads, with the author relying on Hamsun's own assertion that *Victoria* is nothing but a lyric. The article points at the features of the composition and plot of the story, which are also characteristic of the ballad genre, in particular, its episodic structure and hyperbolized dramatic quality of the plot. Special attention is paid to the analysis of the prose poem *Labyrinths of Love*, according to the plot written by the protagonist Johannes. The author of the article points out the intertextual connections in the poem with the Bible and medieval ballads, emphasizing that these connections have the character of dialogue. It is further argued that *Labyrinths of Love* plays an important role in the development of the plot, providing a smooth transition between the episodes of the story and affirming the main idea of the work about love as a powerful force that plays with people's lives. The tragedy of the protagonists is not a consequence of their social inequality or inner discord, but is predetermined by fate. Due to the dialog with biblical texts and medieval ballads, the seemingly "banal" story of Johannes and Victoria acquires a timeless, universal character, and they become one of the long row of "eternal lovers" such as Hagbard and Signe, Tristan and Isolde, Romeo and Juliet.

Keywords: Knut Hamsun, *Victoria*, intertextuality, medieval ballads, neoromanticism, Norwegian literature.

Victoria (1898) is one of the most famous books of Knut Hamsun. Its popularity is evidenced at least by the fact that the novel has been adopted into films 6 times, the first film (1917) being produced in Russia. One might expect that such a well-known book would have been studied by multiple authors, but this is far from the case.

At present, Russian Scandinavian studies lack scientific publications with a detailed analysis of *Victoria*. Hamsun's books, incredibly popular in the early 20th century, in the Soviet Union were banned for a long time. It was not before 1980s — early 2000s that Hamsun was rediscovered among a few other authors, and new editions of his works were published¹. Research on Hamsun (articles by G.N. Khrapovitskaya, A. V. Sergeev, E. L. Pankratova, to name a few) mainly includes general reviews of his works, investigation of reciprocal influences of Hamsun and Russian writers, as well as coverage of milestones in his biography. The same topics were discussed both at the international scientific conference *The Work and Life of Knut Hamsun* that took place in Moscow in 2001 and at the international conference that marked the 150th anniversary of Hamsun's birth (2009).

In Norwegian literary studies, *Victoria* also takes a back seat and is discussed much less than other works of this period. The most important works on this topic are probably R. N. Nettum's *Conflict and Visionariness. Main Topics in Knut Hamsun's Works in 1890–1912* [Nettun, 1970] and A. Kittang's *Love, Creativity and Social Realities in Knut Hamsun's Victoria* [Kittang, 1976]. These authors' approach involves comparing the novel with other Hamsun's books as well as analyzing of social roles and psychology of the characters. Extensive monographs of researchers from other countries, i. e. the ones by R. Ferguson from England (*Enigma: The Life of Knut Hamsun*) [Ferguson, 2011] and by W. Baumgartner from Germany (*The Modernist Hamsun*) [Baumgartner, 1998] also look at the plot of the novel in the light of Hamsun's biography or focus on social conflict.

In the articles of recent years, the logic of plot unraveling has receded into the background to be replaced by new, “trendier” points of view considering “media and communication written practices” [Østerud, 2002] or “ecological ethics” [Wærp, 2020] etc.

¹ For more information, see: [Freiman, 2011].

Few authors address the novel's intertextuality. Some examples of this approach are K. Bale's article *Hamsun's White Horse. On Victoria* [Bale, 1997], where the motif of the poet's dead beloved is considered in the context of the Western romanticist tradition, and A. Dvergsdal's *The Fairy Tale That Ended. On Knut Hamsun's Victoria* [Dvergsdal, 2017]. We will focus on the latter publication in more detail, since it offers a perspective similar to the one employed in our article.

The author analyzes different viewpoints on the novel and highlights its seemingly simple, almost schematic plotline: a miller's son, Johannes and the daughter of a local landowner, Victoria, love each other since childhood. Johannes later becomes a successful author, thus smoothing their social inequality. Still, Victoria is forced into marrying Otto, the son of a rich chamberlain, to save the troubled family economy. Otto is killed by a stray bullet while hunting, but by that time Johannes has a fiancée, Camilla, whom he once saved from drowning. Camilla falls in love with another man and Johannes disengages her from her pledge, but even now he is not fated to be together with his beloved. The novel ends with Victoria dying from tuberculosis, leaving a dying letter to Johannes where she tells about her endless love to him. A. Dvergsdal emphasizes that the novel leaves a feeling of some understatement, a "breach of contract" with the reader, and this understatement may result from the fact that Hamsun himself was not completely sure which genre his work belongs to [Dvergsdal, 2017, pp. 58–59].

Dvergsdal's main thesis is that the composition of the novel includes a combination of motifs characteristic of a folk tale (to clarify, the author means a fairy tale) and a tragedy inspired by Greek tragedies. Comparing these genres, the author points out the following genre characteristics (Table 1).

Table 1. Folk tale and tragedy

<i>Folk tale</i>	<i>Tragedy</i>
Popular culture — low culture	"High culture"
Episodic/synthetic	Analytical: unravels driven by the events of the past
Happy ending	Defeat of the tragic hero
Wedding, reunion, new order	Separation, suffering, absence, restoration of order
Main focus on social roles	Main focus on universal human traits

S o u r c e: [Dvergsdal, 2017, p. 60].

In her analysis of the text of the novel, the author considers its compliance with these features, arguing that Johannes and Victoria each play a role within their own plot: Johannes as the main character of a fairy tale, whereas Victoria — as the heroine of a tragedy. Thus, the novel has hybrid genre structure.

We have no intention to refute this ingenious hypothesis; instead, we would like to offer our own view on the structure of the novel and the genres that influenced it. We should immediately note that folklore motifs, indeed, strike the eye from the first lines. Victoria lives in a manor house, which the neighbourhood residents call a “Castle”, Johannes in his childhood fantasies sees her as a princess, and when they bicker, threatens that he will take service with the giant who lives in the mountain. However, these motifs may originate not only from fairy tales, but also from another oral folk genre, namely medieval ballads. We believe this clarification is fundamental, since it emphasizes the lyrical principle in *Victoria*.

All the researchers point out at the lyrical component in *Victoria*. However, they usually refer to lyrical inserts resembling prose poems. However, in order to understand the internal logic of the plot, we deem it necessary to consider *Victoria* as a whole as a lyrical work. This interpretation is suggested, in particular, by the words of Hamsun himself. In his letter to Georg Brandes, written on Christmas Eve 1898, the author writes: “*Victoria er intet andet end lidt Lyrik. En Digter kan jo ogsaa iblandt have lidt Lyrik, han vil blive af med især hvis han i ti Aar har skrevet Knytnævebøger*” (“*Victoria*’ is nothing else but a bit of lyrics. A poet can sometimes have a bit of lyrics to let go, especially if he has been writing angry books for ten years”) [Knut Hamsuns brev, 1995, p. 109]. A. Dvergsdal, quoting these words in her article, calls them “disparaging” (*nedvurderende*) and “patronizing” (*overbærende*) [Dvergsdal, 2017, p. 61]. However, we suggest taking this definition literally and looking for parallels with the genres of folk poetry in the composition of *Victoria*. First of all, one should look at the medieval ballad, which combines a number of features noted by A. Dvergsdal as characteristics of a fairy tale and a tragedy.

The ballad as a folklore genre can be attributed to “low” culture (for example, in the textbook *History of Foreign Literature. The Middle Ages and the Renaissance* (1987) it is contrasted with chivalric and urban poetry [Aleksseev, Zhirmunskii, 1987, p. 127]); however, it also existed

in the court life (one of the oldest surviving collections of Scandinavian folk ballads, *The Heart Book*, belonged to a lady-in-waiting); a number of ballads have an episodic structure and pay attention to social roles and at the same time — which is one of the main plot features of Scandinavian folk ballads — it is full of drama. As a classic paper for Russian Scandinavian researchers by M.I. Steblin-Kamensky states, “...drama is an essential feature of chivalric (and to a greater or lesser extent of other) ballads. The action in the ballad usually develops rapidly, in leaps and bounds, from one high point to another, without any connecting explanations or introductory characteristics. The characters’ speeches alternate with narrative lines. The number of scenes and characters is minimized” [Steblin-Kamensky, 1978, p. 238].

All this is fully true for *Victoria*; the novel can be considered as a series of episodes connected by short phrases about how much time has passed between these episodes, and how far Johannes has advanced in his writing career. For example: “The Miller’s sone went away. He stayed away a long time, went to school, and learned a great deal, grew up, big and strong, and got down on his upper lip. <...> But now he was grown into a man; he was eighteen or twenty” [Hamsun, 1923, p. 20]. Or: “Johannes went back to town. And days and years passed, a long, eventful time of work and dreams, of lectures and verse. He was getting on well; he had succeeded in writing a poem about Esther, ‘a Jew Girl who was made Queen of Persia’, a work which was printed and for which he got paid” [Hamsun, 1923, p. 42]. The minutes spent by Johannes together with Victoria or thinking about her go slower than the years of his life full of work, new acquaintances and climbing the social ladder. At the same time, dialogues are an essential part of the action and reveal the greatest tension of the characters’ feelings, which is also typical for ballads. Moreover, one also notes the dramatic nature of the scenes, sometimes somewhat excessive; for example, Victoria’s father, having realized that he was completely ruined, did not just commit suicide, but set fire to his “castle” and burnt to death in it.

Poems written by Johannes play a crucial part in the novel; this, in particular, is highlighted by A. Kittang. Thus the novel can be defined as a story of the poet’s formation [Kittang, 1976, p. 233]. Again, we do not argue that this interpretation is not true, but we would like to point out that these poems play a much more important role in the structure of the novel than just depicting what a word man Johannes becomes.

The most important poem in the development of the plot is the poem *Love's Labyrinth* (*Kjærlighetens irrgang*), which was written on behalf of Friar Vendt and brought fame to Johannes.

According to the content, this poem can be divided into three parts. The first is a series of allegories answering the question of what love is:

Ja, hva var kjærligheten? En vind som suser i rosene, nei en gul morild i blodet. Kjærligheten var en heivedeshet musikk som får selv oldingers hjerter til å danse. <...> O, kjærligheten den er en sommernatt med stjerner på himlen og duft på jorden. Men hvorfor får den ynglingen til å gå skjulte veier og hvorfor får den oldingen til å stå på tærne i sitt ensomme kammer? <...> Kjærligheten er Guds første ord, den første tanke som seilte gjennom hans hjerne. Da han sa: Bli lys! Ble det kjærlighet. Og alt han hadde skapt var såre godt og han ville intet ha ugjort igjen derav. Og kjærligheten ble verdens opphav og verdens hersker; men alle dens veier er fulle av blomster og blod, blomster og blod [Hamsun, 1970, s. 23–24].

“Ah, what was Love? A breeze whispering in the roses; no, a yellow phosphorescence in the blood. Love was a music hot as hell which stirs even old men’s hearts to dance. <...> Oh, Love is a summer night with stars in the sky and fragrance on the earth. But why does it make the youth seek hidden paths and why does it make the greybeard stand tiptoe in his lonely chamber? <...> Love is the first word of God, the first thought that sailed through his brain. He said: Let there be light! And then Love was. And all that he had made was very good and he wished none of it unmade again. And Love became the origin of the world and its ruler; but all its ways are full of blossoms and blood, blossoms and blood” [Hamsun, 1923, pp. 42–45].

By its structure, this part is closest to poetry in the traditional sense of the word. It is based on the oppositions “hell — paradise”, “old — young”, “fleeting — permanent”; rhythm is created by repetitions, including repetitions of syntactic constructions, rhetorical questions, as well as a number of alliterations that highlight words conveying an important message: *på vid vegg, dør ved berøring, sommernatt med stjerner, blomster og blod*.

This is followed by sketches of various types of love: unhappy love — a mother mourning for her dead daughter, two sisters who love the same frivolous young man, a husband experiencing his wife’s infidelity.

And finally, the introductory phrase “But, after having spoken of many kinds of Love, Friar Vendt tells of yet another kind, and says: What rapture is in *one* kind of love!” [Hamsun, 1923, p. 192] is followed by the story of devoted spouses who love each other until old age and

sacrifice their external beauty in order to prove to each other how un-fading their feelings are.

Of course, the Bible is one of the sources of intertextuality in the novel; however, this topic is beyond the scope of our study, and in this article we only focus on folk ballads that are, in fact, implied by the author himself. Among the works written by Johannes, the poems “to the night” and “to the swamp spirit” are mentioned (thus he, like many Norwegian neo-romantics, refers to folklore plots), and in the middle of the novel the beginning of Johannes’s new book is quoted: “Dear Reader, here is the tale of Didrik and Iselin <...> about Didrik, whom God smote with love...” [Hamsun, 1923, p. 96]. The name Didrik is found in a number of heroic ballads, whereas the name Iselin, even if invented by the author, is based on the same principle as many names of noble ladies in ballads, for example, Lady Ermelin (*jomfruva Ermelin*) in the heroic ballad *Åsmund the Glorious* (*Åsmund Frægdegjæva*) or Lady Liselin (*jomfruva Liselin*) in the fairytale ballad *Lindormen*.

At the same time, speaking about intertextuality, we would like to emphasize that Hamsun very rarely has direct quotations or allusions. It is more of a dialogue with the source text.

In the sketches that make up the second and third parts of the above poem, one can see images typical of ballads. The story of two sisters loving the same young man resembles the plot of the ballad *The Two Sisters* (in other versions — *The Harp*), which is widely popular throughout Northern Europe. In this ballad, the elder sister kills the younger one to get her fiance; however, the author completely changed the plot: here, the elder sister, on the contrary, demonstrates self-denial in the name of love, whereas the youngest sister rejects her beloved. A young woman waiting for her lover and her old unloved husband are also figures characteristic of a European ballad; but in this parable, the perspective changes again, and the emphasis is on the feelings of a husband who knows about his wife’s infidelity and is sore at heart.

As for the last story, it tells about two spouses who deeply love each other. When the husband loses his hair after an illness and tells his wife: “Now you cannot love me any more?” she cuts her blond curls, “to be like her husband whom she loved”. And when, in old age, the wife tells her husband that he will stop loving her, because she is paralyzed, her face is covered with wrinkles, saying “you cannot kiss me any more and you cannot love me as you used”, he burns his face with acid to

prove his love [Hamsun, 1923, pp. 193–194]. Such hyperbolized drama seems strange to say the least, but it is quite typical of a folk ballad, as mentioned above. Features characteristic of the ballad are also seen at the level of composition and phraseology: parallelisms (the wife cuts her hair, the husband disfigures his face), repetitions similar to ballad refrains, often with lyrical descriptions of nature: “They saw the grass swaying in the wind and heard the birds singing in the woods” (“*De så gresset bevege seg i vinden og hørte fuglene syngje i skogene*”) [Hamsun, 1970, p. 82]]².

The references to the ballads introduce another aspect to the poem, i. e. the power of fate. In her dissertation “Old Modernist Ballads”, the Norwegian researcher I. Skjerdal writes: “The heroes of ballads are often helpless in the hands of something that they do not understand, a fate that is not explained, it just exists. They become the toys of higher powers. Therefore, the images and forms of ballads inspired writers seeking to depict or explore the mysteries of existence” [Skjerdal, 2018, p. 104].

Thus, the dialogue with biblical texts and ballads creates the following meanings in the poem: love is a gift from God; love plays with people (parallel with ballads).

In the novel, the text of the poem is not given in full, but in fragments, and the division into fragments does not coincide with the thematic division of the poem given above.

The first part, allegories, is almost entirely given in the interval between the first episode of the novel, depicting the childhood love of Johannes and Victoria, and the scene of their confession to each other about five years later. The last words — “all its ways are full of blossoms and blood, blossoms and blood” are a kind of prophecy of the tragedy of the main characters.

The second piece begins by repeating a few lines from the first part: “Ask some what Love is and it will be no more than a breeze murmuring among the roses and then dying away. But again it is often like an inviolable seal that lasts for life. Lasts till death” [Hamsun, 1923, p. 170]. Then two parables follow: the one about the mother who lost her daughter,

² For example, in the ballad *Christ gjeve eg var der soli renn* (God willing, I could follow the sun), which tells about the forbidden love of a young man and a girl, the refrain is: “In summer, in summer, when all the birds sing” (*Um sumaren, um sumaren, / når alle småfuglane syngje*) [Norske folkevisor, 1920, p. 137].

and the one about two sisters — that is, examples of unhappy love. This passage serves as a kind of transition between the dramatic climactic scene of Victoria's father's suicide and the episode where Johannes realizes that his fiancée loves another man.

The third passage follows the story of how Johannes releases his bride: there is a sketch about the unfaithful wife and the sufferings of her husband, which creates a striking contrast with how calmly Johannes reacted to Camilla's infidelity. And immediately this is followed by a story about mutual love, ending with the words "I love you till death" [Hamsun, 1923, p. 195]. It precedes the story of Victoria's illness and death. The heroine's dying letter begins with the words "When you read this letter I shall be dead" and ends with "Good-bye, my beloved..."; thus echoing the last part of the poem about the undying love [Hamsun, 1923, pp. 205–213].

It is noteworthy that although the *Labyrinths of Love* in the text of the novel are called a poem (*dikt*), we cannot unequivocally say whether Johannes wrote it in prose or in traditional verse, since we are dealing with the retold, not "original" text of the poem. This is indicated by the past tense verbs in the first part of the poem: not "*Hva er kjærligheten*", but "*Hva var kjærligheten*"; this means there is sequence of tenses typical for the transmission of indirect speech in Germanic languages. Then the verbs in the past and present tense alternate, later leaving only the present tense: *Labyrinths of love* grow into the narrative, turning from a poem composed by a character into the words of the author himself, becoming a reflection of the main idea of the novel about the power of love dominating over the destinies of people, and thus the fate of Johannes and Victoria become just one example of the many "labyrinths", that is, love stories told in the poem.

The transformation of the author into the hero of his own story is a motif that has been used over and over in world literature. In light of this, the subtitle of the novel gets a new meaning — *En kjærlighets historie, The story of one love*.

Thus, the poem *Labyrinths of Love* in the text of the novel has several functions:

- a) compositional, connecting more smoothly the several disparate episodes of which it consists;
- b) semantic, formulating the main idea of the book: that love determines the fate of a person.

In conclusion, we would like to repeat that structure analysis of the novel *Victoria* from the perspective of its correspondence to the structure of a folk ballad seems more fruitful than analysis of the characters' psychology or of the social differences between them. The intertextual connection of the novel with medieval ballads is not limited to borrowed motifs and artistic devices; it determines the logic of the plot development. It is not because of social differences that the main characters cannot be together; the tragic end of their story is predetermined by fate. Thanks to the dialogue with biblical texts and medieval ballads, the seemingly trivial story of Johannes and Victoria acquires a timeless, universal character, and they are on a par with the images of "eternal lovers" such as Hagbard and Signe, Tristan and Isolde, and Romeo and Juliet.

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Ольга Ермакова

Санкт-Петербургский государственный университет

ДИАЛОГ СО СРЕДНЕВЕКОВЫМИ БАЛЛАДАМИ В ПОВЕСТИ КНУТА ГАМСУНА «ВИКТОРИЯ»

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В статье рассматривается повесть К. Гамсуна «Виктория» (1898). Обзор подходов различных исследователей к произведению указывает на то, что большинство литературоведов анализировали эту повесть с точки зрения социальных ролей и психологии персонажей. Однако продуктивным методом исследования может быть анализ жанрового сходства произведения со средневековыми скандинавскими балладами, что согласуется с утверждением самого Гамсуна в письме Георгу Брандесу, что «Виктория» — это не что иное, как лирика. В статье отмечаются особенности композиции и сюжета повести, в частности эпизодичность и гиперболизированная драматичность, характерные также и для жанра баллады. Особое внимание уделяется анализу стихотворения в прозе «Лабиринты любви», по сюжету, написанному главным героем Юханнесом. Автор статьи указывает на интертекстуальные связи стихотворения с Библией и средневековыми балладами, подчеркивая, что эти связи носят характер диалога. Далее утверждается, что «Лабиринты любви» играют важную роль в развитии сюжета, обеспечивая плавный переход между эпизодами повести и утверждая основную идею произведения о любви как могущественной силе, играющей людьми. Трагедия главных героев не является следствием их социального неравенства или внутреннего разлада, она предопределена судьбой. Благодаря диалогу с библейскими текстами и средневековыми балладами банальная на первый взгляд история Юханнеса и Виктории обретает вневременной, универсальный характер, и они встают в один ряд с образами «вечных влюбленных», таких как Хагбард и Сигне, Тристан и Изольда, Ромео и Джульетта.

Ключевые слова: К. Гамсун, *Виктория*, интертекстуальность, средневековые баллады, неоромантизм, норвежская литература.

Olga Ermakova

PhD in Philology, Associate Professor,
St. Petersburg State University,
7–9, Universitetskaya nab., St. Petersburg, 199034, Russian Federation
E-mail: o.ermakova@spbu.ru

Ермакова Ольга Сергеевна

кандидат филологических наук, доцент,
Санкт-Петербургский государственный университет,
Российская Федерация, 199034, Санкт-Петербург, Университетская наб., 7–9
E-mail: o.ermakova@spbu.ru

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