

Bunin's Motives in Prose by L. D. Rzhevsky

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ABSTRACT

The article deals with the issues related to the artistic style of two outstanding Russian writers: I. A. Bunin and L. D. Rzhevsky, their deep creative connections. They are shown in the plot formation, plot structure of stories, novels and novels of both artists, which allows us to conclude about their deep typological community. In the literary heritage of L. D. Rzhevsky, there are purely Russian roots, the action of works is always connected with Russia in one way or another. This also indicates the manifestation of Bunin's motives in Rzhevsky's work, the presence of "eternal" questions, the search for spiritual harmony, which is found by faith in God.

Keywords: *literary heritage of L. D. Rzhevsky, Bunin's motives in his work, "eternal" questions, search for spiritual harmony, theme of Russia, deep creative connections of both writers*

I. INTRODUCTION

The religious and philosophical search of Russian thinkers of the turn of the century was largely connected with the understanding of modernity as a link between the past and the future. From these positions, one of the cardinal problems was solved: "man and time". This is due to the fact that the end of the XIX - beginning of the XX centuries is characterized by a re-evaluation of values in philosophy, morality, art, awareness of the new role of the human person in the historical process. The problem of "man and time" is multidimensional, it includes many moral, political, and philosophical questions. The point of intersection of the interests of writers and philosophers was the human personality and its spiritual world. "Eternal" themes related to the concepts of Good and Evil; Life and Death; Time; Memory; Conscience; Truth came to the fore. Understanding the desire of contemporaries to participate in the historical life of the country, the writers rediscovered an important philosophical and aesthetic problem of kindness, compassion, mercy, the limits of reason, the use of physical and intellectual forces, comprehended the moral side of technological progress, actively responded to various philosophical disputes, and within which the original Russian philosophical thought developed rapidly.

The literature of the beginning of the century is marked by intensive philosophical searches, attention to the individual. Interest in the fate of man in relation to the fate of the country was shown by both philosophers

and artists. The acute problem: "personality and society" - caused increased attention to the creative heritage of Dostoevsky and Tolstoy. The philosophical depth of comprehension of life, intense search for the spirit, and moral conflicts in the works of these artists made the problems of their creativity consonant with the moods of Russian society at the time of the border.

They defended the idea of moral improvement of man, the disclosure of his creative potentials through the service of God as the highest truth, justice, goodness, beauty. They considered creativity to be the hypostasis of God, and they saw the sources of art in revealing the secret meaning of reality. The religious and ethical teaching of "Eternal Femininity" - Sophia was the center of their attention.

In the philosophy of the "silver" century, particularly in the philosophy of unity, revealed the richness of the meanings of Femininity have been analysed widely discussed in society the relationship between men and women, reflecting the attention of Russian philosophers to study the problems of Women and Femininity.

The specifics of Russian sophiology, the cult of Sophia in the intellectual space of the "silver" age is its merging with the cult of Eternal Femininity. The idea of Eternal Femininity - both as a feminine principle in the Divine and as a metaphysical principle-was extremely popular among sophologists and beyond.

II. ETERNAL QUESTIONS: LOVE AND DEATH IN THE WORKS OF I. A. BUNIN AND L. D. RZHEVSKY

The archetypal motif of a woman-mother, Savior, defender, Keeper of the secret of the continuation of the human race allows us to characterize this motif as one of the dominant in the culture of the "silver" age. The concept of femininity in the philosophy of unity was considered in different aspects: ontological, epistemological, axiological.

Platonism and the patristic tradition, which were reinterpreted by Russian philosophy, led to the understanding of the world as internally related to God. Category of femininity is manifested and the Wisdom of God in the Soul of the world, the mother of God, was understood in the philosophy of unity as a binding start, condition, justifying the possibility of divine-human unity.

One of the features of the philosophy of the "silver" age is its steady interest in understanding the ontological aspect of femininity. The origin of the metaphysics of femininity takes place in the bosom of the doctrine of Sophia-the Wisdom of God. This teaching was intended to provide answers to many current worldview problems of the time. According to the memoirs of Leo Tolstoy: "The beginning of the nineties and the end of the nineties is a huge turning point... a new path has opened for humanity. The outline of the religion of the future appeared. The breath of the Eternal Wife passed."

"In Femininity - the secret of the world", - writes S. N. Bulgakov, and this secret the philosophical thought of the "silver" century tried to learn, treating masculinity and femininity as "cosmic and metaphysical principles".

Bunin went to the "eternal", femininity as the secret of the world through the comprehension of Russia, the Russian soul. Bunin is also close to the idea of determining the value of the individual in relation to Nature, Russia.

One of the "eternal", timeless themes in Bunin-love - the most beautiful and trembling feeling in the soul of people. Bunin's hymn of love sounds with tragic notes. This often happens not because the lovers are separated by insurmountable obstacles, distances, and inequality. [1] Love is almost always mutual, perfect, harmonious, but it lasts only a moment, and, flaring up brightly, suddenly fades. Bunin seems to be afraid to prolong the happiness of his characters, he is not sure that the period of romantic love or a violent outburst of passion can be preserved by long years of cloudless family happiness. Love is like an Epiphany, an obsession, a "sunstroke".

This is the feeling that comes to two people suddenly drawn to each other-a Lieutenant and a beautiful stranger, whose names we do not know (the story "sunstroke"). Bunin's heroes are secretly aware that true, great happiness is so strong that a person can not bear this burden, and if they try to prolong the moments of happiness, "everything will be spoiled".

Love, too, like all eternal things, is connected in Bunin with memory. Bunin always sang of love, rightly believing that the human soul is strong with it, in moments of love people open up brightly. He remained faithful to this theme in emigration. Already in his declining years, the writer created a series of short stories "Dark alleys", which he worked on for 12 years - from 1937 to 1949. The complete edition contains 38 stories. Bunin called "Dark alleys" a "book of love", it seems to sum up the writer's work. The title of one of the early stories that formed the core of the book became the title of the entire series. Most of the short stories in the collection were created by Bunin in Paris. the writer's Memory took him to Russia, and he remembered what he had experienced long ago. Stories about love are very often tragic, ending in the death of the heroine or hero. From many of the novels there is a hint of sadness: this is the sadness of the irrevocable time of youth, this is the nostalgia - the years spent away from home, all reinforced it.

The theme of death in Bunin was connected with the theme of love, for love itself in Bunin, as already noted, is almost always tragic. It combines Love and Death, because the happiness of people in a world divided by social cataclysms is fragile, and at any moment it can end in an unexpected disaster. This understanding of Life, Love and Death especially characteristic of Bunin in exile when personal experiences in the days of distant youth, comprehended from the standpoint of a great deal of life experience the author experience times bitter years spent far from his homeland ("Dark alleys", "the Life of Arseniev"). Bunin before, in the pre-revolutionary period, took the borderline States of the human soul, putting life and death, joy and sorrow, doubts and hopes side by side. However, hopelessness and even despair are much more experienced by the characters of Bunin's prose of the emigrant period, and what, it would seem, should be imperishable - the beauty of a woman as a symbol of Beauty, Love-are transitory, like everything in the world. Death equalizes everything and everything, forgives and purifies (for example, the story "Transfiguration"), but it also acts as a judge, summing up human life. [2]

In love, life and death, Bunin tests his characters for moral strength, for how they feel their connections with Nature, with the primordial memory that lives in the subconscious in extreme situations of transition from one state to another.

Often Bunin's characters, having known the highest bliss of Love, leave life either voluntarily, consciously (Madame Marot from the story "Son"), or by chance, fate ("Easy breath", "Henry", "Natalie", "Clean Monday") [3].

Already in the twilight of his days, Bunin said, "We live by all that we live by, only to the extent that we comprehend the price of what we live by. Usually this price is very small: it rises only in moments of rapture - the rapture of happiness or misery, the bright consciousness of gain or loss; still-in moments of poetic transformation of the past in memory." [4] In these brief words, the artist himself reflected the main thing in his concept of the world and man: memory, insight, life.

The analysis of the process of artistic creativity of I. A. Bunin and L. D. Rzhevsky makes it possible to reveal a pronounced connection between these writers on the ideological and philosophical and plot-compositional planes. Russia was the eternal value of both artists.

We can assume that without the book of I. A. Bunin "Dark alleys" one of the key novels of L. D. Rzhevsky "Two lines of time" would not take place, as the impact Bunin's ideas (in formal and content levels) with "Two lines of time" obviously, in this work, L. D. Rzhevsky with special clarity determines the place of Bunin's traditions in his work. In the second story of the novel by L. D. Rzhevsky, called "Dark alleys", the author helps a young translator in working on the book of the same name by I. A. Bunin. The characters choose to translate stories that most clearly reflect Bunin's concept of love, life, death, beauty, suffering, purification, sin, and flesh.

III. PUBLICATION OF "DARK ALLEYS"

ABROAD

A similar selection already took place in 1943, when I. A. Bunin transferred 20 stories of the book "Dark alleys" to the New York publishing house "Novaya Zemlya". This unique publication included only eleven short stories, meaning that the composition of the cycle was a "collective effort" of the writer and publishers, who were forced to make a selection. The book of stories was presented by I. A. Bunin to L. D. Rzhevsky with a gift inscription, about which the hero of the story L. D. Rzhevsky and says to the young translator: "I completely smite her by saying that I was acquainted with Bunin, that I received a copy of Dark alleys from him as a gift, and that this copy by a strange accident swam with me across the ocean and is now on a shelf in my apartment here." The characters of L. D. Rzhevsky select the stories "Stepa", "Tanya", "Henry", "Clean Monday", "Galya ganskaya" "and something else-all the true masterpieces of Russian erotic novels".

These Swedish and American selections differ, but in both cases it is a unique opportunity to trace the professional reader's vision of Bunin's concept of the world. In relation to L. D. Rzhevsky, the New York edition of "Dark alleys" is important in terms of understanding the problematic and poetics of the novel in the stories (novellas) "Two lines of time". Analysis of eleven stories in the new York edition of the book "Dark alleys" on the chronology of their creation and the movement of the author's idea led to the conclusion about the tragic connection of the philosophical pair love/death.

The book "Dark alleys" is a cycle of stories, which, like any cycle, has its own composition, General theme and idea. Each edition of the book-eleven and thirty-eight stories-represents a special cyclization; not only because these books differ in the number of stories, but also because of the special selection, arrangement of works-differences in composition [5].

The composition of the first edition is the result of the work of not only the author of the cycle. In the app from the publisher read: "Dark alleys" is published without author's proofreading. Unfortunately, the publishing house does not have the opportunity to communicate with I. A. Bunin. Meanwhile, it was forced to divide the book of the famous writer into two volumes. This volume contains only half of the stories that make up this book.

I. A. Bunin wrote to N. A. taffy on February 23, 1944: "This whole book is called after the first story – "Dark alleys", in which the "heroine" reminds her first lover, as he once read her poems about "dark alleys" ("around the rosehip scarlet bloomed, there were dark lime alleys"), and all the stories in this book are only about love, about its "dark" and often dark and cruel alleys.

As you know, the first of the two sections of the book has not undergone any changes during publication and is a sample of the author's own composition. It is in the first section that we observe the discrepancy between the author's composition and the chronological composition. How to explain this and what follows from it?

The second section of the cycle is a combination of the author's composition with quantitative publishing edits.

The chronological composition of the first section builds a consistent ideological series of seven stories:

- "Caucasus": unloved-unhappy, but also loving happiness instantly;
- "Ballad": God instills madness in love, but violence is a sin without forgiveness;

- "April" and "Stepa": unrequited love, repetition of the first happiness cannot be found in new meetings: the flesh is satiated, and the heart?
- "Muse": love has no other morality, only the will and the will;
- "Late hour": life will pass, as if not lived: year, cities and cemeteries, but will remain only love, that, once glittering, died;
- "Dark alleys": the first love passes so imperceptibly, but it turns out to be the only one and remains the brightest moment in human life. The rest of my life is just a "Wake" of my first love [6].

This philosophical position is reflected in the stories 'plots: plot structure of the first partition from a temporary odnoplanovye moves to dublinbet: in the stories "Late hour" and "Dark alleys" basic story antinomy - time (memories) and think belonging to the remote past of the characters. Actually, the change and comparison of time plans occurs in the story, forming the basis of the movement of the collision, making the story as a plot whole; but in the last two (chronological composition) stories, this becomes a functionally different character: the comparison, the change in time turns from a method of plot design to a plot-composing antinomy. "Late hour" and "Dark alleys" are the final stories for the first section. But these are two sides of the same outcome: the philosophical and the eventful.

The chronological composition of the first section is characterized by the gradual aging of the hero. The heroines of all the stories except "Dark alleys" are young. But in "Dark alleys", the temporary antinomy introduces a young Hope into the actualized plot, creating another symbolic plan - at the level of the nomination:

Hope remained – one of all the women of the first section;

Hope was, like all of them, but it remained – on a different level even than the "remain" male heroes: a strong man, capable of "strange" love in his "eternity". And the hope of life did not leave the first section.

The originality of the author's composition of the cycle is in the introduction of the story "Dark alleys" to the beginning of the book. The associative conditioning of the other stories by the dominant seems absolute. The chain of ideological and motivational connections closes in the "Late hour" and forms the first section of the book. It is characteristic that the name "Dark alleys" is semantically broader (as a metaphor) than the name "Late hour": first, it absorbs it, as if emphasizing the relationship of the dominant and secondary, but, secondly, it echoes it in the world of associations: dark alleys are both evening and night, and solitude; it is an

idyllic backdrop that every person needs, but that collapses so inevitably. It is "Late hour" - "bridge" to the second section: in "Dark alleys" the heroine lives, and in "Late hour" – died.

The second section of the book "Dark alleys" was significantly reduced by the publishing house "Novaya Zemlya". The New York edition includes "rusya", "Tanya", "In Paris", "Natalie". The stories in the series are arranged in the order they were created.

The second section gradually establishes a dialectical dualism: life – death. This antinomy is fixed here as a mandatory plot component. The idea of the second section is as follows:

"Rusya": "Amata nobis quantum amabitur nulla" - and there will be no more love: it was already there.

Tanya: happiness in love is instantaneous; it is the center between life and death. Death equalizes everything.

"In Paris": love - under the sign of circumstances and separation, the love of the elderly - under the sign of death. Death is cruel, it takes away the last happiness.

"Natalie": death is always near. Walking the road of life to love, you come to death.

Not subjected to a New York editorial, the second section carries the idea of death in waves.

I. A. Bunin in "Dark alleys" each story has a Chapter of one book. Taken separately, in itself, the story is sometimes obscure and may even be unacceptable in a moral and ethical sense, but together with other stories, it fits into the framework of the General mood, which is manifested in a variety of "refined and disjointed" experiences.

The idea of the Bunin cycle was conveyed to the reader:

Hurry to live and love! Man is given so little, and this little is at the very junction of the happiness of life and the hopelessness of death.

The title of Bunin's story "Dark alleys" is an indication of space-time relations. "Alleys" is space, and "dark" is a temporary metaphorization. The chronotopicity of this name is undeniable and charming in its deliberate theoretical illustrativeness. Among other things, "Dark alleys" - trimetaphorizirovannoe title: N. p. Ogareva "stood dark Linden alley" - description, "subject + color". The first metaphorization occurs when transferring words from the landscape description to the title, the second – when transforming the expression by replacing "alleys of dark Linden trees" with "dark alleys", the third – when giving the title a Hyper-plot meaning (see the quoted letter of I. A. Bunin to N. A. taffy from 23.02.1944 about "dark" and

most often very dark and cruel alleys of love, as well as the difficulties encountered with translating the title of the cycle into English: "it turns out something very bandit").

The Association and the story's plot caused by it are linked by the use of the borrowing technique. The experience of N. P. Ogarev and the experience of I. A. Bunin merged in the short story "Dark alleys". Comprehending the plot world, the reader sees the plot situations with the artist's eyes and, having risen to his aesthetic position, discovers the deep meaning of the image.

IV. I. A. BUNIN AND L. D. RZHEVSKY

So, one of the most important events of the writer's life in exile was his acquaintance with I. A. Bunin, which in many ways predetermined the creative manner of L. D. Rzhevsky. The artists corresponded and exchanged opinions about each other's works. The artistic manner of I. A. Bunin became close to L. D. Rzhevsky, and his works were often based on the Bunin model of associative, lyrical prose. The ways of formation of plots of small epic forms of both writers were often common - creative thought and its implementation moved along a characteristic vector: from Association, impressions to their lyrical plot embodiment. This is how L. D. Rzhevsky's stories "Raspberry jam", "Across the Strait", "half-Winged angel", "Beyond the outskirts", "half a Dozen talents", "Rowan rosary", "Through binoculars", "Pensive old man" and others are constructed.

Rzhevsky constantly thought about the fate of emigration, about the connection of its "waves". These reflections found a successful embodiment also in the medium and large of his epic form-stories and novels. The writer's characters are often autobiographical, and the plots of his works reproduce the real past of the writer and his country factographically. The bearers of the author's ideas are different characters-emigrants.

The deep creative connections between L. D. Rzhevsky and I. A. Bunin are particularly evident in his novel "Two lines of time" – a tragic story about the fate of generations in different political and temporal conditions. Iya Shor and Yuta are two different aspects of the author's life, connected in his heart by a single timeless thread-love, through which both the concept of duty and the necessity of moral choice are refracted. The Chapter from L. D. Rzhevsky's novel "Two lines of time", called "Dark alleys", really became a real era in the life of the author and his heroine.

V. CONCLUSION

The vast majority of L. D. Rzhevsky's works are characterized by fragmentary, mosaic, kaleidoscopic, and montage compositions. His works of various

volumes are divided into conditional parts-fragments that are connected with each other by a psychologically associative layer of memories and impressions. The study of plot formation and plot structure of stories, novellas and novels by I. A. Bunin and L. D. Rzhevsky allowed us to draw a conclusion about their deep typological commonality.

In his works, L. D. Rzhevsky raises issues that are close to many Russian readers: the concept of moral duty to people, faith in God, the fight against lies and fear, the problem of moral choice. The literary heritage of L. D. Rzhevsky has purely Russian roots, and there is almost no work in which the action is not somehow connected with Russia.

The idea of L. D. Rzhevsky, expressed in the novel "Two lines of time": "God is harmony", seems relevant. In other words, a person who finds God in himself also finds spiritual harmony.

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