**What else do you remember during employment at HMB?**

At that time, I continued to translate a lot. At present I recite my doctoral dissertation as an opponent. It is largely based on the ideas of Sigmund Freud. And I have studied his creative heritage in the archives, read some special courses in Moscow on this theme, translated his works and published his books. As a result, I was included as a major psychoanalyst in one of the dictionaries on psychoanalysis! Nowadays I just smiled at that, but but then I really immersed myself in Freud. I wanted to have it out the ideas of a man who has gained truly world fame.

In Soviet times, Sigmund Freud has been off-limits for a very long time, but with the beginning of restructuring, as you can see, the interest of the widest readership to him has acquired incredible scale!

For example, one of the books I have published: a collection of autobiographical essays and letters by Freud «Beyond the Pleasure Principle», which was published in 1992. I made it, wrote the epilogue («The Riddles and Paradoxes of Sigmund Freud»), comments and translated some parts.

It was one of the first books of Freud that published in post-Soviet Russia. It had a bound run of 25 thousand copies. Everything sold out within one day, despite that during this time the price of the book was increased four times! Five years later, another collection of Freud's works was published with the same title in Belarus. They couldn't have come up with something else!

**You really had a hand in promoting Freud's ideas to the masses!**

Freud's works are not easy to translate and understand their essence. Some of the MSU lecturer who taught me German knew the language very well. But when I was a student, I noticed that they sinned with literalism in a process of translation. Of course, in the process of learning and studying a language, it might be so. But working with serious text, this is considered a mistake. In translating Freud, as always, I tried not to allow literalism.

Sigmund Freud is a remarkable stylist. I personally consider him a writer who made a new style of writing: «psychoanalytic fiction». He impressed both artists and writers with this. Postmodernists are still using his ideas (the subconscious, the Oedipus complex, and other) successfully! Freud gave a direction that captivated millions of people!

 His «The Interpretation of Dreams» made a sensation. Freud built it as a remarkable work of art. He tells dreams. This is a remarkable collection of short stories on the theme of dreams and their interpretation! But it immediately made an impression on the audience! It was fascinating, new and easy to read.

Freud was a thinker who read a lot, knew languages and literature very well. And he came to his method thanks to fiction. Freud has developed. It was one thing when he was just making his way to fame, and after a triumphant trip to America, psychoanalytic societies began to appear there. He became more serious.

There is not so popular fact: Stefan Zweig wanted to nominate Freud for the Nobel Prize in Literature! In 1956 the Germanist and critic Walter Muschg published an interesting book in Switzerland: «The tragic history of German literature». The final chapter of this book is called «Sigmund Freud as a writer ». I'll tell you, that he's a remarkable writer, but I’m not sure about scientific sphere.

In the collection «Beyond the Pleasure Principle» I gave Freud the opportunity to unmask himself. He wrote, in particular, to his boyhood memories: « In fact, I’m not a scientist, not a spectator, not an experimenter and not a thinker. In temperament, I can't be anyone else but a conquistador, that is an adventurer. «If you want to translate this, you can do it with all curiosity, audacity and perseverance inherent to people of this class». So? He has achieved fame!

This is all ignored! Fanatics from psychoanalysis still don’t understand the essence of Freud. But he wrote perfectly clear, and I quote this in the hope that someone will pay attention: « With help of my works, I immerse in the psychology of the writer». F. M. Dostoevsky in «The Brothers Karamazov» writes the brothers hated their father and killed him, that means connection with writer and his hatred to his father. « Unfortunately, before the problem of writing, psychoanalysis must bury the hatchet», – explicitly said Freud, starting a psychoanalytic portrait of the personality of F. M. Dostoevsky. Subsequently Carl Jung also refused to do this when he wrote about creativity.

**Exactly, your creative energy can be envied not only by accomplished scientists, but also the most ambitious young people! And what plans have you outlined for yourself?**

By now more than 1000 poems have been written, scattered across various almanacs. At present, I want to make a new collection. Unfortunately, doesn't have enough time! Here's even take the latest one «Romano-Germanic Philology. Cultural contexts and literary connections», released at the end of 2017. It took two or three months to prepare it.

I have already handed over to D. A. Kondakov the editing of our journal “the Bulletin of PSU”. Previously it took me two months a year just for it. It's a painstaking work: we need to form a number, read everything and arrange the articles. But now I still help in filling the review department. For example, an interesting book appeared by a German « Russian literature in German criticism and literary criticism from the end of the XVIII century to the present day». This is my theme. I read the book and found a number of gaps. How can I not make a review?

I’d like to write a monograph about clubs and schools in German Romanticism. Due to political fragmentation, diversity in culture, religion and external relations, there are about fifteen of them. There is no such thing in France: Germaine de Stael's group, which Napoleon drove to Switzerland and another group of several people. There were only poets in England « Lake Poets» with Wordsworth, Coleridge, Southey and "London Romantics" with Keats. In Germany there was a whole pleiad! All this diversity of German Romanticism needs to be described, but nobody can take. The Germans stand for the unity of the country and its culture, therefore willingly or unwittingly, they hush up this obvious division. Meantime science requires compliance with reality without confirmation of artificial vision. I’m extremely interested in bringing this work to an end. There are already sketches and whole folders have been collected. That's what I'm thinking! I have a lot I want to say, share my accumulated knowledge.

I actually the first, who prepared an essay on Russian-German literary relations from Ilya Muromets (he appears both in the Scandinavian sagas and in the South German epic) to the present day. It is published in a recent collection «Romano-Germanic philology. Cultural contexts and literary connections». This is a short essay, but with extensive notes, where I raise whole themes. Some of this has already been published, but in fragments. I wrote my first essay on this theme back in 1985, at the dawn of reconstruction. Although I was a candidate of sciences, but the leading editor was Golik, a Belarusian. By the way, I was afraid that no academician had written an essay yet, but Gugnin was able to … They did not dare to publish my work, they limited to a bibliography on the theme. If this essay had been published in 1985, it would have had a completely different resonance. I have more materials on this theme. If there is time, I’ll make a separate book. This essay can be easily expanded to ten printed sheets.

**Alexander Alexandrovich, what would you like to wish PSU?**

I wish the university success and prosperity! And for those, there must be not only discipline and internationalization, that is essential, but also a real deep creative principle, without which science is not created. It doesn’t appear in the process of obedient work and doesn’t fit within the rules. We need to find an opportunity to create conditions and really encourage those who are capable of science and show high results. The hope and future glory of our university are strong scientists, enthusiastic creative personalities. There are frames that are not invented by us, within which it is difficult to turn around. I wish that university to have even more independence and space for the implementation of its interesting projects and ideas in the future.

A. A. Gugnin

 Interviewed by Vladimir Filipenko