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"Bright Image" of the first wave Russian emigration literature - Ivan Bunin

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Abstract. The article examines the literary fate of the famous Russian writer, Nobel Prize winner Ivan Bunin, a bright face of Russian émigré literature, and his place in the first wave of Russian émigré literature. It is noted that the work of Ivan Bunin, one of the last magnates of classical Russian literature, has almost always been in the focus of literary criticism. After the collapse of the Soviet Union, especially in the post-Soviet space, the writer's work is involved in research from all sides, his works are carefully studied. The article touches upon the life and work of the writer who, after the October Revolution, went abroad, not reconciling with the new ideology. In the first years of emigration, it was emphasized that the controversy surrounding his work, as well as the critical views of proletarian critics and bourgeois literary critics, could not overshadow Bunin's work. It is noted that throughout his creative activity I. Bunin continued the traditions of classical Russian literature, enriched world literature with many priceless works. He created artistic images of his contemporaries - people of all social strata, both in pre-revolutionary Russia and in emigration. As a writer and intellectual, Bunin senses the types of people who play an important role in the destinies of Russia and the world, and represents them in his works. His prose is also distinguished by harmony, fluidity, rhythm, artistic perfection, expressive means and mysterious descriptions. Moreover, since the 1990s, a lot of research has been carried out on the turbulent life and rich creative path of the writer, but "unexplored pages" of Bunin's personality and work have remained. There are still unexplored pages of his work as a master of the word, who conquered the heights of literature and left his name in world literature.

Keywords. emigrant literature, Russian emigration, waves of emigration, the essence of emigration, national emigration, literature in emigration

Introduction

2020 marked the 150th anniversary of the birth of the Russian émigré writer Ivan Alekseevich Bunin, who took a worthy place in the history of world literature and culture of the late 19th - early 20th centuries. The work of Ivan Bunin, one of the last Mohicans of Russian classical literature, has almost always been in the center of attention of both Western and Soviet literary criticism. Especially after the 90s of the last century in the post-Soviet space, the writer's work was involved in the elaboration of all sides, and a comprehensive study of his works began. The collapse of the USSR for many years ignored the study of literature, or rather, the forbidden emigration gave impetus to the study of the treasury of Russian literature.

After the Bolshevik revolution in Russia, like many intellectuals who did not accept the new ideology, I. Bunin was forced to emigrate. His emigration as one of the most famous writers of his time left a deep mark on the Russian literary milieu. There are great difficulties, especially for the critics. It was impossible to “forget” a famous writer in the literary world and not write anything about him. Therefore, in order to get out of the new proletarian literary critical situation, he turns his new choice into an object of irony, and not into the work of Bunin. "He did not understand the Great October Revolution", "he left his homeland", "devoted his talent to articles written against the newly created workers 'and peasants' regime", "he was forever trapped in the memories of old Russia," and so on. Sarcastic ideas, such as (1, p. 269). A number of articles even claim that his talent has faded. This trend in Soviet literary criticism existed until the mid-1950s.

After Stalin's death, I. Bunin's work was justified and returned to Soviet literature, but before the collapse of the USSR, this rich literary heritage was analyzed through the prism of Soviet ideology. An objective picture of the main moments of the life and work of the writer has not been created, the organic connection between his pre-revolutionary and post-revolutionary works has not been taken into account.

Problem Analysis

Throughout his career, I. Bunin continued the traditions of classical Russian literature. For more than sixty years of work, he enriched world literature with many priceless works, creating artistic images of his contemporaries - people of all social strata both in pre-revolutionary Russia and in emigration. The number of works by I. Bunin, who continued half of his creative career in Russia (1887-1920) and the other half in France (1920-1953), shows that, contrary to the opinion of Soviet critics, he wrote with the same productivity in exile. As for the artistic power of his works, the work of emigrants sometimes attracts even more attention than his pre-revolutionary works.

Bunin's work is dominated by the traditions of classical Russian literature. He was a realist, his imaginative memory, deep knowledge of the national language, folklore, artistic skill and literary freedom, the skill of expression allowed him to give realistic descriptions of events and thoughts. Thanks to all this, Bunin introduced themes and expressions uncharacteristic for that period into literature, and today he created Bunin's style, which surprises everyone with its unusualness and cannot be compared with anyone else. As a master of "small forms", an excellent connoisseur of the Russian language, he showed his style, distinguished by diversity, harmony and means of rhythmic expression.

It was subtle lyrics that expressed all the shades of the human heart. Almost all of his works are devoted to love. In the plots of his works, everything around is destroyed, people cannot create anything for themselves and for humanity. How can people be happy if they live in times of devastation, when society is degrading day by day?! This was an original philosophical theme in the writer's work. His characters can never be happy - they only taste a certain moment of happiness. But they also pay a high price for that. In Bunin's works, he portrays not the personal happiness of his characters, but their feelings. The love for their images is not an epic love for languages, but ordinary, ordinary love stories. However, in these

ordinary love stories, he skillfully presents all the tangled events of that period, emotional turmoil and raises more serious problems through the prism of real events.

Bunin was an idealist in relation to human destinies and the laws of the development of society. He believed that moral factors and ideals are the main driving forces of society. He even attached great importance to the influence of nature on the fate of man. His ideal was the desire to see people happy, to inspire people to the mysterious beauty of nature, religious and spiritual values, culture and art, to show the harmony of life and love. Although he appeals to "eternal and mysterious", "beautiful and true" religious and spiritual values throughout his career, he does not fall into illusions and tries to study and feel people's lives from a philosophical and emotional point of view, penetrating into the spiritual world. A healthy foundation and a clean start were of great importance to him.

Bunin, as an author, is distinguished by his ability to perceive and feel the world meaningfully and logically. In his texts, he refers to the motives not only of Christianity, but also of other religions, trying to describe life in full. It manifests itself as an artistic act of his aesthetic ideal: as the harmony of personality and the world, man and nature, present and past, all peoples and races. He saw this harmony in the human heart and in the feelings of all mankind, and he reflected this harmony in his works. His historical and literary associations equate the spatial and temporal nature of transport as a sign of the eternity of humanity with the infinity and rapid movement of the world. The natural unity of human activity with the spiritual world in its integration with nature and the surrounding world is considered. This is especially noticeable in his prose (*Mister San Francisco*, *Antonov Apples*, *The Life of Arsenev*, etc.).

Ivan Bunin's images are so colorful and varied that he was able to show his thoughts, the world, and the struggles of human destiny, of which he is a part, both in *Mr. San Francisco* and in the carpenter *Averki*. In his literary and philosophical world, the flow of the world is opposed to the cruelty of civilization, wars, fraud, insensitivity, social cataclysms. It is believed that mercy, beauty, conscience and moral values will destroy and forget these atrocities.

Thanks to these literary, philosophical and human values, Ivan Bunin is considered one of the giants of not only Russian, but also world literature with his numerous works and unique artistic images. All his life he went his own way, was not considered a member of any literary movement and did not glorify the ideas of any political party or ideology. "Bunin rarely took part in literary debates. He spent most of his life in the countryside and traveled. Again, from his own notes: "I do not go to any literary school, I do not consider myself a decadent, symbolist, romantic or realist. I am most interested in psychological, religious and historical issues"(4, p. 10). The main criteria for him were Russian culture, Russian identity, people, their experiences, people's inner world and upheavals. Commitment to national identity, understanding of human life on a national basis is manifested throughout his career. The writer with particular sensitivity describes national types in his works "What is the people?", "What is Russia?", Dominating in classical Russian literature. looking for answers to questions such as trying to figure out what factors influence the psychological development of people. In each new work, these stormy questions developed and intensified.

In this regard, I. Bunin became a target not only of proletarian literature, but also of bourgeois criticism of that time. Bourgeois critics accused him of lagging behind and not

keeping up with the new times. At first glance, its main characters were outdated images, and their motives were archaic events - the bankruptcy of local Russian landowners, the impoverishment and devastation of villages, despair, cruelty of the peasants, etc., the motives did not resonate with the new time. However, Bunin's works, as it seems at first glance, were not boring, simple, old-fashioned works, it was more difficult to understand their artistic value, the load of meaning, human ideas. In connection with the psychological upheavals of that period, which he reflected in his work, I. Bunin occupies an irreplaceable place in Russian literature of the XIX-XX centuries.

Russian immigrant journalism and literary criticism of the 1920s was dominated by the idea that, until Soviet national literature and Russian national traditions begin to turn into Russian literature, immigrant literature should preserve these traditions and support them in literature. However, this did not mean that the first wave of Russian immigrant writers were repeating pre-revolutionary literature and taking a conservative approach to classical Russian literature. In such works of the most devoted writers as I. Bunin, new means of artistic expression and other approaches were discovered. Russian literary critics of immigrants talk about the uniqueness and originality of Bunin's work, especially about his close connection with the legacy of classical Russian literature of the 19th century, and illustrate his work as a continuation of the traditions of Russian literature. However, Bunin's works showed longing for the Motherland and care for the Motherland, lost from the first years of emigration ("The Last", "The Reapers"). He described it not in direct text, but in context, in special means of artistic expression. Events, images, their inner confusion were reflected with special nostalgia, they were covered with feelings of alienation, patriotism ("Sunrise", "Face", etc.). The life of an immigrant permeated even his prose about love. Quotes from earlier periods were often used (2).

Like Kuprin, Bunin's work was closely related to the ideological and creative principles and traditions of classical Russian literature. However, he understood the realistic traditions that he wanted to preserve through the prism of a new transition period. Although he never sympathized with ethical and aesthetic decline and literary modernism, he always felt a certain influence of "new art" trends.

Since he came from an old, but completely ruined aristocratic family towards the end of the 19th century, Bunin's aesthetic views were formed in the context of provincial aristocratic culture. The impressions of his childhood were reflected in the author's writings about the collapse of the landlords, the poverty that gripped the landowners and peasant huts, about the joys and sorrows of the common Russian peasant. In his works, he masterfully depicts the gradual disintegration of Russia, the abandonment of mansions, the thinning of villages, the spread of bourgeois relations in the countryside. The writer seemed to have a presentiment of the social upheavals that awaited Russia, and feared that the social injustices, injustice and oppression surrounding him would lead the Russian Empire to the abyss.

Bunin describes the processes that took place in the famous work "Arseniev's Life" about the October Revolution in all its nakedness. He was one of the few writers of Russian literature who did not accept the Bolshevik revolution and did not change his mind for the rest of his life. In the early years of his emigration, his works were filled with hopes of returning to

their homeland and the desire to return to their homeland. As if all his works are unfinished, unfinished stories. All this hope, desire to return to his homeland, suffering created the basis for him to express his thoughts about Russia and the revolution in the *Life of Arseniev*.

The novel "*Life of Arseniev*" is like a monologue of I. Bunin about his autobiography, about Russia, its unique nature, unique culture, national spirit. However, events and changes are not simply listed here, but facts are analyzed and filtered. Since childhood, he spent his days in a mansion, a gymnasium, the mysteries of Russian nature, the life of a bankrupt landowner, and so on, serves to demonstrate the writer's own thoughts, philosophical and ethical concepts.

The essence of the novel is the greatness of the human person. It describes the confessions of the master of the word, a generalized presentation of the events of the half-century history of Russia and the inner suffering of people of that period. The connection with nature, village life and its aesthetics brings the national flavor to the fore in the novel. The artists and creative personalities portrayed by Bunin in *The Life of Arseniev* and other works, for the first time urged the reader to feel isolated from the world, to restore his belief that "I am Russian and live in Russia" (3). In his images, he emphasized the dignity of the Russian national character as a bearer of universal human values. Although his works depict images of different states and periods, from ancient Israel to India, Bunin never forgets that he is a representative of Russian culture, and in his works he exaggerates the troubles of Russia and the Russian people.

In the period after the Nobel Prize in Literature was awarded, Bunin's work was enriched by research in the field of essays: "*The Liberation of Tolstoy*" (1937), "*About Chekhov*" (1953, incomplete). It is known that in the historical and literary sense, essayism became relevant at the beginning of the twentieth century and was associated primarily with the reflection of modernist culture and events in one form or another. The essay is clearly reflected in the works of D.S. Merezhkovsky, A.M. Remizova, M.I. Svetaeva, V.F. Khodasevich, K.D. Balmont and others. In Bunin's work, the genre of essays gradually became relevant, starting with the lyrical and philosophical stories of the 1920s and moving into mature essays about Tolstoy and Chekhov.

His two essays, *The Liberation of Tolstoy* and *Chekhov*, were based on his deep respect for Tolstoy and his friendship with Chekhov. The author's point of view on the descriptions in both essays was different from the very beginning. Tolstoy's "*Liberation*" does not touch upon the personal characteristics of Tolstoy, but focuses on the ontological interpretation of the spiritual biography of the writer and the philosophy of Tolstoy, reflected in the figurative texture of his works. This is primarily associated with life and death, irrational ways of perceiving reality, everyday information that brings the author closer to the "hero" in relation to the world of emotions. The essay on Tolstoy becomes an important factor in Bunin's self-awareness.

Chekhov and Bunin were united by a more extensive personal acquaintance. For this reason, the memoir-biographical element is more pronounced in the essay dedicated to him. Description of Chekhov's life is chosen as the main line of the essay. The "objective" description of the meetings of the two writers reveals the mysterious features of Chekhov's inner world, which is associated with aspects of heredity and personal memory in the views of Bunin. As the narrative about Chekhov's views expands, the features of the author's creative personality are

becoming increasingly apparent, striving to give a final assessment of his attitude towards the classics.

Both in Tolstoy's *Liberation* and in *Essays on Chekhov*, the artistic structure is completely lyrical: the author's personality perceives itself in comparison with the culture of the past and present and acts as the core of the essay.

His writing and intellectual skill consisted in the fact that he felt the types of people who played an important role in the destinies of Russia and the world, and represented them in his works. At the same time, Bunin's prose is distinguished by harmony, fluency of language, rhythm, artistic perfection, expressive means and mysterious descriptions. "Bunin, a descendant of a nobleman, lived in Russia for a certain period of his life, so he knew the living Russian language and the phrases used in communication with the upper class, so he conquered the heights that almost none of the Russian scripts reached. No one has ever felt the sadness of language of expression. By creating a gallery of images, he left a rich legacy, speaking in aphorisms and proverbs in the language of each image (4, p. 10).

Bunin's work became an important literary event of the twentieth century, when the aesthetic systems of realism and modernism collided and intertwined. In addition to adherence to the classical heritage, deep canons of artistic thought, a realistic approach to the individual and national-historical tradition, he was close to modernism in relation to the turmoil of the time, the development of the poetics of images, the principles of psychological description, literary genre systems. Leaning towards modernists in his approach to current aesthetic issues, he developed the rest of modernism in his work at the level of formal experimentation and theoretical structures.

His unequivocal expression of his views and opinions caused the Soviet government to reject him and create a negative opinion of him. He was not a democrat, but he did not submit to absolutism either. The unity of feeling and thought, spiritual wealth and possession of transport, attachment to Pushkin's traditions, Russian national spirit, classical literary heritage characterize Bunin's work as one of the rarest pearls of Russian literature of the 20th century. His work, with all its features, became a significant event in the light of the conflict characteristic of the twentieth century and the relationship between the aesthetic systems of realism and modernism. Bunin, while retaining the classical clarity and rigidity of artistic thinking, adherence to national-historical roots, was typologically close to modernity with its tendency to renew the poetics of images, the principles of psychological description and the system of literary genres, views on topical aesthetic issues, tragic experience of thought.

Conclusion

Studies of I. Buni's creativity were carried out in world literary criticism, research works were carried out on various aspects of his work. During his lifetime, especially in well-known literary journals of his time, many articles and reviews devoted to his life and work, books were published. The work of I. Buni has always been in the focus of attention of pre-revolutionary Russian literary criticism, Russian emigre literary criticism, Soviet literary criticism and, finally, post-Soviet literary criticism, and his research work was devoted to a comprehensive study of his multifaceted literary criticism. inheritance. Such research work continues today,

studying the creative abilities of this famous master of the word, colorful images and motives, ideas. In modern literary criticism, Bunin's literary heritage is examined from the point of view of moral and psychological upheavals of the writer's literary heritage, historical and political processes, changes in Russian society of the 20th century, analysis of the life of ordinary people, language and unique style of the writer. , the influence on Russian literature of the twentieth century has been thoroughly researched.

Moreover, since the 90s of the last century, after the return of Bunin's legacy to his homeland, new directions in Bunin studies have appeared, and research in these aspects has intensified. The contradictions of his stormy life, creative path and worldview, oriental motives in his poetry, the influence of oriental traditions on the writer's worldview, the philosophical lyricism of the beginning of the century, relations with famous poets and writers of his time, predecessors and contemporaries, contradictions in the worldview, etc. a lot of research has been carried out on the following topics: But, despite all this, unexplored pages remain in Bunin's personality and work. There are still unexplored pages of his work as a master of the word, who conquered the heights of literature and left his name in world literature.

On the one hand, they presented Russian culture to the world community, on the other, they appreciated “their activity” and served its development as a single organism. It is no coincidence that the study of Russian émigré literature was initiated by the émigrés themselves. Today literary science expands the study of Russian émigré literature, relying on these studies and traditions formed in the West. I. Bun occupies a special place in Russian immigrant literature, and his literary heritage is widely studied in Azerbaijan.

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