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Historical and cultural formation, evolution and ideological direction of Russian emigration literature

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Abstract. The article examines the formation of Russian émigré literature as a historical and cultural necessity at the beginning of the 20th century, the factors that contributed to its formation, the development of Russian émigré literature in the 20th century, its features, the ideological and political orientation of the "waves" of Russian émigré literature. It is shown that after the October Revolution of 1917, when the Bolsheviks came to power in Russia, pressure on free literature began, and the intelligentsia, which did not accept the dominant proletarian ideology, began to emigrate. Organized in exile, continuing the traditions of Russian classical literature, they laid the foundation for a new literary event in world literature - Russian émigré literature. The features of all three waves of Russian émigré literature, methods of literary struggle are given. Emigrant writers considered the main task of emigration to preserve national and moral values, historical memory and prevent its destruction among generations by preserving national identity. On the other hand, they considered it their duty to acquaint the world with the achievements of Russian public opinion and culture. For immigrant intellectuals who acted as bearers and defenders of Russian culture, the main criterion at all times was the preservation of Russian national and spiritual values, serving the Russian idea. Serving the Russian idea, saving and developing this one, drowned in the "shackles" of Soviet ideology, turned out to be their historical mission.

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

Introduction

The emigration process in Russia, which began to intensify at the end of the 19th century, did not manifest itself as a strong trend until the 1920s, unlike in European countries such as Great Britain, Spain, Portugal and Germany. If emigrants from European countries moved more to the other side of the ocean, to new lands, then emigration from Russia also took place in remote areas within the empire. However, immigrants from outside the empire predominated, especially to the United States. Russian emigration was an integral part of the general emigration process throughout the world. Although emigration was relatively weak during World War I, by 1917 a total of about 4.5 million people had emigrated from Russia. (1, p. 13-14). Among the emigrants, economic, religious and political interests prevailed, while literary and artistic figures, scientists and teachers were relatively few.

Historically, in the ruling circles of the Russian Empire at the state level, emigration was not considered a positive event, this process was hampered in every possible way. Until 1906, the promotion of emigration in the country was prohibited by law, and punishment was provided for staying or moving to another country without permission and for a longer period of time. Therefore, those who emigrated from Russia left the country only by secret means.

The socio-political processes that shook the huge Russian Empire at the beginning of the twentieth century, and, as a consequence, the victory of the October Revolution and the establishment of a "proletarian" government changed the nature of the emigration process. Those who migrated overseas and emigrated to European countries in search of seasonal work were completely "thwarted". After the establishment of Soviet power, political, cultural and artistic figures began to prevail among those who secretly left the country. Many intellectuals, scientists and cultural figures who did not accept the new ideology turned to emigration as the only way out.

Although Russian emigration existed before the October Revolution, the history of Russian emigre literature dates back to 1917. After the First World War and two bourgeois revolutions in the Russian Empire, an army of poets and writers who did not accept the demands of the proletarian government and the new dominant ideology laid the foundation for a new literary event in world literature - Russian emigration literature.

It is known that during bourgeois revolutions the majority of Russian intellectuals presented themselves as democrats, republicans and liberals and welcomed the changes and the collapse of tsarism. However, subsequent processes, the political, economic and military crisis that gripped the country, the beginning of the civil war and, finally, the persecution and pressure after the October Revolution showed that the promised freedom, democracy and statehood were completely "destroyed" and replaced by a new order, this structure completely contradicts their views. The civil war began with the establishment of proletarian power through local violence and the persecution of forces and individuals who did not accept the new regime and opposed it. All this hastened the flight of intellectuals in various ways. Russian émigré literature abroad was created by these intellectuals who did not reconcile with the new regime and went abroad.

The October Revolution radically changed Russian culture, the social and cultural life of the Russian intelligentsia. The new Soviet man, whom the proletariat wanted to see, had to be separated from its past, from its values, from "vestiges of the past" and from the struggle for new ideals. Those who did not obey were declared "enemies of the people" and persecuted. The famous thesis of V. I. Lenin "He who is not with us is against us" became the basis of a new ideological struggle. The measures taken immediately after the revolution had a decisive impact on the political, economic and cultural life of the country.

The incident changed the lives and attitudes of millions of people from all walks of life, not only in Russia. It is no exaggeration to say that, in terms of its historical results, the Russian Revolution is one of the greatest events in the history of the twentieth century. Millions of his contemporaries or participants had different views on the revolution. Some sincerely believed that humanity would free itself from the yoke of capital, while others watched the events with horror and hatred. If the February Revolution was unequivocally welcomed by the majority of the intelligentsia, then not everyone was in solidarity with the October Revolution. Many intellectuals - representatives of the "Silver Age", writers, artists, philosophers, symbolists with special influence in the world of culture and art - did not accept the Bolshevik revolution.

Socio-psychological analysis of the period

In the book "Revolution and Culture: the View of Time" prepared by the author's team, the well-known Russian literary critic E.A. Popov, in his attitude to revolutionary changes,

divides the intellectuals of that time into three groups: uncompromising opponents of the October Revolution, unconditional supporters of the revolution and indecisive, "wavering" intellectuals and mixed feelings about the revolution (8, pp. 76-77).

The intelligentsia of the second group were figures of culture and art, mainly representatives of the artistic and literary avant-garde, as well as proletarian poets and writers who had little weight in the cultural elite and supported the establishment of Soviet power and the socialist system. On the whole, among the creative intelligentsia, the Bolsheviks had fewer consistent and sincere supporters than their rivals

The intelligentsia, belonging to the third group, had a large number of cultural and artistic figures who were indecisive, "hesitated" about the revolution and had mixed feelings about it. Among them were many writers, poets, painters, musicians and other creative professionals with outstanding talents. These literary and artistic figures, ready to cooperate with the Soviet regime, were called "comrades" in the Bolshevik literary and political jargon.

Unlike the intelligentsia of the second and third groups, the first group consisted of irreconcilable opponents of the revolution. The intellectuals of this group argue that the true essence of the revolution is not in building a society in which free and just, equal people will live as promised, and that the Bolshevik policy will divide Russia, destroy national and moral values and make the new government more ruthless, they opposed new government and ideology. Many members of this group, not reconciled with the proletarian ideology, were forced to leave Russia immediately or shortly after the revolution and live as immigrants. Emigrants abroad have created a unique cultural phenomenon called "immigrant Russian culture." Some of the immigrants later changed their attitude towards the Soviet government or "corrected" it, while others remained uncompromising (even Mereikovsky, who supported the Nazi German invasion of the USSR in the summer of 1941 and was therefore criticized for Russian emigration).) (8, p. 76).

The Red Terror that began after the October Revolution, the influence of socio-political processes on literature, moral persecution and oppression of the country's cultural life, the death of poets and writers who disagreed with the ideology of the new government, hunger and poverty, the devastation of the civil war, and defeats forced many intellectuals to emigrate. Almost all well-known representatives of pre-revolutionary Russian literature were forced to leave the country: I.A. Bunin, A.N. Tolstoy, A.M. Remizov, V.F. Khodasevich, G.V. Ivanov, N. Teffi, M.A. Osorgin, A.I. Kuprin, B.K. Zaitsev, I.S. These were famous literary figures of that period who left the country without reconciling with the newly established regime.

Poets and writers who were forced to leave the country after the establishment of the Bolshevik government in Russia and wrote abroad, as well as writers who began their activities after emigration (for example, Boris Poplavsky), as well as poets and writers who emigrated and later returned to the USSR (as and Tolstoy) their work during the years of emigration in literary criticism is called "the first wave of Russian literature."

It should be noted that in modern Russian literature, Russian émigré literature is mainly grouped as "Russian immigrant literature" in connection with three waves of emigrants - the first, second and third waves (7; 4; 5, etc.). In the works of some foreign literary critics, as well as some Russian literary critics-emigrants, the number of these waves is mentioned more often, sometimes in the form of five or six waves. N. Andreev in the article "Features and main stages of development of Russian émigré literature", included in the collection of articles "Russian émigré literature" (30), published in Germany in 1972 under the editorship of N. Poltoraski, is considered one of the first, important books on Russian émigré literature, describes Russian émigré literature as five waves: "... the first stage of émigré literature dates back to 1925, conventionally, of course, including himself. The second stage lasted until 1940 (until the entry

of the Nazi army into Paris). The third stage - from 1940 (from the fall of Paris) to 1949-1950. The fourth stage of Russian immigrant literature in any case goes on from about 1949-1950 to the early sixties. From about 1961, the fifth stage in the life of Russian emigre literature began (10, p. 26-30).

Some scholars, on the other hand, describe the chronology of Russian émigré literature in terms of chronological principles, but also each period with its own characteristics. For example, the famous literary critic N.B. Eliseeva groups these periods as follows:

1. The period of existence of emigration as an independent political phenomenon (1917-1939);
2. The period of retrospective assessment of the phenomenon of emigration, its contribution to the social and political history of Europe and the world by immigrant historians (1939 - mid-1950s);
3. 1960-2000 - a transitional period to the scientific study of emigration as a complex multifaceted historical event (3, p. 4).

However, as we have already noted, in modern literary criticism, chronologically, it is customary to conventionally distinguish three main waves of Russian immigrant literature. As for Russian émigré literature, this grouping is now accepted by the majority of foreign literary critics: the first wave of Russian émigré literature in the 1920s and 1930s, the second wave in the 1940s and 1960s, and the third wave in the 1970s and 1990s.

In general, the formation of Russian emigration literature is associated with the first wave of Russian emigration. "Russian immigrants played a very rare and, unfortunately, underestimated role in the world civilization of the 20th century" (9, p. 6). Among them A.M. Remizov, A.I. Bunin, I. Shmelev, B. Zaisev, A. Kuprin, D. Merezhkovsky, V. Nabokov, K. Gazdanov, K. Balmont, Z. Gippius, Vyach. Ivanov, V. Khodasevich, M. Svetaeva, G. Ivanov, B. Poplavsky and others. Famous poets and writers, famous artists, philosophers and scientists in various fields of science, culture and art. Many of these poets and writers saw emigration as a national tragedy. As Vladislav Khodasevich said, "Russian literature is divided into two parts. Although both parts of it suffer in different forms and for different reasons, as a result they live the same way" (11, p. 466).

The second wave of Russian émigré literature emerged after World War II. This wave of people who lived in the occupied territories during the war, prisoners and those who did not return or could not return to the country after the war (more than half a million people lived this life), continued in the post-war period, called the "thaw". The second wave, covering the 40s and 60s of the twentieth century, fell on Russian émigré writers I. Elagin, O. Anshtein, V. Zavalishin, N. Berner, B. Narchisov, I. Chinnov, L. Rzhnevsky, A. . Markov. There were such poets and writers as V. Yurasov, B. Shiryaev, S. Maksimov.

The third wave of Russian émigré literature emerged as a result of the dissident movement in the Soviet Union. In the 60s and 80s of the last century, part of the creative intelligentsia was forced to leave the USSR for various reasons. Whether they leave the country due to political pressure, personal or creative problems, they change citizenship and face various hardships. However, unlike the Russian immigrants of the first and second waves, they were able to establish relations with their homeland and even return to their homeland, like A. Solzhenitsyn. As A. Sinyavsky said: "We do not think that modern Russia is separated from us, it is completely different from us. Let's say I came here, but Daniel stayed, and, in principle, nothing has changed. Our relationship is like our shared thoughts. "Therefore, there was no such psychological wall between two different worlds - the world of emigration and the world of the mother country" (2, p. 190). In order not to be isolated, in order to maintain connections, with the Russian literary process.

The third wave, which swept the 70s - early 90s of the twentieth century, among Russian emigrant writers were famous authors - A. Solzhenitsyn, V. Maksimov, V. Nekrasov, G. Vladimirov, F. Gorenshtein, A. Sinyavsky, V. Voinovich, A. Famous poets and writers: Gladilina, A. Zinoviev, V. Aksenov, S. Dovlatov, I. Brodsky, S. Sokolov, Yu. Mamleev.

The literature of the first wave is considered richer and brighter than the literature of the second and third waves. This was primarily due to the predominance of an educated, intelligent class, outstanding poets and writers among the first wave of immigrants. Bunin, like Kuprin, a well-known figure in pre-revolutionary Russian literature, enriched this wave. Secondly, the representatives of the first wave were patriots, not indifferent to the fate of their country, always thinking about its future. They escaped oppression and Bolshevik oppression, sought refuge in their homeland, united in exile, lived in Russian literature and culture and presented themselves as Russian identity, representatives of Russian culture, real masters, regardless of where they lived. Most of them did not even change their Russian passports in exile, in principle did not accept the citizenship of the country of residence, they lived with a Nansen passport.

Although the second wave of Russian emigration is more numerous than the first wave, the literature of this wave is not as rich as the first wave. As you know, more than half of the more than eight million people left in the West after World War II were forcibly returned to the USSR. Many of the prisoners who heard Stalin's statement that "there are no prisoners, there are traitors", resorted to various ways so as not to return to the USSR. Most of them are forcibly exploited in various mines and production sites. Most of those who, for various reasons, remained abroad and did not return, were not representatives of the intelligentsia. Unlike the first wave, a significant part of those who did not return with the army were ordinary people, uneducated. On the other hand, the overwhelming majority of migrants were representatives of the Muslim peoples of Western Ukraine, Western Belarus, the Baltic States and the USSR. People who remained abroad did not want to return to their homeland, they were afraid to return to the USSR. They do not communicate with other immigrants, hide, prefer to communicate with the people of the country in which they live, do not disclose their work, do not engage in social activities. Therefore, the literature of the second wave of emigration does not differ so much in its "history"; well-known Russian immigrant writers do not contribute to world literature.

Unlike the immigrants of the first and second waves, the third wave was made up of those who left the country legally, and although the state "did not like" them, it did not see them as criminals. These were people who were able to move away from the state and its framework, because they were alien to current politics and ideology. The USSR opposed the immigrants, saying: "If you leave the country voluntarily, you will not even be able to attend your mother's funeral."

At a time when Soviet law was like a sword, only a handful of prominent intellectuals could leave the country. The authorities did not interfere with the emigration of such people, believing that pressure on such people would damage the country's image in the country and in the world. Although the government uses all means of pressure and persecution to prevent emigration, a number of prominent intellectuals have been fortunate enough to emigrate. Although the number of immigrants in the third wave is significantly less than in other waves, as already noted, most of them are famous poets and writers of their time, so they continue their productive work, enriching world literature. However, unlike the first and second waves, an acute struggle for their creativity, a ruthless attitude towards Soviet power does not prevail; they set forth their ideas and thoughts in works that expose the proletarian ideology and reveal the true nature of Soviet power.

the Russian Emigration (6), the first wave identifies three main functions of Russian immigrant literature. The first is to preserve the memory of pre-revolutionary Russia, its national identity, to become a chronicle of national memory. Secondly, to help the anti-communist movement in Russia to everyone who is fighting against the communist regime. Third, understand and explain the tragic consequences of the revolution. These functions are difficult to observe in the struggle of the second and third waves of immigrants. Due to different methods of struggle, representatives of the second and third waves acted completely differently in the country of residence.

The representatives of the first wave continued their political struggle in exile, gathered and organized in accordance with their political views. Political struggle in Russia, quarrels between political parties continued in emigration. Among the emigrants were representatives of various political ideas from Russia - from left-wing internationalists to right-wing monarchists - with different political views, and representatives of each thought struggled to gain more influence among the emigrants. Gaining more "emigrant masses", they gathered supporters to return to power after returning to Russia. Political processes and disputes between them intensified, which caused support for the parties that existed in Russia and continued their activities in exile.

In this sense, the representatives of the first wave used different methods of struggle depending on their political views, and their functions were determined by these political views. Representatives of the second and third waves do not have such different political views and functions. Because representatives of both waves choose completely different methods of struggle.

The main ideological and political direction of all three waves of Russian émigré literature was the exposure of Soviet ideology, the demonstration of the importance of liberating Russia from the Soviet canons, the absence of freedom of speech and thought, the absence of literature, the absence in Russia of the Russian language, philosophy, public opinion and culture, it was necessary to prove that his art led to crisis and bankruptcy. The main mission of Russian émigré literature was to continue, maintain and develop the true historical Russian culture and its rich traditions, as well as to prevent the destruction of this rich heritage of proletarian culture. Although the methods of literary struggle of different waves are different, the main practice of each of them can be described in this way.

The main feature of all waves of emigrants was that they carried Russian national and moral behavior, a historical and traditional mission. Serving the Russian idea opened up a big picture for them. Their first task in emigration was to preserve national and moral values, historical memory and prevent its destruction among generations by preserving national identity. On the other hand, they considered it their duty to acquaint the world with the achievements of Russian public opinion and culture.

Conclusion

It is impossible to evaluate Russian emigration literature as a whole, as a single literary trend. There are works of different literary trends. These works differ from each other both in their artistic level and in the social concepts they represent, and in the burden of moral values they carry. Developing without a single line of development, a different spirit, different methods of interpretation, different methods of literary struggle took shape as a valuable treasure in the works of individual writers. Because in the absence of a unified society and literary environment, immigrants reflected this in their work, in how they lived, how they experienced spiritual shocks, how they received their spiritual energy. Thanks to all this, the majority of immigrants feed on their native land, nostalgic feelings of the past, the traditions of classical

Russian literature and live in the traditions of the past. Especially when the first wave of Russian writers breaks away from their past traditions, wants to create works with new trends and does not always succeed. Writers fueled by the traditions of classical Russian literature create magnificent literary examples. It is the continuation of these traditions in Russian literature of the twentieth century that not only creates the basis for the emergence of new literary masterpieces, but also connects writers with each other. This was a continuation of those literary traditions that so closely linked I. Bunin and A. Akhmatova, B. Zaisev and B. Pasternak, A. Remizov and M. Prishvin.

For Russian intellectuals-immigrants, poets and writers of all strata of society, who considered themselves bearers and defenders of Russian culture, the main criterion at all times was the preservation of Russian national and spiritual values, serving the Russian idea. Serving the Russian idea, saving and developing this one, drowned in the "shackles" of Soviet ideology, turned out to be their historical mission. They believed that, while preserving national values, historical memory and national experience accumulated both at home and in exile, it is necessary to preserve the connection between time and generations, to prevent its breaking and create the basis for the revival of future Russia. To this end, they took on the task of acquainting the countries from which they emigrated with Russian identity, thought, philosophy and culture.

On the one hand, they presented Russian culture to the world community, on the other, they appreciated "their activity" and served its development as a single organism. It is no coincidence that the study of Russian émigré literature was initiated by the émigrés themselves. Today literary science expands the study of Russian émigré literature, relying on these studies and traditions formed in the West.

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