

In this monograph, we have attempted to represent the genesis of mortality images in poems by A.S. Pushkin, S.A. Yesenin, K.D. Balmont and I.A. Bunin. The analysis included the most popular and known works by these authors. The folklore-based comments enabled unveiling the complexity, diversity of mortality images, which embrace the idea of death as the cosmic rebirth in a new quality that is very close to the folklife culture. The figures of "Thanatos" are in the same paradigm with figures of "Eros", which allows talking about the motive of death that is cosmic rebirth, ascension.



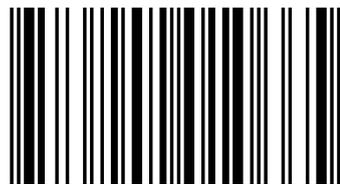
Marianna Dudareva

Mortality in Russian literature

Pushkin, Yesenin, Balmont, Bunin



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Preface

Mortality in literature is one of the complex philological and philosophical problems. On the one hand, we can treat death as either a physical phenomenon (e.g. the murder of Lensky, Pechorin in a duel) or a metaphysical one (personality degradation of Gogol's and Shchedrin's characters). However, folklore gives another look at the death phenomenon. According to people's vision, death is seen as the transfer to *another space*, as the initiation and growth of the soul. In various folklore genres it is represented by various formulas and archetypes. For example, in a Russian fairy tale, the main character travels looking for his fiancée's belongings and visits *the other world*, goes through various challenges, violates prohibitions, and thus overtops himself. The principle of solving a Russian charade about death is conjugated with the principle of associating the personality with the outer space, solving the secrets of the Universe. Russian spells have the formulas of "heavenly fencing," when the character "puts on" the Sun, the Moon, stars, etc. These formulas have the state of *threshold*, border crossing, which is equalized to temporary death. Genetically, many mortal images in the Russian literature are associated with folklore aesthetics. For example, in this book, we present a material on the Russian literature text analysis (Pushkin, Yesenin, Balmont, Bunin), which contains the *mortality figurativeness*. We also use the image of a ship, a boat, which is very common in poems by Lermontov, Turgenev, Yesenin, Mayakovski and is related to the system of ceremonies and funerals remained in the Russian folklore.



The image of a ship in the Russian literature: a funeral boat

Ethnographic material and world folklore make it possible to have a complete idea of the image of a ship as a transport means between worlds, a means for achieving the character's goal. A.N. Afanasyev and D.N. Anuchin did write about it following the traditions of comparative ethnography¹. However, the best part of modern studies is dedicated to "the ship of the dead" in the culture of Oceania and Indonesia nations² due to the material for study itself: these people's life is tightly bound to the sea, water transport. Although it should be nonetheless mentioned that ship for them is not just a means for crossing but a *ritually significant* thing; a parallel is drawn between ship and the World Axis. V.I. Braginsky wrote about ship typology in the world culture, paying great attention to the Sufi ship³. Ship is also of considerable importance for Russian folklore and national axiology, however, it may not be so distinct as in the Scandinavian tradition. The goal of the paper is studying a genesis of the ship image in the Russian literature of the 19th – the early 20th century. For analysis purposes the texts of Lermontov, Turgenev, Mayakovsky, Yesenin and others are used. The methodology of our study entails the use of historical-functional, historical-genetic, system-typological and structural analysis methods. Folkloristic commenting the works of Russian literature will allow revealing complexity, multidimensionality of the ship image, which is transformed into different forms – boats, ferries.

The first unusual ship to be mentioned is *Falcon Ship* from Russian epics. This ship is a *cosmic model*, since it has animals-totems located on each side (the nose

¹ Anuchin D.N. Sledges, boat and horses as funeral tradition accessories // Antiquities. Works of the Moscow Archeological Society. Moscow: Tipografiya y slovolitnya O.O. Gerbek, 1890. Vol. 14. pp. 81-226.

² Petrukhin V.Ya. Viking's funeral boat and Oceania and Indonesia nations' "ship of the dead" (comparative analysis experience) // Symbolics of abroad Asia nations' cults and rituals. Moscow: Science, 1980. pp. 79-91.

³ Braginsky V.I. Sufi symbolism of ship and its ritual and mythological archetypics (to historical-poetological studying of topography) // The issues of historical poetics of East literatures. Moscow: Science, 1988. pp. 198-242.

snakes) and star patterns. Notably, a song about Falcon Ship, which people sang on the holiday at the *turning point* of the year cycle (from Christmas to the Baptism of Christ), incorporates it in the ritual context⁴. It is reasonable to give here statements on the metaphor of cloud = ship from the views of Afanasyev, who analyzed the image of a ship in the culture of Teutons and Slavs and concluded the world ideas of the cope of heaven as the sea, and heavenly bodies as a ship, boat⁵. A question can be therefore put on the direct correlation of the ship archetype with celestial, star symbolics, which also makes us wonder about cosmic, mediating meaning of ship/boat. We meet the archetypal structure “bird” + “boat” in a Russian riddle, where both symbols are transitional, belonging to the other world. Moreover, if we touch upon the image modification, we need to recall wonderful *Ivanov's yard* or *czarevna's tower* from Russian folklore, which personify a *cosmic model*. House is sacral in Russian axiology, it's located between this world and the world to come, inviting the main character to get to know the knowledge of other order⁶. The shared pattern and mediating functions unite the image of ship and house. The comparison is seemingly unexpected, but when we addressing the texts of Russian literature we also meet a *cosmic ferry* or the image of a boat, a ship also matched with lunar, star symbolics. For example, Turgenev's Asya has a remarkable moment we're interested in in the context of the subject. When Asya is putting across her new friend after their date, she cries: “You've broken the moon pillar”. This detail could be attributed to the girl's contentious temper (she's wild, a chameleon, high-handed) or vagrancy of the Turgenev's landscape, which echoes the characters' psychology, however, firstly, it is Asya who agreed on the crossing, before the young people, secondly, this gesture in the *ritual language* indicates the man's incapacity, the difference between Asya and him. The image of the Moon accompanies the protagonist all the time, highlighting different sides of his character. In this episode the boat and the moon

⁴ Ivanova T.G. “Small epicenters” of the North Russian epic tradition: Research and texts. St. Petersburg: Dmitry Bulanin, 2001. pp. 7-14.

⁵ Afanasyev A. Slavs' poetics opinions on nature in three volumes. Moscow: Indrik, 1994. .Vol. 2. pp. 121.

⁶ Petrova M. The image of home in folklore and myth. Esthetics today: status, prospects. Scientific conference proceedings. October 20-21, 1999. Theses and abstracts. St. Petersburg: St. Petersburg filosofskoe obshchestvo, 1999. pp. 59-61.

(the moon pillar) take on a ritual meaning within the single paradigm. The girl's secret nature is ambivalent – it's both moon and sun. Afterwards the protagonist understood it: “<...> she appeared to me a half-mysterious creature⁷.”

The similar matching of the image of a boat and celestial bodies are found in the poetics of Lermontov. In Hero of Our Time Pechorin, having met a gang of honest smugglers, comes into contest with an undine girl turning into an agon, a ritual battle (according to Freidenberg O.M, agon is understood as a cosmic ritual contest, a catartic sacrifice⁸). The offer to “go boating” has a sacral meaning itself. Let's remember the Olga's offer to “go boating” addressed to the Drevlians. Pechorin was to grow suspicious, besides, his “fellow traveller” had a strange dialogue with him shortly before that. It was rather a challenge test, than a common talk:

"Tell me, my pretty one," I asked, "what were you doing on the roof today?"

"Looking where the wind blows from."

"Why?"

"Whence the wind blows, thence blows happiness."

"Indeed, were you invoking happiness by song?"

"Where there is song there is also good fortune."

"Supposing you sing in grief for yourself?"

"What of it? If things will not be better, they'll be worse, and then it's not so far from bad to good."

"Who taught you that song?"

"No one taught it to me. I sing whatever comes to my mind; he to whom I sing will hear; he to whom I don't won't understand."

⁷ Turgenev I.S. Asya // Turgenev I.S. Collected works: in 12 vol. Moscow: Khud. Lit., 1955. Vol. 6, p. 241.

⁸ Freidenberg O.M. Myth and literature of ancients. Ekaterinburg: U-Factoria, 2008. p. 489.

"What is your name, my nightingale?"

"Whoever named me knows."

"And who named you?"

"How should I know?"

"You are furtive! But I've learned something about you."⁹

This dialogue consists of two parts: Pechorin's questions and girl's *answers-riddles*. The man gets ciphered answers to his mediocre questions, where the moment of sacral letting/ not letting Pechorin into the secret of an honor circle of smugglers is the key one: "he to whom I sing will hear; he to whom I don't won't understand"¹⁰.

The ritual context of the boat image is seen in Dostoevsky's *Demons*. It is no coincidence that Verkhovensky offers Stavrogin to go boating in a nonexistent boat with maple oars: "We shall *take to our barque*, you know; *the oars are of maple, the sails are of silk*, at the helm sits a fair maiden, Lizaveta Nikolaevna ... hang it, how does it go in the ballad?"¹¹. Folklore specialists interpret this plot through the poetics of a *cosmic boat*, where Stavrogin could be Helmsman¹², and the "boat", being an *esoteric symbol*, could unite Verkhovensky, Liza, and Stavrogin. In this case Liza is a kind of apophasis, but she arranges and manages *the journey* at the same time. This fragments was also in the spotlight because of Razin's plot, "Razin's painted boat"¹³, however folklore *ritual* logic should be taken into account as well.

The ship, *facade* image can be found in the literature of the early 20th century, in new peasant Yesenin's esthetics, poetics. The poet described it in detail in his philosophical tractate of 1918 *Mary's Keys*: "The creativity essence in images is

⁹ Lermontov M.Yu. *Taman* // Lermontov M.Yu. Collected works: in 6 vol. Moscow; Leningrad: Academy of Sciences of the USSR publishing house, 1957. Vol. 6, p. 256.

¹⁰ Lermontov M.Yu. *Taman*. p. 256.

¹¹ Dostoevsky F.M. *Demons* // Dostoevsky F.M. Collected works: in 10 vol. Moscow: Khud. Lit., 1957. Vol. 7. p. 404.

¹² Smirnov V.A. *Demons* // Smirnov V.A. Literature and folklore tradition: poetics issues (archetypes of woman in the Russian literature of the 19th – the early 20th century). Ivanovo: Yunona, 2001. p. 160.

¹³ Bocharov S.G. French epigraph to *Eugene Onegin* (Onegin i Stavrogin) // Moskovsky pushkinist V. Annual collection. Moscow: Nasledie, 1995. p. 220.

divided the same way the human essence is divided into three components – soul, flesh and mind. The image given by flesh could be named *facade*, the image given by soul – ship, and the third image by mind – angelic one”¹⁴. Yesenin’s ship (boat) is related to the star and moon symbolics:

Yellow reins

The moon dropped.

The ship represents a *cosmic model*, which is also related to the woman archetype, with a motif of *death – rebirth*:

In the charms of *star tune*

Poplars are startled

.....

The *bicorn crescent* like a carrying pole

Smoothly *slides across the sky*

[Yesenin, Vol. 4, p. 59]

Or in I’m Tired of Living in My Land:

The moon will float up in the sky

Dropping the oars into the water...

As ever, Russia will get by

And dance and weep in every quarter¹⁵

[Yesenin, Vol. 1. , p. 140]

¹⁴ Yesenin S.A. *Mary’s Keys*. Vol. 5. p. 205.

¹⁵ Translation by Alec Vagapov.

The echos of the image of a boat/ferry that takes the character to other space and performs a mediating function is also found in the poetics of Mayakovsky. In the poem *About It* the protagonist turns into a bear, and the room, space around is being transformed into the sea; the bed, pillow – into a raft:

There's the ice of pillow.

It blows from Ladoga.

The water is flowing.

The pillow-raft flies.

I'm floating.

Fevering on the ice raft-pillow. [Mayakovsky, Vol. 4, p. 149]

The imagery of a Russian riddle about death, about “a duck on the raft” sheds light on a ritual raft /boat – a means of transportation into the world of the dead, land of ancestors:

There is a duck

Just on the raft

And no one can escape from it -

Nor tsar in Moscow,

(Nor) fish afloat,

Nor beast that's in the field.¹⁶ [Riddles..., 1876, p. 252]

¹⁶ Russian people's riddles: Collection of riddles, questions, parables and problems. St. Petersburg: Tipografiya N.A. Lebedeva, 1876. Issue 2031.

The Mayakovsky's character is floating on the raft, fevering and looking at "the second person" ahead, as of made by him:

He!

He —

next to heavens against inflamed background,

a man I tied stands.

Stands. [Mayakovsky, Vol. 4, p. 150]

However, Mayakovsky has other image of a boat, which is seemingly simpler, – in his poem *Vladimir Ilyich Lenin*:

People - boats.

Although on land.

When you're

getting

through life,

Many different

dirty shells

stick to

your sides.

[Mayakovsky, Vol. 6, p. 233]

There's an idea of man's managing his life at the bottom of this seemingly simple metaphor. The man is a *steerer*, helmsman, who struggles through the fraud of daily life. Besides, a similar ship-travesty motif is found in Yesenin's iconic *A Letter to the Woman*, where the Earth itself is represented in the form of a ship:

The world is but a ship!

But all at once,

Someone, in search of better life and glory,

Has turned it, gracefully, taking his chance,

Into the hub of storm and flurry

[Yesenin, Vol. 2, p. 123]

A pronounced *mortal* and cosmogonical implication also reads beyond the boat image in Nikolay Tikhonov's (the Serapion Brothers) works. Here we can find matching the boat symbol and the Sun symbol:

The bush has melted and the pine trees

Have got so sparse, one cannot run.

And only *boat there has been resting*

*Within the chips of the broken Sun.*¹⁷.

Notably, the boat is associated with the "world's end", which, obviously, suggests *a boundary nature of the situation*, a space model implicitly related to the next world:

And thus it rested on its side

Alone on golden sand,

And seemed to speak to you and me -

¹⁷ Tikhonov N.S. Boat // Tikhonov N.S. A Crossing of Utopias. Poems. Essay. 1913 – 1929. Moscow: Novy Klyuch, 2002. p. 117.

So, welcome to the world's end.

The analysis of the Russian literature texts of the 19th – the early 20th century demonstrates the boat/ship image importance for Russian writers. In the creative works of Turgenev, Lermontov, Dostoevsky, and Yesenin, Mayakovsky, Tikhonov the ship, boat image is related to cosmic, moon, star symbolics, it also reads a mortal implication. On the one hand, it is due to the Old Russian literature based tradition (the Drevlians and Olga plot), on the other hand – folkloristic world view, national axiology. All the above-mentioned word-painters well knew Russian and world folklore. The typology of cultures demonstrates the significance of the ship structural-archetypical complex in different nations. This complex is complicated with the ideas about the next world, which was reflected in Russian folklore both openly (in ritual funeral complex – the Maslenitsa funeral) and latently (in fairy-tales, in the wonderful house/palace archetype, in riddles).

The death of the czar in the *Golden Cock Tale* by A.S. Pushkin

The Problem of Pushkin's folklorism is sufficiently developed, it is especially difficult to write on this subject after the publication of monographs and articles by D.N. Medrish¹⁸ and V.A. Smirnov¹⁹. However, scientists highlight that the folkloric tradition in the poet's work was studied mainly at the "external level": "... cases of " open "folklore (description of rituals, folklore epigraphs, explicit quotations) are fully taken into account and considered by the Pushkinists, hidden folklorism, when people's ideas penetrate into "neutral", seemingly pictures and episodes, dissolving in the author's speech and as a result becoming an essential element of poetics, often goes unnoticed."²⁰ This remark makes us re-read in the light of folklore tradition, its refractions, "The Tale of the Golden Cockerel", about which, on the one hand, is written a lot (articles by V. Nepomnyashchiy²¹, D.N. Medrish, V.E. Vatsuro²²), on the other hand, there is no complete clarification of the "story" of the fairy tale and some of its cultural realities. The aim of our article is to reveal the hidden forms of folklore and mythology in the Pushkin fairy tale. The methodology of our research assumes the use of historical-functional, historical-genetic, system-typological and structural methods.

"The Tale of the Golden Cockerel" is one of the most complicated works written by A.S. Pushkin. Behind the imaginary simplicity, beyond the genre itself, lies the complexity of Pushkin's creative laboratory. On the one hand, A.A.

¹⁸ Medrish D.N. Direct speech and its modifications in Pushkin's "antitale" // Literature and folklore tradition. Questions of poetics. Saratov: Saratov University Publishing House, 1980; Medrish D.N. Popular signs and beliefs in Pushkin's poetic world // Moscow Pushkinist III. The annual collection. Moscow: Heritage, 1996.

¹⁹ Smirnov V.A. Read Apnley Gladly... Filoglogos. Yelets: YSU them I.A. Bunin, 1-2(5), (2009), 153-154.

²⁰ Medrish D.N. Popular signs and beliefs in Pushkin's poetic world // Moscow Pushkinist III. The annual collection. Moscow: Heritage, 1996.

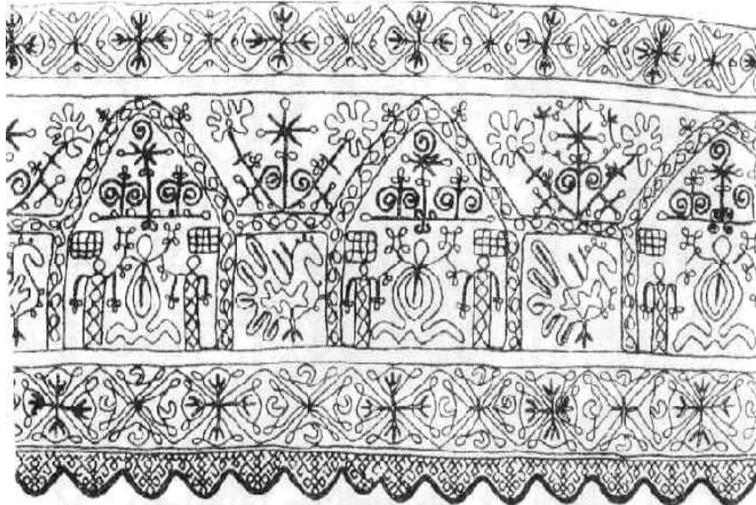
²¹ Nepomnyashchiy V. Notes about the Pushkin tales. Literature questions, 3 (1972), 124-151.

²² Vatsuro V.E. The Tale of the Golden Cockerel (experience of analysis of plot semantics) // Pushkin: Studies and materials. St. Petersburg: Science, 1995.

Akhmatova revealed the source of Pushkin's work. The tale is based on the short story "Legend of the Arabian Astrologer" by Washington Irving. This idea was developed in the article by K.A. Boyko²³. On the other hand, the author of the study emphasizes that it is not enough to understand the fairy tale's fact of revealing all possible sources. Of course, the initial elements for the study are already available. In the same article, Boyko, through careful analysis, reveals another source of Pushkin's work-an Arabic anonymous essay in the French translation of P. Vatier, which indirectly influenced the Russian version of the tale. However, there are many ambiguities: "The efforts to find in different sources and maps the unknown Egyptian toponyms were unsuccessful. They could not be successful, and as it turned out later, there was no such city on the banks of the Nile"²⁴ (about the Borsa land), besides, revealing the *archetypal code* requires special comment. So, let's turn to Pushkin's fairy tale *and the archetypal structures* inside it. It is very difficult to digress from the Irving's text, but behind the external similarity lies the deep understanding of both authors of *female eidology in the culture*. If Irving is given a direct indication that it is *the priestess who creates this miracle animal*, the ram and the rooster sitting on it (the skoptsy, the sage is only the embodiment of her idea), if Irving could just borrow from the Arabic work, as indicated by the remark Boyko, the toponym of "Borsa" (*the name of the great priestess of fire* in the Arabic work and the name of the terrain in Irving), Pushkin, as we see it, consciously establishes the connection between the Queen of Shemakha and the cockerel. In this connection, there is only one question: Why does a fairy tale need a figure of a king need? Is it just poetic liberty? It seems that the answer lies not only in the composition of the American writer, but also in Russian folklore or even the world cultural tradition - the notions of *a marvelous bride and totemic cults* associated with it.

²³ Boyko K.A. On the Arab source of the golden cockerel's motive in Pushkin's fairy tale. Annals of the Pushkin Commission, 1976. Leningrad: Science, 1979.

²⁴ Boyko K.A.



There is a detailed explanation of one of the main ideas of the Russian fairy tale, is present in the work "Another kingdom and its seekers in the Russian folk tale" by E.N. Trubetskoi²⁵, the idea of deliberate and even necessary overcoming of obstacles by the hero, *experiencing temporary death* for the sake of real knowledge, which is represented by special things by the *bride* - we are talking about the female archetype of the Great Goddess. However, the ideas about the *woman-progenitor are connected with the totemic cult, with its animal totem*. The typology of cultures demonstrates the presence of such representations, details, nuances associated with them: it is present in Russian fairy tales, as shown by V. Ya. Propp²⁶, N.V. Novikov²⁷ (the plot of the fairy tale about Ivan the Bear's ear is especially indicative²⁸), it always existed in Georgian folklore, which Russian literature often used, as shown by the

²⁵ Trubetskoy E.N. "Another kingdom" and its seekers in the Russian folk tale. Moscow: TBVHaAUT, 1922.

²⁶ Propp V.Ya. Historical roots of a fairy tale. Leningrad: Publishing House of Leningrad State University, 1986.

²⁷ Novikov N.V. Images of the East Slavonic fairy tale. Leningrad: Science, 1974.

²⁸ Bernshtam T.A. Appearance in the world. Ivan - Bear's Ear // The hero and his women: images of ancestors in the mythology of the Eastern Slavs. St. Petersburg: MAE RAS, 2011.

studies of E.B. Virsaladze²⁹, this was reflected in the choice of the "May King and Queen", the *triple incarnation* of the Muses in the Western tradition, as shown by the works of R. Graves³⁰. In such case, the idea of the gold cockerel as a sign of *the upper world*, as an animal-totem, arises by itself. Where did Pushkin get such knowledge? First, his interest in Egyptian culture, expressed later in the story "Egyptian Nights", is extremely important in this regard.

A cult in honor of the Omnipresent goddess, who could incarnate *as a cow / bull, or a falcon / eagle*³¹ and carry cultural heroes (animals could vary - the main realization of *the principle of the cosmic body model*, winged totem animal) is found in the Egyptian cosmogonic myths and funeral rituals. V. Irving could also consciously or not experience the influence of Egyptian culture, it is no coincidence that his Arabian astrologer came from Egypt. Secondly, perceiving Pushkin's creativity is immanent, let us turn to the lines from the novel "Eugene Onegin":

In those old Lyceum days,
In the first bright flower of youth,
Apuleius won my praise,
*While Cicero I loathed, in truth*³².

The place has already attracted the attention of researchers. Thus, V.A. Smirnov in his article explains this preference by the fact that it is in the "Metamorphoses" of Apuleius that the cultural hero is represented, his exposure to *solar knowledge* through the travestion of the bear / ass (the totem of the Great Goddess, Artemis), which attracted and was present *latently* in Pushkin's poetics,

²⁹ Virsaladze E.B. Folk traditions of hunting in Georgia // Georgian hunting myth and poetry. Moscow: Science, 1976.

³⁰ Graves R. Triple Muse // White Goddess: Historical grammar of poetic mythology. Ekaterinburg: U-Faktoriya, 2007.

³¹ Betrò M. C. Hieroglyphics: The Writings of Ancient Egypt. New York: Abbeville Press, 1996.

³² Pushkin A.S. Eugene Onegin // Full Works: In 10 vols. Leningrad: Science Leningrad Department, 1977-1979.

expressing himself in the plot of Tatyana's dream³³. It seems that the comment deserves special attention and can be supplemented with the following clarification: the work of Apuleius was influenced by funeral rites, cosmogonic myths of Ancient Egypt. The latter is important in the light of our problem. Thus, the German Egyptologist Jan Assmann, analyzing a fragment from Apuleius, writes that the work presents a "ritual descent to the after world"³⁴, this is due to *the solar secret knowledge* and the female cult. We can speak of *the indirect contact* of Pushkin's artistic system with the Arab, and through it the Egyptian archaic tradition (cosmogonic myths, funeral rites, totemic beliefs). So, this ethnographic comment can finally explain the triad of *King Dadon - the skoptsy - the Queen of Shemakha*, in which the golden cockerel is not just a "talisman", as Boyko writes about it, but *an animal-totem* in honor of the great Goddess. This complex of ideas is complicated by interaction with the Russian fairytale tradition and, I think, epic, which, according to the remarks of specialists (works of E.M. Meletinsky³⁵, V.Ya. Propp), are also genetically related to *the absorption of the totem beast and competition* with the virgin warrior. We can see the feminine principle, the Creative Goddess³⁶ in the Egyptian culture, the Russian fairy tale knows the "prophetic princess", and "women warriors" - and in either case the hero must "grow" to his chosen one, or descend into the kingdom of Dead, visit the afterlife, or engage in battle with a virgin warrior - in any case, you can talk about the agony, the space struggle³⁷. The remarks of V.E. Vatsuro are very important, because the "high" and "low" hero of the fairy tale, that "the king can not be the hero of the fairy tale precisely because the accession is the final result of the fantastic tests"³⁸. However, we emphasize once again, Pushkin

³³ Smirnov V.A. Read Apuley Gladly... Filologos. Yelets: YSU them I.A. Bunin, 1-2(5), (2009), pp. 153-154.

³⁴ Assman J. Religion and Philosophy in Ancient Egypt. Yale Egyptological Seminar. New Haven, 1989.

³⁵ Meletinsky E.M. The origin of the heroic epic: Early forms and archaic monuments. Moscow: East Literature, 2004.

³⁶ Elfrod A.F. Creation // The midnight sun. Death and the rebirth of God in ancient Egypt. Moscow: Veche, 2009.

³⁷ Freidenberg O.M. Myth and literature of ancients. Ekaterinburg: U-Factoria, 2008.

³⁸ Vatsuro V.E. The Tale of the Golden Cockerel (experience of analysis of plot semantics) // Pushkin: Studies and materials. St. Petersburg: Science, 1995.

"does not follow" folklore, his folklore is not secondary³⁹ - Dadon was given a golden cockerel "to grow", but he did not take place as a hero - the king is not worthy of his knowledge. At first sight, it is an oxymoron, but in the light of initiatory actions, *the ritual ornament* is built by Pushkin correctly. The Golden Cockerel is seated on the spoke:

Cockerel from the top of spire

Watches round for the fire.

Is the danger seen by chance -

Faithful sentry wakes at once.

And everything would be fine, if suddenly there would not be a collision - in the East an "incomprehensible" battle unfolds, two sons do not return from the battlefield:

No armors, helmetless

Swords run through each others' chests,

Cold and breathless.

In studies about the cult of the Great Goddess, according to historical mythology, we find one important refinement - the hero always fights to death for the sacred knowledge that he wants to receive, the unworthy one awaits death. The queen's tent is located "between the mountains", on a hill, which also indicates a high semantics, on *the ritual nature of the situation*:

³⁹ Gorelov A.A. To the interpretation of the concept of "folklore of literature" // Russian folklore. Leningrad: Science, 1979.

Tsar brought troops to highland country

There, amidst sky-touching peaks

Stands a silky tent on sticks.

In Egyptian ritual there also existed the notion of a "lofty hill", an island / land of cosmic creation⁴⁰, in Slavic culture there was a cult of red mountains, "girlish mountains"⁴¹ - establishing a typology of cultures, revealing the relationship of a female archetype and Axis Mundi. The spire on which the rooster sits are a kind of World Axis, and the cockerel itself is a symbol, the totem of the high world of the Queen of Shemakha (the hypostasis of the Great Goddess). D.N. Medrish pays attention to the fact that somehow "suddenly", without words the queen disappears, but it disappears, it is worth noting, together with the cockerel:

Cockerel swooped from spire's top,

Flew to carriage and alighted,

On Tsar's crown like the cockfighter,

Spread his wings, pecked once the Tsar

And soared up in deep blue sky

From the carriage Tsar Dadon

Fell on earth and he was gone.

And the Queen - she disappeared,

As if she was never her.

So, the queen and the cockerel disappeared after Dadon's death. What lesson can be learned from the Pushkin fairy-tale? Is it just a fairy tale about the greed, cunning of the tsar, the insidious beauty? Of course, V. Nepomnyashchiy, analyzing

⁴⁰ Elfrod A.F. Creation // The midnight sun. Death and the rebirth of God in ancient Egypt. Moscow: Veche, 2009.

⁴¹ Rybakov B.A. Paganism of the ancient Slavs. Moscow: Academic Project, 2013.

the poetics of Pushkin's fairy tales, notes: "Where is a miracle, edification is excluded," morality "is not needed"⁴², however, as shown by the fundamental work of folklorists, finally, E.N. Trubetskoi, Russian fairy tale, folklore, myth *are always aimed at the cultural growth of the hero*, overcoming himself; In folklore man is thought in the cosmic plane.

The fairy tale resolves the "secret paradox", which is the same for all peoples: "... in contrast to the genuine, that is, magical wisdom and everyday meaning: the first is a complete overthrow and shame of the latter."⁴³ Thus, the tsar is the embodiment of everyday truth, and the queen is not at all evil and not cruel, as the researchers write about it⁴⁴, she is some sort of "test", a test on the crowning life of the king, *a test of the authenticity of the title "king"*, which he didn't pass. And this is not so much orientalism, stylization under V. Irving's story, as a deep expression of the folklore tradition (perhaps world), its transformation, beyond which Pushkin not simply follows but enters into *a poetic dialogue-dispute*. The folklore commentary to the text helps to look at the main heroes of the fairy tale from the other point of view, to see in them not only "good" and "evil", but to trace their initiation, which awaits a truly cultural hero.

⁴² Nepomnyashchiy V. Notes about the Pushkin tales // Literature questions, 3 (1972), pp. 24-151.

⁴³ Trubetskoy E.N. "Another kingdom" and its seekers in the Russian folk tale. Moscow: TBVHaAUT, 1922.

⁴⁴ Belkin D.I. To the interpretation of the image of the Shemakha Queen // The Provisional of the Pushkin Commission, 1976. Leningrad: Science, 1979.

The outer space in poems by K.D. Balmont and S.A. Yesenin

*Marianna A. Dudareva, Kevser Tetik*⁴⁵

The Russian literature is inherently sensitive to other cultural and literary codes. This was especially noticed by V.V. Kozhinov, when he wrote about Pushkin's "Monument." According to the scientist, the Russian philology, is a tense, heartfelt dialogue, "in which the extremely distant voices can equally participate."⁴⁶

Reflecting on the problems of Russian literature and national consciousness correlation, concluded, by the way, in the multinationalism and polyphony, the researcher also analyzed the Old Russian literature artifacts, noticing there had been a mixture of pagan, Christian, different cultures, that finally had formed a fertile ground for Russian language and literature.

One of such texts in our literature is the "Indian text", which has not been under certain attention in literary criticism, although a separate dissertation "The image of India in Russian literature" by E.V. Fiskovets, had been devoted to this problem⁴⁷.

The work analyzes the corpus of the Russian literature texts (from "The Journey over Three Seas" by Afanasii Nikitin to the story of V. Astafiev "India") in the context of the Indian theme. In this dissertation the author had turned to the poetry of the Silver Age and to the poetics of K.D. Balmont and N. Gumilev, but, in our opinion, the poetry of the first-mentioned should be considered in the light of his urban and national searches, the poet's desire for travel and the recreation of different images and faces of eastern countries and cities.

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⁴⁶Kozhinov V.V. In every tongue she owns my name she'll speak // Razmyshlenija o russkoj literature. Moscow: Sovremennik, 1991.

⁴⁷ Fiskovec E.V. The image of India in Russian literature. Dissertacija ... kand. fil. nauk. Petrozavodsk. 2011.

In addition, the name of S.A. Yesenin, who wrote about Indian mythology and philosophy in the treatise "The Keys of Mary" (1918) is hardly mentioned in the research.

Thus, there is a need for additional comments towards the poetic texts of Balmont, which addresses the national issues of other countries. The purpose of this article is to clarify the realities associated with the codes of other cultures (particularly Japan and India), in the poems of the symbolist 1900-1910's and to reveal the significance of Indian mythology of the new peasant poet. The methodology of our research assumes the use of historical-functional, historical-genetic and system-typological methods of analysis.

Referring to Balmont's poems about the city (1900s) it should be noted that the non-calendar beginning of the 20th century had been a very tense time, when in Russia had grew an expectation of global changes, the foresight of revolutions and social and public dissatisfaction.

At the same time, the man had been on the verge of great cultural and scientific achievements (discoveries of Freud, Einstein and etc.) that had change the usual positivist view of the world.

For those reasons, there had appeared a truly new image of the city - not only the poetized ancient one, but also the city of the present, the city having being belonged to the coming capitalist civilization. But such an unfree civilization, which had been denied by the poet, had hadn't been accepted by him internally. Therefore, the urbanism had been showed there with a minus sign, in all the colors of contradictions.

Thus, in the poem "In the Houses" (1902), included to "Let Us Be Like the Sun" (1903) album, we shall meet such a romantic depiction of gloomy houses: "In the painfully close crowd of houses," "locked in their tombs," "In the cells."

This is a new city, the city of civilization, which causes confusion and rejection, where people have forgotten about creativity, even have renounced it, which had made their lives boring with them poor in spirit:

In the excruciatingly cramped masses of houses

Ugly pale people live,

Bound with the memory of faded words,

Having forgotten the creative miracle.⁴⁸

The Bottom line of the poem is that such life is compared to the execution:

I cursed you, people. Live in the darkness.

Yearn in a hasteless prudent fear.

Get pale in your tormenting houses.

You pass from one execution to another⁴⁹!

In the poem "The Cities of Silence" (1903), which was included to the album "Let's be like the sun" (1903), the author had been already given some generalizing image of a silent city, where shadow people dwell.

At the same time the poet had drawn not one city, but *silent cities*. Especially important was the fact that the city specific had been dissolved in the pictures of obscure, faded landscapes, shrouded in ignorance and sleep:

There all live and feel in a dream,

They stand, they sit with their eyes closed,

Pass in the boundless silence⁵⁰.

In addition, the semiotics of the "closed eyes", the "silent voices" referred to the topos of the next world, since the heroes and objects of a different world were a priori

⁴⁸ Balmont K.D. the Complete collection of poems. Ed. 3-E. Moscow: Scorpio, 1908 vol. 3 We like the sun. P. 63.

⁴⁹ Balmont K.D. Work Index. Vol. 3. P. 63.

⁵⁰ Balmont K.D. Work Index. Vol. 3. P. 14.

different: everything was either inverted or injurious⁵¹, and that was the "two-nature of the world".

In that poem the city had been clearly associated with a different realm:

Everything is constrained in a frozen mist realm,
Buildings were built in a sad tale,
As the trap - their dark corners⁵².

Motives of silence and lifelessness, calmness as a sign of lifelessness, unrealities had been played out in "the Cities of Silence" poem. Such was the end of the poem:

Extinguished. An awakening had been removed.
Having closed its eyes forever,
People-ghosts Pass silently
In a country where dumb cities sleep⁵³.

The silent lifeless cities expressed a sharp denial of the modern city and an urban negation by the poet. In the poem "Beautiful streets with the crowd", included in the album "Only Love" (1903), there had been used a new motive - the motive of love. There were given the image of a woman who gave life to all, and awakened the lyrical soul:

Beautiful blue dusk,
But how beautiful - in a bright hour
To see closely before you
Pupils of the enamored female eyes⁵⁴.

⁵¹ Neklyudov S.Yu. Images of the Otherworld in Folk Beliefs and Traditional Literature // <http://www.ruthenia.ru/folklore/necklyudov8.htm>

⁵² Balmont K.D. Work Index. Vol. 3. P. 210.

⁵³ Balmont K.D. Work Index. Vol. 3. P. 211.

⁵⁴ Balmont K.D. Work Index. Vol. 4. P. 61.

The poem, of course, is not strictly urban, but it is interesting with the fact that the streets of the city, even the festive ones ("magical festive attire") are contrasted with the intimate moods arising from the appearance of a woman.

She is the symbol of revival, spring:

Well, having finished a brave fight,

To revel in Bliss silence.

But how beautiful it is to be - entreaty,

Be a cry of passion and spring⁵⁵.

These, in our view, manifest the latent opposition of the city, the public start to the personal and natural, passionate and life-giving.

In the poem "The City of the Golden Gates", included to the album "Liturgy of Beauty" (1905), appears the image of a fairy-tale city. The text is interesting because of its image of motion; it describes not just a magical ancient city, but the story of his miraculous birth:

Virgo-Water, that, conceived from the rays of Fire,

Remains eternally light, keeping virginity.

Children of Passion knew this, building the City of Water,

Erecting slender Golden Gate City.⁵⁶

In this lies the hierophany of the city, its sacred protective function for the tenants:

That is why the Children of the Sun, in their triumph,

Every temple and house had crowned with a tower of pride.

⁵⁵ Balmont K.D. Work Index. Vol. 3. P. 61.

⁵⁶ Balmont K.D. Work Index. Vol. 5. P. 76.

Because their name is gold and steel,
The proud name of Atlant - Toltec, Rmoagal.

Without turning life into weekdays, loving the world, they
filled the days with bright colors and hot feelings⁵⁷.

It is also important that the people of that city were not philistines, the people of civilization (in the usual sense of the word). They did not turn their lives into everyday life, they did not degrade gold to coins. The special people and the special city that has already gone to the mythological area that seem to be the author's certain ideal, the absolute of spirituality, are described here.

In the poem "The City" (1908), included in " the Birds in the Air" album (1908), there is already another intonation. At the first glance, the city is described as the miraculous, the mysterious and the inaccessible one to the common man:

How many doors are in town? Have you thought about this?
How many windows in the height of the night snakes light!
How many buildings there are other, serious, somber, inflexible,
One-door hulks, blinded and unframed⁵⁸.

At the same time, we might say it describes the environment in which the belongings, buildings, floors and doors hostile come together into the whole image of rebellion against bourgeois spirit of things, converting houses into coffins for human and sacrificing living hearts:

Because you're alone. Because the stones are breathing.
The behind-the-door-hearts are stony and do not hear.

⁵⁷ Balmont K.D. Work Index. Vol. 5. P. 77.

⁵⁸ Balmont K.D. Work Index. Vol. 9. P. 46.

Turn around a key in the hole - knock - you'll see clearly,
How a person could be hopelessly indifferent⁵⁹.

The heart of a man in such a city is deaf and dumb; this is no longer the wonderful city of Atlantis, but the modern city, although the poem begins enough slyly, with the image of snaking light windows.

The motif of strangulation, even death, which points the city as a different realm, pernicious to man, manifests itself here again:

The walls make chronicles, and narrate about hinges.

Windows are Devils eyes. Thy are waiting to the night. They are conjuring⁶⁰.

So, the city in this poem is painted in an apocalyptic perspective: houses, doors, walls - everything presses and devours a person. We have already met such intonation in the poem "In the Deaf Days". Hence, the poet himself has a different attitude to the city topos - he may be ancient, miraculous, saving, and can turn into a prison, a terrible tower, and finally, into a coffin for a person.

Apocalyptic, gloomy moods towards the urban space have become changed, when the poet begins to write poems about Japan. Balmont knew enough about this country even before the trip there, which, in fact, is symptomatic for him. The poet was always fascinated by the East and presented "the Japanese", "the Indian" and "Egyptian" texts to the Russian poetry of the 20th century beginning. Thus, in the poem of 1916, "To Japan" Balmont revealed a subtle cultural and poetic flair:

I love your blue sky,

And the cherry tree at the time of bloom,

Your spring is as bright as summer,

The carving of everything is a patterned dream⁶¹.

⁵⁹ Balmont K.D. Work Index. Vol. 9. P. 46.

⁶⁰ Balmont K.D. Work Index. Vol. 9. P. 46.

⁶¹ Azadovsky K.M., Dyakonova E.M. Balmont and Japan. Moscow: Science, 1991. P.147.

The cultural flair of the poet considers not only that Japan is a country of Light (this is a well-known fact), but that the blossoming cherry had become the symbol of the ancient culture and its spiritual forces.

The "blooming cherry tree " is one of the cultural dominants in Japanese poetry:

"What a ridiculous
Life », - thought I, stopping near
the blossoming cherry⁶².

In addition, the symbol of blossoming cherry is also relevant for Russian literature, not only the poetry, but the prose too, for example white cherry blossoms disturbed the soul of boy Yegorushka "Steppe"⁶³ by A.P. Chekhov (K. Recho⁶⁴ wrote in detail about the connections of the Russian classic with Japanese culture).

India and its rich culture took a prominent place in the artistic heritage of Balmont. Those had been reflected in his poetry, translations of Hindu philosophy monuments, correspondence with V. Bryusov, and in the study of special literature.

While staying in England, Balmont was fond of Theosophy. He attentively have read a book of E. Blavatskaya "The Voice of the Silence", in which the Indian material (Bhagavad Gita, Buddhist texts, etc.) was widely presented. In the album "Let's Be Like the Sun" (1903), which was highly appreciated by A. Blok and V. Bryusov, Balmont justified his enthusiasm about India:

I fell in love with Indians because,
The countless buildings are is in their words,
They grow out of a bright affliction,
Piercing the depths of the centuries, changing the darkness⁶⁵.

⁶² Matsuo Basa the Great in the small / Trans. With yap. St. Petersburg: Tertia, Crystal, 1999. P. 33.

⁶³ Galieva M.A "Country of flowering cherries" A.P. Chekhov // *Filoglogos*. Yelets: YSU them I.A. Bunin, 2010. Issue. 7. P. 28-36.

⁶⁴ Reho K. Russian classics and Japanese literature. Moscow: Science, 1987.

⁶⁵ Balmont K.D. Work Index. Vol. 3. P. 166.

Here again the poet addresses the theme of the eternal word, the Logos: he paid attention to the principles of the tank in the "Japanese verses", he had been attracted by the eternal word of Indian culture, giving the way out of the rebirth *darkness*.

It should be noted that the poem "Lonely" had been included to the cycle dedicated to D.S. Merezhkovsky, who had already wrote his famous poems "Nirvana" and "Buddha."

Probably, Balmont's text can be considered a certain answer to the famous poet⁶⁶. However, the poet did not limit himself to several poems, India inspired him to create a whole cycle called "Indian herbs." The complexity of Indian philosophy was expressed in the poem "As a Spider":

*So from the Eternal comes the world -
The multiplicity and unity of being.
The world is one, but in this world there are always two: -
He is - the Immobile, He is - the Unwilling, is I am too*⁶⁷.

The ambivalent nature of the Indian cosmos, the national image, lies in the polysyllabic oneness of existence, in which man must find his own self and at the same instant to renounce his "I" in order to feel his connection with the world atman (soul).

An artist, likened to a spider, the custodian of a web, that is, of a complex whole universe in himself, is called to help realize this being:

As a spider in itself gives birth to a web,
And, heavy, creates the airiness of threads, -
As an artist creates his own picture,
Fixing fleeting events⁶⁸

⁶⁶ Bongard-Levin G.M. "My light, India, holy." Indian themes in the work of Constantine Balmont (1867-1942) // <https://www.portal-credo.ru/site/?act=lib&id=2751>(дата обращения: 28.12.2016).

⁶⁷ Balmont K.D. Work Index. Vol. 2. P. 144.

⁶⁸ Balmont K.D. Work Index. Vol. 2. P. 144.

However, India's cosmos is mostly expressed in the poem "From the Upanishads"; the poet is not just representing a double-natural position of man, but gives the reader to feel the essence of the man of the East worldview:

Striving to achieve all incomprehensible;
It looks at the rapid current of visions,
Like the air - hugging everything around,
And spilling out the life force.
Motionlessly moves everything; far and close;
It is inside the universe forever⁶⁹.

G.D. Gachev rightly notes that "The whole cosmos of India is fluid, haze, wave nature⁷⁰"; Balmont had emphasized the vital force had been poured around in the poem too.

So, the poet has subtly noted the main not ethnographic, as in the case of Japan, but philosophical and Cosmovision components of Indian culture, which had been manifested in the cycle "Indian herbs", being opened by epigraphs that orient the reader to the Indian philosophical tradition.

The first is "That is you" (Founding of Indian wisdom), the second - "The learned entity has become above sadness" (from the utterances of Sri Sankara-Agariya - the Indian philosopher and reformer). This is the ideological theme of the cycle, which can be designated as "know yourself in the Absolute and join the Great." The Russian poet discovered to himself the world of the East through Japan and India, and also he introduced to the reader the world of antiquity and metaphysics, but not the urbanism and positivism. In ancient Indian mythology, the salvation from every day and mediocre was not only wised up by the symbolist Balmont, but also by S. Yesenin.

In his philosophical treatise "The Keys of Mary" (1918), the poet meditated about folk art, Russian embroidery, carvings of houses, skates and roosters on the

⁶⁹ Balmont K.D. Work Index. Vol. 2. P. 145.

⁷⁰ Gachev G.D. The Russian image of India // Gachev G.D. Images of India. Moscow: Science, 1993. P. 54.

roofs, denoting those as sacred ornaments: "The fact that music and the epic were born together through the sign of the tree, makes us to conclude those was not an accidental fact of a mythical statement, but the rigorous measurement of our distant ancestors. The evidence of this is our unexplained and unraveled household decoration"⁷¹. Through such everyday signs and household items people answered philosophical questions about their origin and the purpose on the Earth: "And, being unwinding the ball of movements on earth, having find a name for any subject and position, having learned to defend himself against any offensive phenomenon, he had resolved by the same means to reconcile himself with the disobedience of the elements and the irresponsibility of space. The reconciliation was that everywhere he did so-called arrangement that was clear to his understanding. The sun, for example, resembled a wheel, a calf and many other positions, clouds exploded like wolves, etc. »⁷². For the persuasiveness of his propositions Yesenin addresses various cultural world mythological traditions. The poet is especially attracted by the mythological structure of the Indian cosmos: "India in the Vedas through Brahman affirms the same as Daniel Zatocnik: "The body is made of veins, like a tree of roots. The juice and blood leakage through them, like the memory of water". As a younger tribe in the development of spiritual values, we could be seemed to the inexperienced eye the talented mappers of those roads that have been explored before us. But it will be just the blindness of the inexperienced eye"⁷³. The poet asserts, through an appeal to the myth of the universe device, that everything in the world is not accidental, that man exists in several dimensions. By the subtle observation of E.A. Samodelova, "Yesenin believes the genesis of the body of the first person from natural realities to be quite possible, and in every national culture there are specific features of the origin of corporeality, originally took from different initial materials"⁷⁴. The world culture

⁷¹ Yesenin S.A. *Keys of Mary // Yesenin S.A. Full. Collection: in 7 vol.* Moscow: Science, 1997. Vol. 5. P. 191.

⁷² Yesenin S.A. *Work Index.* Vol. 5. P. 196.

⁷³ Yesenin S.A. *Work Index.* Vol. 5. P. 196.

⁷⁴ Samodelova E.A. *Anthropological poetics of S. Yesenin: Author's life-text on the crossroads of cultural traditions.* Moscow: Languages of Slavic Cultures, 2006. P. 707.

and mythology has retained those ideas about the life of men, that is important for the poet: "First of all, any mythology, whether it is the mythology of the Egyptians, the Babylonians, Jews or Indians, carries in its womb the creation of a certain idea"⁷⁵.

Embroidery, ornamentation, and the construction of a log hut have made rooted man in the world's existential space. In addition, Yesenin approaches those subjects from the pagan side and refers to the theory of reincarnation, the transmigration of souls: "The confluence knot between the afterworld and the visible world is a hidden belief in the transmigration of the soul. Nothing is given without sacrifice. You will not know a secret without a message to death"⁷⁶. Such ambivalence of the surrounding space, the combination of everyday and cosmic, the ability to see the world soul through the details of everyday life (the ornament of Yesenin), is consonant with Balmont's search for his India in the poem "Like a Spider," where a person comprehends "the multisyllabity and unity of being".

The first, Balmont's appeal to the urban theme in his poetry allows us to see a complex relationship of the poet to the city and its manifestations, yet modern city it is alien to a person being, it fetters his soul and does not give to be free; the second, an interest in other cultures, oriental themes, Japanese and Indian, shows the significance of all the ancient, eternal in world cultures for the poet. The deep philosophy of India attracts a symbolist, because it helps a person overcomes his physical origin and dual nature. Yesenin described in his treatise "The Keys of Mary" the similar ideas about the world, from the standpoint of peasant life and Russian reality. The poet also had addressed the mythology of India, the Vedas. The typology of cultures is extremely important for him, since it confirms his theses about the unity of everyday and metaphysical, about the need to study the things around us, which conceal in themselves an incomprehensible, from the point of view of profane reality, world meaning.

⁷⁵ Samodelova E.A. Work Index. P. 196.

⁷⁶ Samodelova E.A. Work Index. P. 190.

The mortality images in the novel by I.A. Bunin *Arseniev's Life*

Contemporary researchers contemplate on the latent nature of Bunin's folklorism, integrating proverbs, sayings, song formulas into their texts, ethnic constants in poetry⁷⁷. However, the attitude to the early works of the writer and folklorism forms in them is problematic, and, what is most important, the axiological perception of folklore in poetry is one-sided. For example, V.V. Lyukevich in some of his articles criticized the words of M.K. Azadovsky about the dark folklore baseline in Bunin's prose, but himself saw exclusively tragic and dark in the perception of the folk by the poet⁷⁸. However, what should be implied by the dark, irrational, subconscious? When considering the nature of folklore from non-materialistic viewpoint, from the positions of archaic understanding (of life and death, the other world, the initiative path), which are present in fairy tales, charms, epics, the irrational and dark comes out with reverse correlative.

The folklore provides the artist with an opportunity to go beyond the boundaries of the ordinary, philistine understanding of the life — this appeal to folklore and myths will become particularly relevant for the aesthetics and poetics of modernism, in which Bunin was involved. Like L.N. Tolstoy, he cautiously and even critically treated the emerging modernist trends, but himself his ideology was closer to the new literature. According to a fair observation of I.B. Nichiporov, it is the sense of the crisis of rationalism in the knowledge of the world, history and the human soul, as well as the formation of new ideas about art that brought Bunin closer to

⁷⁷ Dalgat U.B. *Ethnic Poetry in the Russian Prose of the 1920s–1990s (excursuses)*. Moscow: World Literature Institute of RAS, 2004.

⁷⁸ Lyukevich V.V. *The Folklore Element of the Artistic Model of the National World in the Version of the Fairy Tale about Emelya and "Kostsy" by Bunin // The Philological Science and School: Dialog and Cooperation: Proceedings of the VII All-Russian Academic and Research Conference. in 2 volumes. Part 1: The Theory and Practice of the Literary Text Analysis. Reading and Relevant Problems of the Literature Education at Schools and Universities. The Role and Place of Dictionaries in the Improvement of the Contemporary Education*. Moscow: Moscow Institute of Public Education, 2014. Pp. 50-61.

modernism⁷⁹. Thus, the crisis of rationalism pushed writers and poets back to the archaic, mythological, and folklore codes. Such treatment requires the writer to have some kind of reincarnation, to grow into what he describes. Bunin himself reflected on this creative act in Tolstoy's *Liberation*: "Some kind of people have the ability to feel strongly not only their own time, but also others', past one, not only their own country, their tribe, but also others', foreign, not only themselves but also their neighbors, that is, as commonly said: "the ability to reincarnate," and particularly vibrant and particularly imaginative memory. In order to be among such people, one must be an individual who has passed, in the chain of his ancestors, the long way of numerous existences* and suddenly manifested in himself a particularly complete image of his wild primeval man with the entire freshness of his sensations, with all his imagery..."⁸⁰.

The poet-symbolist A. Belyy called this the person's attachment to other cultures. For example, in the article "The Emblems of the Meaning" (1909), we can find: "That truly new that captivates us in symbolism is an attempt to illuminate the deepest contradictions of the modern culture with the colored rays of diverse cultures. We are now experiencing the whole past it was: India, Persia, Egypt, Greece, as well as the Middle Ages come to life, sweep past us, as the epochs that are closer to us are rushing past us"⁸¹. If we transfer Belyy's thought to the scientific space, we will see that the humanitarian science is also trying to solve the problem of interpreting works of art, especially artistic texts, from different angles. *The concept of entelechy of culture* was put forward by G.S. Knabe who defined this phenomenon as "the absorption by a certain time of the content, nature, spirit, and style of the past cultural epoch on the grounds that they were consonant with another later epoch and capable

⁷⁹ Nichiporov I.B. *The Poetry is Dark and Cannot Be Expressed by Words...The Work of I.A. Bunin and Modernism*. Moscow: Metafora, 2003. P. 232.

⁸⁰ Bunin I.A. *Complete Works in 13 Volumes*. Moscow: Voskresenye, 2006. Vol. 8. P. 50.

⁸¹ Belyy A. *The Emblems of the Sense // Andrey Belyy Collected Edition. Symbolism. The Book of Articles*. Moscow: Kulturnaya Revolyutsiya; Respublika, 2010. Pp. 57-58.

of satisfying its internal needs and requests”⁸². Is this how Andrei Belyy considers the art of symbolism and the *art of the future*? How complex and often changeable are the views of the poet on the symbol, its features, on how dialectical his conclusions about romanticism and realism are, but the reflection on the *need to remember* the words of *other epochs by the artist* always remains unchanged, and this problem is closely related to another, the problem of “cosmic”, not philistine, not positivist view of art. So, the impending epoch itself was an *entelechy* by its nature and it was expressed in the circulation of the word in folklore and myths, and even the need of the artists in it. Bunin the realist is consonant with this epoch in the aspect of our subject, as well.

Russian literature of the beginning of 20th century absorbed the knowledge of folklore, the archaic ideas about the Cosmos, and gave an idea of a man who was attached to the supramundane, the metaphysical. Of course, the subjects of *Eros* and *Thanatos* so strongly relevant to the national axiology organically entered the artistic world of Russian writers along with this. Neither did I.A. Bunin pass over these subjects. There are numerous works devoted to the concepts of “love” and “death” in Bunin's poetics in literary criticism, in particular, the thanatological motives of “The Dark Alleys”⁸³. The purpose of this article is to consider the genesis of the mortal border images in Bunin's poetry, in the first book of the famous novel “Arseniev's Life.” The methodology of our research assumes the use of historically functional, historically genetic, and systematically typological methods of analysis and application of the experience of folkloric commenting of texts.

⁸² Knabe G.S. The Russian Classical Studies: The Content, Role, and Fate of the Antique Heritage in the Russian Culture. Moscow: Russian University of Humanities, 2000. P. 19.

⁸³ Kononov A.A. To the Question of Life and Death in the Book by I.A. Bunin “The Dark Alleys” // The Issues of Evolution of the Russian Literature of the 20th Century”: Proceedings of the Inter-University Scientific Conference. Moscow: Moscow State Pedagogical University, 1995. Release 2. Pp. 107-109; Bogdanova I.G. Artistic Humanization of the Love and Death Topic in Bunin's Works// The Writer, Art: Contemporary Perception: Collection of graduate students, scientific articles. Kursk, 1999; Li San Chul, The subject of love and death in "the Dark Alleys" by I.A. Bunin: The Philosophic and Aesthetic Context: Thesis of Candidate of Philology: 10.01.01. Moscow, 2016.

Where did the writer bring this tragic, often dark, and elemental from? Azadovsky, who studied Bunin's folklorism, pointed out that Bunin saw the tragic in folklore, in the people element; all the people's sorrow passed from the verbal-poetic into the artistic: "... in the very folklore tradition, in its rites and everyday manifestations, the writer found wild, gloomy images"⁸⁴. This makes us think about the genesis of *mortal images* and the nature of thanatological motifs in Bunin's poetics. Here, it is necessary to say about the special type of his works' folklorism. On the one hand, researchers who were the first to develop this problem pointed to the bookish nature of Bunin's folklorism and, mainly, sought to find all sorts of sources that the author could rely on to create a certain image⁸⁵. On the other hand, a number of new works have appeared that state the syncretic latent nature of folklorism. Particularly distinguished are the articles by V.A. Smirnov who drew attention to the opposition "Eros – Thanatos" coming from archaic folklore foundations⁸⁶. In addition, the theory of literature has singled out various types of folklore long time ago: recording, stylizing and borrowing, internal. From these positions, Bunin's work is especially interesting, who, firstly, knew various genres of folklore, studied it, and even collected it, and secondly, creatively reworked it. The writer himself strove specifically for artistic comprehension of folklore, rejecting, for example, Remizov's stylizations and alterations⁸⁷. In the context of such theoretical and Bunin's message, let us turn to the novel of his emigration period, "Arseniev's Life."

Attempts to consider the "Arseniev's Life" novel in the light of the folkloric traditions have already been undertaken and, what is worth noting, very successfully done by folklorist V.A. Smirnov. The scientist pays much attention to the landscape sketches, coupled, in his opinion, with the "lunar myth." In the turning point for the

⁸⁴ Azadovskiy M.K. Folklorism of I.A. Bunin // Russkaya Literatura. 2010. No. 4. P. 131.

⁸⁵ Pomerantseva E.V. The Folklore in Bunin's Poems // The Literary Heritage. Moscow: Nauka, pp: 1973. Vol. 84. Book 2. Pp. 139-152.

⁸⁶ Smirnov V.A. Bunin // Smirnov V.A. Literature and Folklore Traditions: Poetics Issues (The Archetypes of the Female Principle in Russian Literature of the 19th–Early 20th Centuries). Ivanovo: Yunona, 2001. Pp. 162–200.

⁸⁷ Maltsev Yu.V. Ivan Bunin. 1870 – 1953. M.; Frankfurt: Posev, 1994. P. 146.

life of the main character, the Moon appears, which manifests the cosmogonic nature of the situation: The star model of the world, the Moon's motif "in the novel are certain counterpoints that determine its entire tonality"⁸⁸. These observations are accurate and fair; they also refer to the formula of *the heavenly fencing*, to the charming poetics. However, it seems to us that from the viewpoint of the folklore tradition functioning, special attention should also be paid to the types of spatial models in the novel that are related to the field, plain, unknown *invisible land*. Researchers have long introduced the concept of a geographical and metaphysical living space in relation to the artistic world of Bunin⁸⁹. Also, the "exit points" into this metaphysical and symbolic space of the novel were revealed, for example, from the viewpoint of special lexical organics (the concepts "soul," "surrounding world," and others were analyzed⁹⁰). The metaphysical, transitional space (between "that" and "this" light) is also expressed at the level of the topography, which is set by the model of the field, plain.

The concept of "field," also rather frequent from the standpoint of the work's language, was already appealed to in "Arseniev's Life." Scientists point out that it is in the field where Arseniev draws closer to the Cosmos; a kind of mysterious "power of the space" is exercised over the soul⁹¹, which makes the main character yearn and feel lonely. But was the motif of loneliness and anguish expressed only in this type of space? It is worth paying attention to Arseniev's attraction to everything *miraculous and inexplicable*, starting, paradoxically, with death: "Are not we born with a sense of death? And if not, if I had not suspected, would I have loved life as much as I love

⁸⁸ Smirnov V.A. The Problem of Personality Cosmization in the Novel by I.A. Bunin "Arseniev's Life" // Herald of Kostroma State University named after N.A. Nekrasov. 2016. No. 2. P. 135.

⁸⁹ Prashcheruk N.V. The Literature World of Bunin's Prose: the Language of the Space. Yekaterinburg: MUMC "RO", 1999; Prashcheruk N.V. The Metaphysic Consciousness of I.A. Bunin in "Arseniev's Life" Novel // The Metaphysics of I.A. Bunin: Collection of Scientific Works Dedicated to the Work of I.A. Bunin. Voronezh, 2011. Issue 2. Pp. 7-15.

⁹⁰ Smolentsov A.I. The Novel by I.A. Bunin "Arseniev's Life": the "Contexts of Comprehension" and the Symbolism of Images. Abstract from the Thesis of Candidate of Philology. Voronezh, 2012.

⁹¹ Gallyamova T.A., Ertner E.N. The Image of the Russian Fields in the Novel by I.A. Bunin "Arseniev's Life" // Herald of the Tyumen State University. 2012. No. 1. P. 124.

and loved?”⁹². These thanatological reflections that open the novel, set not so much on the gloomy conversation about death, as on the conversation about the *vague, invisible, wonderful* in life that the main character tries to catch since his young age. Often in Arseniev's reflections, there are lexemes “incomprehensible,” “unknown”: “The depth of the sky, the distance of the fields told me about something else, as if existing apart from them, caused a dream and yearning for something I lacked, touched with *incomprehensible love* and tenderness to someone and something I don't know...”⁹³. These concepts of the invisible suggest the eidology of the ideal and other-worldly, which Bunin could borrow from the Russian fairy tales. A confirmation of this is the direct mentioning by the main character himself of the fairy tales heard in his childhood: “Recollecting the fairy tales read and heard in my childhood, I still feel that the most captivating were the words about the *unknown and the unusual*”⁹⁴. Perhaps, this “childish” discovery of the main character also expresses the basis for understanding Bunin's folklorism, whose essence reduces itself to the archaic ideas of humans about the Cosmos, the invisible unknown life, and the desire to learn it. This opens up the special type of Bunin's character: the *man of the threshold*. Is it accidental that through the mind of a little boy, the reader is reminded of stable fairy-tale formulas, rising actions: “In a certain kingdom, in a certain state, beyond the far end of the earth... Beyond the mountains, beyond the dales, beyond the blue seas... Tsar-Maiden, Vasilisa the Wise...”⁹⁵. Here are listed the possible models of the *edge of the world*, the limit beyond, which cannot be comprehended by the common way. Actually, Arseniev with his strange teacher seeks such places in his adolescent's daily life. The attic, which is often explored by the characters, embodies in a ritual sense the other world: “And so many times I climbed with Baskakov in the attic, where, according to a legend, some grandfather or great-grandfather's saber was lying about? We climbed there on a very steep

⁹² Bunin I.A. Work Index. Vol. 5. P. 7.

⁹³ Bunin I.A. Work Index. Vol. 5. P. 9.

⁹⁴ Bunin I.A. Work Index. Vol. 5. P. 19.

⁹⁵ Bunin I.A. Work Index. Vol. 5. P. 19.

staircase, in the semi-darkness, bending over. <...> In the world, there was the sky, the sun, the space, and here only the twilight and something *crushed, drowsy*”⁹⁶. But the horror and mustiness of the attic attracted the child, but not repelled. The search for a fairy-tale saber filled his meager, in his opinion, life with superficiality.

The craving for the ideal affects not only indirectly in the strange searches and hobbies of Arseniev, which he shared with Baskakov, but also in his reading preferences. First, the reference to Pushkin's “Ruslan and Lyudmila” is extremely momentous, where the idea of the threshold, the aesthetics of the outer-worldly reality is clearly represented already from the first lines, to which the Bunin’s character refers: “It would seem that such a nonsense, some never and nowhere existing seashore, some “booky” cat, who for no reason found itself there, and for some reason is chained to the oak, some wood spirit, mermaids and “On unknown paths there are traces of extraordinary beasts”⁹⁷.

And *poetic guessing*, insight does not fail the smart boy here. He is attracted by the unexplicability from the viewpoint of the everyday reality: “But obviously, that is the matter. that nonsense, something ridiculous, unprecedented, and not something reasonable, genuine”⁹⁸. Obviously, the fact that a scientist seeks and reveals works in poetics through careful analysis, is perceived by the poet at another, deeper, unconscious level. And this is the manifestation of the entelechy of culture and thinking. In one case, the researcher needs to draw typologies, identify ethno-poetic constants. In another case, the artist of the word needs to live into another environment, epoch — this was what Bunin wrote in “Tolstoy's Liberation.” However, Arseniev appeals not only to Pushkin, but also to world literature, knightly novels, feeling himself a participant in the distant past. This *travesty* expresses the sacred memory, the *mimetic action*. This allows the character to perceive the surrounding reality imaginatively, for him the ordinary gets the status of the Absolute.

⁹⁶ Bunin I.A. Work Index. Vol. 5. P. 30.

⁹⁷ Bunin I.A. Work Index. Vol. 5. P. 33.

⁹⁸ Bunin I.A. Work Index. Vol. 5. P. 33.

Arseniev sees the sensation of the otherworldly, non-domestic current of life in his illness, which he treats as a transition to the other world: "In the last year of our life in Kamenka, I suffered the first serious illness, for the first time I learned the amazing thing that they used to call simply a serious illness and that there is actually a sort of *wandering to some other-worldly limits*"⁹⁹. It is interesting to see the *room topography* itself, the position of the main character in space during the illness: "Ah, I remember very well those moments when I began to come to myself at times and saw either my mother in the form of some huge ghost, or instead of the bedroom, a dark and gloomy barn, where the candle placed on the floor behind the head of the bed generated thousands of disgusting figures, faces, animals, plants fluttering and trembling in the fiery waves!"¹⁰⁰. The design of *the other world* has its own laws, and the main feature is the "inverted nature", ugliness of common things (compare the dream imagery of Pushkin's Tatiana). In addition, the candle in our context refers to the funerary *mortal candle* set for the soul of the deceased, who does not see and can find the way to the *other world with the help of the light*¹⁰¹. Arseniev delicately feels the state of the threshold. Not accidentally, Bunin describes the terrible images of the character's drowsiness and puts a candle in his bedhead.

The feeling of death chases the boy especially after Nadya's death, who appears either as a sackcloth puppet, or someone with black terrible lips: "I suddenly realized that I am mortal, that every minute that wild, terrible thing that happened to Nadia could happen to me, and that in general everything earthly, all living, material, corporeal is inevitably subject to death, decay, that purple blackness, which covered Nadya's lips by the time she was taken out of the house"¹⁰². In the mind and soul of the main character, death is dialectical: he is either afraid of it, or seems to wish to die, while remaining in the *threshold conditions*: "... my half-mad, enthusiastically bitter dreams of the torments of the first Christians, of the maidens torn to pieces by

⁹⁹ Bunin I.A. Work Index. Vol. 5. P. 37.

¹⁰⁰ Bunin I.A. Work Index. Vol. 5. P. 38.

¹⁰¹ Tolstoy N.I. The Eyes and Vision of the Dead // Tolstoy N.I. The Language and the Popular Culture. Documentaries about the Slavic Mythology and Ethnic Linguistics. Moscow: Indrik, 1995. P. 189.

¹⁰² Bunin I.A. Work Index. Vol. 5. P. 39.

wild beasts on some courses, of the royal daughters, pure and beautiful like god's lilies, beheaded by their own cruel parents, of the burning desert of the Jordan, where, covering up her nakedness only with her own hair grown to the ground, Mary of Egypt dwelt, entreated her fornication in the world..."¹⁰³; "I lived only by the inner contemplation of these pictures and images"¹⁰⁴. And again at the turning point of life for Arseniev, he does not have a domestic view of things, but an imaginative one: through the inner image all the surrounding reality is highlighted. Again, there is a feeling of a fabulous, other-worldly life, which the main character consciously seeks: "<...> escaped into his fabulously holy world, reveling with his mournful joys, the thirst for suffering, self-indulgence, self-torture"¹⁰⁵.

The first book of the novel reveals to us the secret life of Arseniev the child and the boy. He feels himself on the verge of real and surreal, as indicated by the symbols of the field, attic, book with fairy tales, his visions. In the most ordinary (for an adult), Arseniev foresees the inexplicable, mysterious and strives to this with all his heart. The identification in the text of archetypal constructions, the folklore commentary, which is connected in this part more with the models of spaces, leads the reader to the *ontological* plan of the narrative.

¹⁰³ Bunin I.A. Work Index. Vol. 5. P. 40.

¹⁰⁴ Bunin I.A. Work Index. Vol. 5. P. 40.

¹⁰⁵ Bunin I.A. Work Index. Vol. 5. P. 40.

Conclusion

In this monograph we have attempted to represent the genesis of *mortality images* in poems by A.S. Pushkin, S.A. Yesenin, K.D. Balmont, and I.A. Bunin. The analysis included the most popular and known works by these authors. The folklore-based comments enabled unveiling the complexity, diversity of mortality images, which embrace the idea of *death as the cosmic rebirth* in a new quality that is very close to the folklife culture. In different genres it manifested itself differently. All the poets, Pushkin, Yesenin, Balmont, and Bunin, knew the world mythological and folklore traditions very well and perceived the fact intellectually and intuitively, through culture codes and images.

On the one hand, Pushkin and Yesenin knew Russian fairy tales and Ancient Russian Poems by Kirsha Danilov very well, on the other hand, Balmont and Bunin who traveled a lot, had visited India, were familiar with the eastern philosophy, wrote about the theory of rebirths that is close to our paganism. All the poets came to the universal formula of life and death by different ways, but somehow, their lyric heroes are always *at the edge*, are in a search of the initiative nature.

A Russian folklore character always goes through a number of tests to achieve something he desires, something miraculous. And who fails to achieve it loses, like the czar in Pushkin's fairy tale. The heroes of Yesenin's poems fall into a state of ecstasy to touch the metaphysical world, and in poems by Balmont, the reader is shown the *national images of the world*, in which the idea of reincarnations turns out to be similar to the idea of a person's rebirth in challenges, which is typical, for example, for Russian fairy tales and folk tales. Bunin's characters since their childhood look for *the miraculous and mysterious* and sometimes equalize it to death. Thus, the idea of death for the Russian axiology is very important and is vividly represented in the literature of 19th and 20th centuries.

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