

THE REPRESENTATION OF RUSSIA IN THE WORK BY I.A. BUNIN

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Marina A. Kulabukhova, Victor P. Rimsky, Olga N. Rimskaya. The Representation of Russia in the Work by I.A. Bunin. - Palarch's Journal of Archaeology of Egypt/Egyptology 17(3) (2020), 1-20. ISSN 1567-214X. 20 pages + 13 figures, 3 tables + 4 frames.

Keywords: Ivan Bunin, personal factor, historical realities, literary world, representation of Russia, national identity, national dignity, affect memory, emigration, poetization, journalism, motif of lost Russia, spiritual space of the Motherland, culture

ABSTRACT

The article reveals the prerequisites for the emergence and explains the meaning of the collective vision of Russia in the Patriotic-oriented works by I. A. Bunin. In the context of a comprehensive approach to I. A. Bunin's heritage, the semantic relationship of literary texts as the results of literary and philosophical, aesthetic, and spiritual and moral searches of the author is explained. The tragedy of personal fate and fate in general, which manifests itself in the strengthening of the motif of lost Russia in the literary world of I. A. Bunin, also predetermines a special role of I. A. Bunin as a point man of thoughts and feelings of Russian emigration of the first wave and the return to the timeless spiritual values of Russian culture.

Keywords:

INTRODUCTION

In the pleiad of Russian writers, Ivan Alekseyevich Bunin occupies a special place as an outstanding Russian prose writer and poet of the late 19th - first half of the 20th century, a native of central Russia, who with exceptional dignity traveled the path of an exile and preserved his Russia in his memory and books. A native of the fertile, reserved bowels of the ancestral Russia, the beginning of days, sponging up the centuries-old foundations of the noble book culture and comprehending the cosmos of native nature reflected in the traditions of the common folk-peasant culture, Bunin is forever deeply, spiritually connected with his native land, its boundless expanses, old roads, sonorous songs. Russia

stretching (and then lost) entered Bunin's consciousness and his heart, and – thanks to the exact word, the richest native language – appeared in his works in all its diversity, natural beauty, and spiritual strength. The constantly changing (expanding) representation of the Motherland in the consciousness and the literary world of the emigrant writer was the result of the literary-philosophical, aesthetic and spiritual-moral searches of the author, the result of his tragic personal and collective destiny.

I.A. Bunin who was born on October 22 (23), 1870 in an old but impoverished noble family in the city of Voronezh, in its very center, always felt genetic affinity with chernozem, deep, “unlimited native” Russia.

Exiled writer Ivan Bunin “shared” his sense of pride in their ancestors, who “have always been associated with the people and the earth” (Bunin, 1965-1967), with Alexei Arsenyev, the character of the book *Arsenyev's Life*: “I know that our family is “noble, though seedy,” and that I have felt this nobility all my life, proud and glad that I'm not one of those who have neither a clan nor a tribe <...>” (Bunin, 1965-1967). A detailed description of the Bunin emblem, presented in the novel *Arsenyev's Life*, described in *The General Armorial of the Noble Families of the All-Russian Empire*, is an evidence of special pride in the deeds of the ancestors, who strengthened the black earth marginal lands of Russia from enemies coming from its southern borders (Wild Field), zealously serving the Motherland in the military and secular field, carefully owning estates. Near the estates of the Bunins there were the possessions of the Tolstoys, Turgenevs, Pushkins, Lermontovs.

I.A. Bunin could also manifest a deliberate, too demonstrative indifference “to his blue blood” (Bunin, 1965-1967), which, according to the authoritative opinion of G.M. Blagasova, was a necessary step, a way of shielding from the reproaches of contemporaries, who insisted on nobiliary pride, arrogance, lordly trampling over the people (Blagasova, 1996). However, these attempts to defend themselves did not interfere with I.A. Bunin's noting the obvious antiquity of the noble family, and a significant contribution to the history and culture of the Motherland by its outstanding representatives, among them are a wonderful woman of the early 19th century, poet, translator A.P. Bunina, who won the glory of the Russian Sappho, the Tenth Muse, Northern Corinna, and the greatest poet of the pre-Pushkin period of Russian literature, one of its luminaries V.A. Zhukovsky. A. Bunin was acutely sensitive to historically established family and friendship ties, “common fraternity”, which exercised his mind and excited his imagination, had an obvious influence on the formation of his worldview, on his memory, and spiritual ideals.

A significant role in the formation of the personality of the future writer was played by his parents. His father, Alexey Nikolaevich (1827 - 1906), was a landowner in the Oryol and Tula provinces, who quickly went bankrupt due to “carelessness and wastefulness”, and participated in the Crimean War of 1853 – 1856. The man is “unusually strong and healthy <...> impetuous, decisive, open and generous” (Bunin, 1965-1967), the owner of a quick-tempered, but unusually hard-working <...> character (Bunin, 1965-1967), who had a “lively and imaginative mind”, “figurative language”, a rare imagination (“saw what he read” (Bunin, 1965-1967)), an unusual sharpness of feelings, which I.A. Bunin inherited, a great storyteller, heartily told about his conversations with L.N. Tolstoy, about meetings during the hunt with I.S. Turgenev, Alexey Nikolaevich, he belonged to “a man in a thousand who, despite major weaknesses, almost vices, captivated everyone, aroused love for themselves, interest for kindness to everyone and everything on earth, for artistic talent, for inexhaustible joy, for the true generosity of nature” (Literary Heritage, 1973), undoubtedly, served as a prototype of the image of the father of the protagonist

of the novel Arsenyev's Life, spending his life "in that happy idleness that was so usual then not only for the village noble existence, but also for the Russian one in general ..." (Bunin, 1965-1967).

I.A. Bunin's mother, Lyudmila Aleksandrovna (her surname at birth - Chubarova (1835? - 1910), according to family traditions, descended from the princely family, was distinguished by a character that was opposite to the character of her husband, delicate and gentle; infinitely devoted to her family, able to show determination and firmness for the sake of the family she entrusted herself with "ardent religiosity <...> and with rare tenacity she had endured for twenty-five years, until her death" (Bunin, 1965-1967), strict fasting. Lyudmila Aleksandrovna "prayed for a long time in front of her dark large icons, stood on her knees for hours at night, often cried, sad <...> But she already had good reasons to worry and grieve: her debts were growing, her farm income was low, and her family was growing – she had had already five children" (Muromtseva-Bunina, 1989). The nature of Lyudmila Alexandrovna Bunina as the ideal feature of a loving, grieving mother was "inherited" in the literary world of Ivan Bunin by Alyosha Arsenyev's mother, a woman who "struck <...> the soul (of Alyosha – M. K, V.R., OR) was in the throes <...> she was embodied sadness: how many tears saw <...> (little Arsenyev. – M.K.) in front of her eyes" (Bunin, 1965-1967), and therefore the piercing filial love for his mother becomes "the bitter love of all (his. - MK, V.R., O.R.) life" (Bunin, 1965-1967).

Representations of relatives in the child's consciousness were amplified with the impressions of the world around him, which rapidly expanded its horizons when the family of Bunins moved from Voronezh to the estate on the Butyrka farm in the Predtechevsky volost of the Yelets district of the Orel province in 1874, where "in the deepest silence of the field ... everything went by < ...> a childhood full of sad and peculiar poetry" (Bunin, 1965-1967), where the amazed lad heard a lot of legends, fairy tales, songs, legends from his mother and father, from yard people, peasants and their children, where there were "dogs, horses, sheep, cows, workers <...> coachman, warden, cooks, cowgirls, nannies, mother and father, high school students - brothers, sister" (Bunin, 1965-1967), where the future writer first discovered the Beauty and Wisdom of life. It was here, on the land of the Sub-Steppe, where "the boundless native Russia" and all who inhabited it with their "simplicity and primitiveness", "with some kind of epic freedom and selflessness" entrenched in the consciousness of little Vanya Bunin (Bunin, 1965-1967). Here, in the space of Russian estate noble culture, where "there was a <...> peculiar spiritual atmosphere - independent creative contemplation, daring to see and honestly pronounce what was learned, without regard for anything other than personal religious, artistic or cognitive conscience ..." (Ilyin, 2012), Ivan Alekseyevich Bunin forever realized his genetic connection with deep-seated Russia, with the life of its people, with its mother nature, with centuries-old history and culture. As noted by I.A. Ilyin, "everything is connected here, and this strong, severe climate with its great fluctuations and violent gusts; and affectionate, dreamily spacious landscape; and centennial blood and culture; and immediate proximity to the popular peasant elements, to the breath of the earth; and leisure of the landowner estate with its cult of the clan, hereditary tradition of service" (Ilyin, 2012). "In this incomprehensible, eternal and vast world <...> in the infinity of the past and the future" (Bunin, 1965-1967), a reverent, "devout" connection of the writer with the family, with those people that "were here once, - were born, grew, loved, married, grew old and died, in a word, rejoiced and sad, and then disappeared forever" (07/27/1917) (<http://bunin-lit.ru>).

The golden time of childhood, love for parents, the memory of generations in the artistic consciousness of the future writer were combined with love for estate

Russia, “where there is a great wilderness. “Deserted fields, a lonely estate ... In winter, there is a boundless sea of snow, in summer – a sea of bread, grass and flowers ... and the eternal silence of these fields, their mysterious silence” (Bunin, 1965-1967)), where the need for reading appeared early, a rare impressionability and vivid imagination, provoking a burning interest in the classics, and then imitation of young poet A.S. Pushkin, M. Y. Lermontov, V.A. Zhukovsky, A.A. Fet, A.K. Tolstoi, Y.P. Polonsky, N.A. Nekrasov, F.I. Tyutchev. Endowed with exceptional sensitivity, a sense of belonging to life, from an early age, Ivan Bunin tried to comprehend the significance of the three great secrets – life, love and death, which will become the main themes of his works, inseparable from “great memory” (“genetic memory”), “immaterial, spiritual, psychological and at the same time a material, biological connection with the equally mysterious spiritual and material foundations of being” (Maltsev, 1994).

And this feeling of being part of the native land, its nature, the country estate – the local nobility and the peasant – world of Russia was growing stronger as the author was growing up, as he was gaining a fictive word and recognition, as his geographical, cultural and historical horizons were rapidly expanding.

Yelets as the source of the county life of Russia, and the city in which, for the first time, the future writer felt unspeakable loneliness and longing for his relatives and home, and the city associated with the image of Varvara Pashchenko; Ozerka estate, in which for absence from vacation and for not paying for tuition, the half-educated school student returned home, surrounded by dear and close people, spent the happiest time, growing spiritually, studying languages, humanitarian, natural and social sciences under the supervision of his older brother Julius who was exiled to the parental home under police supervision; the nearby villages of Glotovo, Vasilyevskoye, where Bunin visited his relatives; Kharkov, Yalta, Sevastopol, Oryol, Poltava – these were just some of the places that came Bunin’s way - despite the actual homelessness, the writer’s lack of his own dwelling in the continuation of his long life – a blissful, happy pilgrimage, because this world is Bunin’s native, homeland, and happiness - “just in this very world” (Esaulov, 2011), and in the emigrant period, as he mentioned in the novel *Arsenyev’s Life*, “we are ... Russians, truly Russians, that we live that special, simple, seemingly modest life, which is the real Russian life and there is no better one and cannot be ” (Bunin, 1965-1967).

This a “family biographical “we” (Esaulov, 2011) quite naturally appears in the story *Mowers*, written in Paris in 1921, in which the writer recreates the realities of the once great and happy Russia. If at the beginning of the story “we” and “they” are definitely opposed (“distant” Ryazan” mowers (Bunin, 1965-1967)), then already in the middle of the text (Bunin, 1965-1967) this demarcation is not found thanks to the song – the bright robes of the soul of the people. Emigrant Bunin, capturing the lost Russia, several times points to an unconscious, but consanguineous relationship, the unity of culture as a reflection of the cultural unconscious, with its innumerable wealth, to the common sky as one of their incarnations of Russia. A sign of farewell to Russia, the “beloved country” (Bunin, 1965-1967), becomes for each of the “children of their homeland” (Bunin, 1965-1967) (both for Bunin’s rivals, and for himself, and for us, empathizing with the bitterness of the past bereavement), a song that sounds like a sigh and exhalation of a common chest, as sweet (in contrast to fly agarics, which seem to be sweet (Bunin, 1965-1967) (but in reality - bitter) memory of happiness and as a cry, announcing a disaster that destroyed this blessed world of God. Calling to the mercy of the once-forgiving God, the song, as the embodiment of the soul of both singers, and the author, and readers, not only mourns the lost Russia, but does not pray for forgiveness, but for

forgiveness and resurrection of the lost paradise.

One of the first to have a presentiment of impending catastrophe of Russia as a spiritual and state whole, as a huge House in which “it’s cold, dewy and <...> it’s good to live in the world!” (Bunin, 1965-1967) (in particular, in the story *Antonovka Apples*, in the token novels *The Village*, *Sukhodol*), Bunin warns – acquiring a “great style” in which the plastic-sensual imagery is organically combined with realistic concreteness” (Muromtseva-Bunina, 1989) – of what could happen to Russia if it “becomes engaged” to the rebels, like Denis Seryi, if a savage and a boor win in it.

On the eve of the turning points of the Russian history of Russia, Bunin, experiencing an enduring acute sensation of the catastrophic nature of the world, cosmic evil, is turning to the “tragic foundations of the Russian soul” with renewed vigor, among which – death, a fracture of dissimilar fates, the power of chance, the uselessness of one’s and others’ existence, inevitability of the end and the beauty of the eternal world ... In his stories of a new type of the 1910s, which have become the unity of “epic” time and “lyrical” space, the writer, embodying the consciousness of the man of the “new time” totally overwhelmed, evaluates the temporal, correlating it with the eternal, which explains the stability of the appeal to semantic dominants, in particular, to the secrets of life and kind, love and death, beauty and nature, destiny and memory, as well as the presence of permanent images, symbols that allow imagining the infinite (“huge, wide and eternal” “things” (Literary Heritage, 1973)): the expanse of fields and steppes, road distance, bottomless sky, stars, boundless sea, etc.

Bunin categorically did not accept the October Revolution, “like the Pushkin revolt”, resolutely rejecting “epidemic craziness”, “bloody insanity”, any violent attempt to rebuild the centuries-old way of life of society, to transform the life of Russia.

Bunin contrasts the chaos of being in this period of timelessness with the eternal, inviolability of the foundations of being, which are fiercely defended in the diary of revolutionary years, *Cursed Days*, “book of anger and sorrow”. Trying to save Russia dishonored, executed, crucified and aware of the irreversibility of the collapse of statehood, civilization, Bunin points out - seeing these terrifying transformations both in the capitals and in the outback – the spontaneity, uncontrollability, insuperable monstrous metamorphosis of the “people of Pushkin and Tolstoy” when in the tragic epoch “a monkey wakes up in a man” (Bunin, 1991); “There is no name for those senseless atrocities that the Russian people create” (Bunin, 1991); “Our children and grandchildren will not even be able to imagine that Russia in which we once (that is, yesterday) lived, which we did not appreciate, did not understand ...” (Bunin, 1991).

During the period of emigration, the captivating image of the departed Russia, the embodiment of happiness, prosperity, greatness, he remains the leading writer in the literary world. The novel *Arsenyev’s Life* (1927 – 1933) stands out sharply from other works of the writer in the diverse aspects of life material, in thematic breadth, in the genre nature. In this novel, through memory, “a very Russian person”, emigrant writer I. A. Bunin tries to photographically accurately restore the past Russia, using the memories of a happy childhood and youth, freeing the text from unnecessary particulars and details, turning it into a philosophical and poetic reflection on life, a lyrical and philosophical novel about self-knowledge and comprehension of the world, about the birth of the artist, about Russia sunken into the oblivion.

The final work by I.A. Bunin is unique in the literary sense and in the substantial sense. Turning to the “embodiment in the word” of the process of self-knowledge, creative “Self”, to the creation of his own biography, the writer

gradually abandons the original plan, the idea of depicting a private fate in favor of a book about human life in general, the beginning of which is love and beauty, “the alteration of day and night, affairs and rest, meetings and conversations, pleasures and troubles, sometimes called events” (Bunin, 1965-1967). *Arsenyev’s Life* is a novel about a mysterious and incomprehensible Russia, about its life and being, about a life that cannot be represented and characterized.

The news of Bunin’s being awarded Nobel Prize in the Soviet Union was met with total silence. Only 3 weeks later, *Literaturnaya Gazeta* created a blemish on the decision of the Swedish academics with an editorial, calling the writer “a full-grown wolf of counter-revolution.” The USSR ambassador to Sweden, A. Kollontai, was given the task of frustrating or clouding Bunin’s visit to Stockholm at any cost. On December 28, in a letter to the leadership, Kollontai proudly announced that – thanks to pressure on the Swedish authorities – they managed to curb the local press about the immoderate praise of the white emigrant Bunin. But she failed to disrupt the presentation of the prize.

The Russian emigration responded to the news of the award with particular enthusiasm. For immigrants, the Nobel Prize awarded to Bunin was a huge event, a true justification for their exile, life full of the misery.

The money received from the Swedish Academy did not make Bunin rich. He spent it with true Russian carelessness, including handing it out to everyone who turned to the writer for help. Of 715,000 francs, 100,000 francs were allocated to assist writers in need.

In the 30’s, celebrations were held in France, Italy, Germany, Belgium, Yugoslavia, Czechoslovakia, the Baltic countries in honor of the Nobel laureate Ivan Bunin as a consistent defender and successor of the traditions of great Russian culture.

The end of the 30’s, the approach of World War II prompted Bunin to think more deeply about the fate of civilization. The writer’s interests were still bound up in the interests of Russia, more clearly sensing the tragic separation from his homeland, avoiding direct statements about the USSR.

Ivan Alekseyevich spent the years of the war in Grass, without hesitation, taking a patriotic position, deeply personal and keenly experiencing the events taking place in his homeland. During the German occupation, he rejected all the Nazis’ offers of cooperation (despite lack of money, the existence of a family from hand to mouth), hid Jews being on the run from the Gestapo in his house.

Listening to – despite the prohibitions of the occupying forces – the air, Bunin eagerly watched the course of hostilities, mentally returning to the land of his ancestors, where his native graves, exposing the enemies of Russia who encroached on the shrine, ventured to take on the great country: “... brutal people continue their devilish deed - killing and destroying everything, everything! ..” (03.04.1942) (<http://bunin-lit.ru>). The writer, who once angrily exposed the Bolsheviks, etc. (which was especially pronounced in his journalism, the book *Cursed Days*), realizes his special mission, truly feeling himself part of the great victorious people.

During the war years, Bunin worked on the book *Dark Alleys*, which was composed of stories about love, the God’s amazing gift and which the writer himself considered “the most perfect in mastery” (first of all, the story *Shrove Monday* for the opportunity of writing which he did not tire of thanking God). The story *Cold Autumn*, which is one of the writer’s literary peaks, has become a kind of summing up the results of a wanderer who spent the end of his life in a foreign land. The relatively short monologue (of 4-page) of an unnamed compatriot, which strikes with the mournful grandeur, courage and dignity of a

heroine who has gone through a path of terrible losses, bitter losses, turns to a reflection on the Orthodox people and all of Russia carrying the cross. This is essentially a monologue of Russia itself in exile, which would seem to have lost everything. As follows from the history of private life briefly told, the fate of each person is connected with the history of the country and the world. And even if left alone, a person who is endowed with the ability to love, and remember, and believe, and thank God for the gift of life, is not alone. The patriotic mood of both the heroine and the writer allows emphasizing the time of writing (1944). The involvement in the great historical time, the events that happened, the realization of spiritual kinship with the people has a conciliatory effect, allows overcoming political differences by sacrificing small things for the sake of the common, the composite.

The victory of the Soviet people over fascism in the Bunin house was greeted with great joy and enthusiasm.

In the postwar period I.A. Bunin closely followed the events in the literary life of the Motherland (for example, the prose by K. G. Paustovsky and the poem by A. T. Vasilii Tvardovsky Vasily Terkin were highly appreciated by the first Russian noble writer), met with Soviet writers, and received a passport of a citizen of the USSR; however, Bunin was not destined to return to Russia. The main reason for Ivan Bunin's long excommunication from the Soviet reader and long-term oblivion was his famous *Cursed Days* and the biting, angry, uncompromising journalism, in which the events of the Russian revolution were shown by Bunin in all their nakedness with a burning, almost physical tangibility.

Contrary to world fame of Bunin in the Soviet Union, for a quarter of a century his name was completely prohibited. It was only in 1956 in the USSR there appeared the first – abridged and cleansed by censorship – the 5-volume collected works by Ivan Bunin.

According to the memoirs of V.N. Muromtseva-Bunina, once Bunin “spoke of the tragedy of his fate. Belonging to one class by birth, he, because of his poverty and destiny, was brought up in a different environment, with which he could not merge properly, since many things repelled him even in his early youth” (Muromtseva-Bunina, 1989). Subsequently, class pride and the instinct of statehood pushed him farther “to the right” ... Therefore, the writer becomes a spiritual leader, a guideline for the white movement (remember, the anti-Bolshevik lecture “The Great Dope”, which was read on September 21, 1919 in Odessa occupied by the whites).

A rare document in acuteness and pain, a peculiar outcome of the tormenting thoughts of the exiled writer, was the writer's speech *Mission of the Russian Emigration*, delivered on February 16, 1924 at the evening of Russian writers. Bunin's speech caused the same storm in both the left wing of emigration, and in Bolshevik Russia. Both the press of liberal democrats (the newspaper by Milyukov) and the Bolshevik publications (in particular, *Moskovskaya Pravda*), titling the articles almost the same way, “*Golosa iz Groba*” (Voices from the Grave) and “*Parad Mertvetsov*” (Parade of the Dead), unanimously accused Bunin as an obscurantist landowner, serf nobleman, the representative of the defeated class in slander, in essence, frightened by the sharp assessments of the writer, who considered the victory of the Bolshevik government to be the end of Russia, this “great house, breaking from any kind of belongings” (Bunin, 1998). Combining personal, tribal and national, Bunin quite appropriately recalls the words of V.O. Klyuchevsky as a terrible warning at all times, “The end of the Russian state will be when our moral foundations are destroyed, when the lamps above the tomb of Sergius the Monk go out and the gates of His Lavra are closed” (Bunin, 1998).

In I.A. Bunin's literary world the facets of the collective image of Russia, which acts as a powerful archetypal foundation, indispensable conditions for Childhood, Home, Family, functional roles of all the reconciling Russian dreams, absorbing the wealth of the national and noble culture, forming an incomprehensible and attractive national character, are:

- the Russian language, containing “all soul, all past, all spiritual order and all creative plans of the people” (Ilyin, 2012), and everything that was created in it. Bunin listened attentively to the man's speech, regardless of his origin, noting, *inter alia*, “My father used to speak excellent Russian, simple and correct <...> Old, pious courtyards used many Church Slavonic words <...> Lebanon (incense), Kranievo Mesto (Golgotha), pyadnitsa (small icon, in the span) ... ” (Bunin, 1998). Sensitive to a lively spoken language, Bunin-writer actively uses observations in his works (recall, for example, the speech of the Kozlovsky smallholder, Yakov Demidovich Nechaev, the character of the story *The Tree of God* (Bunin, 1965-1967));

- Orthodox faith and prayer, “a concentrated and fervent prayer of the soul to God” (Ilyin, 2012), as the basis of calm, humility, dignity, the source of conscience and participation in a common destiny. Providing religious experience, prayer becomes a way of self-identification in God's world for Bunin, for his characters, and for readers: “All your servants, God, rest in your courtyards and in the bosom of Abraham <...> our fathers and brethren, friends and relatives!” (Bunin, 1965-1967). Prayer is a way of gaining other shrines of the Russian Orthodox Church and Russia.

The life of Bunin's characters, his compatriots, is quite motivated with prayers or fragments of them, a person in their earthly path seeks help from on high, wherever they are, “My life is a trembling and joyful communion to the eternal and temporary, near and far, all centuries and countries, the life of everything that was and exists on this earth, so beloved by me ... ” (Bunin, 1965-1967)).

The meager, poor, sometimes almost miserable material life of the earth gives up to the grandeur of an all-exalting heavenly soul, where there are images of Jesus Christ, the Orthodox church, church services, icons. As the writer Bunin has repeatedly noted, the violation of the spiritual foundations of Russia and its essentially Orthodox culture will be the beginning of its end: “... There is still something that is much larger than even Russia and especially its material interests. This is my God and my soul” (Bunin, 2000);

- the natural and cultural-historical landscape of the Motherland, thanks to which “a boundless native Russia, disastrous for him, spoiled, except by his freedom, spaciousness and fabulous wealth” opens up before a person's eye (Bunin, 1965-1967). Awareness of the territorial greatness of the Motherland is associated with an understanding of the victims committed for him, with the birth of responsibility for his present fate. In the novel *Arsenyev's Life*, perception of this space for everyone begins with a world that, according to God's will, expands around a growing man: at first it is “a farmyard, stable, carriage shed ...” (Bunin, 1965-1967), a garden, bird's nests, hollows, country roads, intersections, and after them a city, “the glint of the sun, glass, signboards <...> marvelous musical mess” (Bunin, 1965-1967), finally, that for what a person longs from childhood to death: “distance, breadth, depth, height, unknown, dangerous, where you can undertake your life on a grand scale, even lose it ...” (Bunin, 1965-1967). The infinity and breadth of Russia is comparable only with a field, “which even a European person cannot even imagine” (Bunin, 1965-1967), traditionally in the mind of the writer, as well as in the visions of many generations of his ancestors, and those peasants who lived side by side for centuries, merge into the “great expanse, without any barriers and borders”

surrounding a person (Bunin, 1965-1967). That's why the character of the novel Arsenyev's Life asks, "Where did our estate really end and this endless field begin with which it merged?" (Bunin, 1965-1967);

– ancestral and collective memory (providing not a confusion of duality, but a sense of participation in what is happening, the unity of national consciousness and the process of cultural-historical self-identification). Family and folk memory allows "becoming familiar with our past by will and planning our future by will" (Ilyin, 2012). Often an awakening in the consciousness of this great memory, "a feeling of connection with the past, distant, general, always giving new horizons to our soul, expanding our personal existence" (Bunin, 1965-1967), comes unexpectedly, as a result, at first glance, of a non-committal remark, "Ravens live for several hundred years and <...> maybe this raven lived under the Tatars" (Bunin, 1965-1967). This national consciousness generates ideal ideas about real heroes who receive both fortress and greatness from this land (in contrast to "small, weak, poor people who consciously escape from their people ...") (Bunin, 2000).

Being the bearer of Russian culture, its heritage, reflected in the way of life, the lifestyle of most compatriots, first of all, representing the estate of Russia, Bunin was doomed to capture what became his way of life, the beginning of his dual nature, which earned man and writer the most polar assessments: from indifference and coldness to passion and conviction. This antinomy of Bunin's qualities was the product of the antinomy of the Russian national character, the motivation of personal connection with the objects of creativity, which gives the right to speak not only on behalf of his characters, but also on his own, teaching many generations of compatriots the lessons of Russianness, a truly Russian life, which is "modest <...> only in appearance, but in fact it is plentiful, like nowhere else ... " (Bunin, 1965-1967).

Bunin, realizing the scale of the fall of great Russia, not closing his eyes to its weaknesses, strengthening it in virtues ("Of us, as from a tree, we have both a club and an icon" (Bunin, 1991)), nevertheless, believes in its transformation, "They said – mournfully and touchingly – they said in ancient Russia, " Wait, the Orthodox, when God will change the horde "... " (Bunin, 1998).

According to the writer, Ivans Nepomnyashchiye (Oblivion Ivans) are truly terrible, creating "in the steppe, where there is no culture, there is no complicated and durable life, but there is only a wandering wagon, time and being definitely fail somewhere, and there are almost no remembrance and memories" (Bunin, 1998). According to I.A. Bunin's assessment, remembrance (memory itself, which provides the connection of time, continuity, preservation of traditions) is culture: "Memory <...> living in blood, secretly connecting us with tens and hundreds of generations of our fathers <...> this memory, religiously sounding throughout our being, and there is poetry" (Bunin, 1998). It is thanks to the memory, similar to the Rose of Jericho, of the roots and stems of the past, immersed in the "living water of the heart" (Bunin, 1965-1967), life resides, "my soul is alive, my Love ... " (Bunin, 1965-1967);

– folk wisdom, reflected in oral folklore and its individual forms (proverb, tradition, legend, song), rooting a person in the space of folk culture, filling the soul with "a national myth, that chorus of images in which people contemplate themselves and their destiny, looking historically into the past and looking prophetically into the future "(Italics ours. – M.K., V.R., O.R.) (Ilyin, 2012). Thus, the way of translating of the centuries-old dreams of man and people, the expression of their unfulfilled hopes" is a fairy tale in which "the words about the unknown and the unusual were the most captivating." "In a land far, far away, miles and miles away ... " (Bunin, 1965-1967). By visualizing the world of ideal Russia in the spirit of folk tradition, Bunin deliberately enhances the

contrast with the true tragedy of all of Russia and its people, once protected by God, “There were flying carpets, caps of darkness, milk rivers flowed, precious treasures lurked, there were sources of everlasting living water for all mortal spells...” (Bunin, 1965-1967).

One of Bunin’s favorite forms of folklore in his literary world is a song that is “deep, like human suffering, sincere, like prayer, sweet, like love and comfort” (Ilyin, 2012);

– the virtue of industriousness, thanks to which a person perceives the Fatherland as the result of common, hard work, as an endless action requiring self-denial and daily sacrifice. The physically difficult, non-stop peasant labor, cyclical, being dependent on natural and climatic conditions, predetermining and orderly rhythm of folk life and the fate of every person on earth, becomes an integral part of manor Russia in the Russian writer’s assessment, therefore the works by Ivan Bunin is replete with details, “they plow in the field <...>, that is, they go and go, swaying, stumbling in a soft furrow, adjusting to the straining horse and themselves, and heavily creaking plow, on the stocks of which gray layers of land climb, inflated, without hats men <...>” (Bunin, 1965-1967);

– creativity, creation, poetry. Russian poetry (literature) for I.A. Bunin became the fertile bosom on which his creative nature grew, spiritual enthusiasm and admiration appeared; was “one of the most acute pleasures being experienced <...> on the earth” (Bunin, 1965-1967).

Combining Russia and the Russian Word, the expression of the soul, moral ideals of man and people, Bunin calls the decline of literature to be one of the primary reasons for the fall of Russia. Bunin quite reasonably represents the destruction of the foundations by establishing the fact of the death of Russian literature, “verbal vulgarity and verbal fornication” (Bunin, 1998), referring to the change in the type of Russian writer, “Our grandfathers and fathers, who began and glorified Russian literature <...> knew their people, could not but know them, living with them for a long time in blood proximity ... And then “the great chain has broken” ...” (Bunin, 1998).

And a way to overcome the new that destroyed the old world becomes for Bunin his own position, embodied in the work, often isolated in verbal chaos. According to ideological opponents, the representative of the “obsolete tribe, the dead” (Bunin, 1998) is “stupid, inert, blind, deaf” (Bunin, 1998), Bunin is categorically against the “spelling on the fence”, where “something the lowest, vile, evil, deceitful that is on the earth” is written (Bunin, 1998). A writer testifying to the fundamental changes in our culture, once again noting its precariousness, fragility, being catastrophic, “The second millennium goes to our culture. We had Kiev, Novgorod, Pskov, Moscow, Petersburg, there was an amazing architecture and icon painting, there was The Song of Prince Igor, there were Peter the Great and Alexander the Second, we were famous all over the world for our music, literature, in which Lomonosov, Derzhavin, Koltsov, Pushkin, Tolstoy were ... But no, we cannot get enough, everything is wrong ...” (Bunin, 1998), - indicates that “some truly fatal attraction to the savage and boor” is still inherent in us (Bunin, 1998). Bunin quite reasonably recalls Chekhov’s words, “As a doctor, I tell you: this is all because of the lack of culture ...” (Bunin, 1998).

Bunin’s extremely implacable, aggravated, almost painful, sharply negative attitude towards those who deny the history and culture of the past: language, faith, the deed of ancestors, common shrines, graves and monuments, etc. - is understandable: the Russian language and everything that is created in it, that is, Orthodox traditions, manor Russia, its treasures (books, paintings, music, architecture, etc.) are “<his> own” (I.A. Ilyin), therefore, what happened to Russia was “a living spiritual force” (Italics by I.A. Ilyin. – M.K., V.R., O.R.)

(Ilyin, 2012), to the Russian people turning into a Russian crowd, deprived of their history and culture, he could not take it with cold detachment, even more so indifferently.

Passionate temperament and emphasized emotionality of Bunin, the guardian and defender of the culture, truly valued in separation from the Motherland, its language and traditions, was manifested to the greatest extent in journalism, an organic part of Bunin's literary heritage. Here, the writer appears not as a cold contemplative Parnassian, a humble chronicler of Russia, but as an angry exposé of the inhuman, asocial processes associated with the fall of Russia and the loss of its basic concepts.

Bunin is frightened of the destruction of the eternal and the traditional during the period of national disaster: "... the world truly returned to its ancient paths" (Bunin, 1998), "... and a young human tribe is growing among rudeness and barbarism, hunger and cold, pestilence and desolation" (*I Can't Talk*, 1919) (Bunin, 1998).

Recognizing the inevitability of the confrontation between Kitez (Holy Russia) and Inonia (Russia godless and non-Russian), the former Russia and Russia of the Scythians (A. Blok), drunken hooligans (A. Blok, S. Yesenin), swearing (S. Yesenin), who renounced the Motherland (A. N. Tolstoy), libertines and blasphemers (I. Babel), Bunin being the "white warrior", the undisputed leader of those who professed Orthodox monarchical ideals, seeks to prevent Russian literature and culture from blasphemy and ideologization, vulgarity and rudeness...

Throughout his life, the patriot writer, I.A. Bunin, argues: the main means of saving Russia, overcoming oblivion, unconsciousness, the only sure way to form the common feelings of compatriots, striving for a common future, is a culture that preserves the language, faith, shrines, history, names and deeds of ancestors, traditions, results of folk and authorship, values and ideals of the people, their spiritual priorities, common to all, shared by all.

Generated by the integral world of estate Russia, reflecting the multidimensional Russian cosmos, I.A. Bunin's literary heritage is not only an artistic-figurative method of cultural-historical, national identification of the author, but unique, that is, based on the combination of poetry and passionate journalism – a "cultural message" about Russia, a means of actualization of the Orthodox worldview, Russian culture as the basis of an antinomian Russian national character, the only condition and goal of the progressive development of man, society and the state.

Creating an animated vision of lost Russia, in the face of the inevitability of the tragic events in the history of the Motherland in the first quarter of the 20th century, Bunin, contrary to the prevailing classical tradition, actualizes not so much the question of messianism of Russia as the more reasonable question in that historical period of self-knowledge of the people, nation, and human involvement and history. The lessons of Russianness: faith, love, conscience, freedom, dignity – taught to us by I.A. Bunin also contribute to the resurrection through affect memory in the national consciousness of ideal Russia, the accumulator of high spirit (and not its historical counterpart), and the creation of Russia of the 21st century, "spiritual nest" of which is domestic culture as the foundation for the interaction of religious, sensual and rational principles.

Contrary to such a genuinely Russian line of many contemporaries as skepticism consisting in "talking always and about everything", being very particularly acutely aware of his belonging to the Motherland in exile (the love for which and the basics of its being are presented in the final book - the novel *Arsenyev's Life*), Bunin believes that the sacred foundations of the Motherland (freedom, responsibility, the ability to distinguish between good and evil,

attraction to creation) that were lost within the Bolshevik Russia, but preserved in human memory, in cultural samples, will not die, therefore he asserts, being confident in repentance and in the resurrection of Russia, "... One thing has not been shaken: our firm belief that Russia, which gave birth to Pushkin, cannot nevertheless perish, change in its eternal foundations, and that truly Adov's strength will not prevail it to the end" (Bunin, 1998).

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