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**THE STRATEGY OF “LOGOS IMAGERY”
IN THE XIXTH CENTURY RUSSIAN LITERATURE:
AXIOLOGICAL ASPECT***

SUMMARY. The article deals with the genesis of the “logos imagery” and the axiological dynamics in the 19th century Russian Literature. The author analyses the artistic strategies of “logos imagery” overcoming the religious crisis and textual embodiment of permanent values in the works of Russian classics.

KEY WORDS. “Logos imagery”, Christian axiology, metaphysical poetics.

By the 1820s Russian literature faced a unique and unprecedented situation: it had to perform the functions fulfilled by the Church in the pre-Peter times and by the state during almost the whole 18th century. The creation of secular literature under the conditions of a secularized culture and a gradual estrangement of philology from the state stipulate the fact that at the beginning of the 19th century literature “took a vacant place of a religious authority”, at that “many traditional religious beliefs” were transferred to it [1]. M.N. Virolaynen’s work *Speech and Silence* (2003) is very important in this sphere. Here a united space of Russian literature is characterized by the author as a “cultural space”. The researcher defines four seminal principles of the world order typical for Russian culture: a level of canon, a level of paradigm, a word-level and a level of immediate being. The pre-Peter time is a time of “canon”, which “supports the unity of primary life values, the unity of church religion, superstitions, and life line» [2; 20]. The Canon as a common principle of the world order (a law which is not articulated but alive and actual) is realized in a word, the nature of which is strictly defined by the paradigm. The Paradigm “as a specific nomenclature of poetic words” [2; 40] supports a link between the canon and the immediate being. Development of Russian history, from the researcher’s point of view, represents itself as a gradual “cutting” of the four-level culture to a three-level one, and by the 1820-1830s to a two-level one. The dissolution of the seminal principles (first of the canon, and then of the paradigm) leads to the fact that Russian literature performs all the functions of the canon and faces the reality. That is the reason of the word overload: “Under the conditions of the two-level culture these functions are combined and in a way it leads to self-sacrifice of the verbal-cognitive level” [2; 56]. It means that the declamatory word of the Russian literature plays a special role. The 19th classics’ commitment to a Christian system

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of values predetermines the interpretation of Logos as a final target of religious and artistic ambitions.

The beginning of the 19th century was the time of debates and contradictions in Russian literature, which lead to a great change in the genres system, author's interpretation, a topical content and poetry. In the 1810-1830s these problems were solved by poetry and by prose — from the 1840s.

A great development of Russian poetry is determined by the changes in the realization of human values and in the relations with the reality. The commitment to the aesthetics of romanticism reflects "self-awareness of a personality as the most important sign for that period" [3; 16]. It is no coincidence that the writings with the most obvious anthropological focus are the main sources of the new poetry: they are the medieval mysticism, German idealistic aesthetics, philosophy, East-orthodox ascetics, etc. On the one hand, the disappointment in the values of the age of Enlightenment and the requirement of a man integrity reproduction and his true feelings evoke creation of West-European romanticism and find a respond in the works of Russian poets. On the other hand, people were dissatisfied with Christianity, they saw predominance of dogmatic (ontologic) concept over an empiric one. Christian anthropology is not understood, it is unread and unarticulated and it makes the researchers refuse scientific-philosophical methodology and search for new specific bases for the philosophic discourse. It results in the ideas of mysticism, ascetics (especially in the Hesychasm asceticism) as the ideas of anthropologic practice, experience of a man aiming at God. The theologic-philosophical tradition of the Fathers of Greek Church remained; freemasonry was widespread in the second part of the 18th century. Finally, a widespread interest in German idealism in the beginning of the 19th century helped to create and develop Russian philosophy. The perception of the western tradition as a fusion of theological, philosophical and aesthetic traditions determines the nature of Russian philosophy and its close link with Russian literature. Since an artistic word has nature and functions of the religious Word-Logos then a poet is a prophet and a sender of God' speech as the supreme truth. The accordance of the author with his work (the unity of ethical and aesthetical categories) is achieved by "self-sacrifice, devotion to the good and the truth, and finally, by a deed" [1; 257]. Such interpretation of the image of a poet-prophet, in Y.M. Lotman's opinion, is linked with the medieval image of the holiness of a clerical text writer and is typical for the 19th century Russian literature.

So, the problem of the accordance of the artistic word with Logos and of the author with his work arises. A poet, who is not involved in the supreme truth, is not a prophet and is not able to express the supreme truth and fulfill his mission. Christian culture assumes some common language, which is clear for the initiated people only, those who are not initiated stay blind and deaf to the supreme truth. The expression of this truth requires some special word forms. A process of creation of a "new word" as a moment of ethic transformation, absolution and rebirth in a new status is shown, for example, in the poem *Prophet* (1826) by A. S. Pushkin. The situation of a renewed man resurrection and new language acquisition, created by Pushkin, is constructed as a Bible-Christian symbol, characterized in the artistic-poetic categories. To express such situation a special word must be taken — "a deeply artistic word": "...there was no thought", no "idea", but anxiety, which cannot be conveyed neither through the notional forms, nor through typical "poetic" ones. It can be expressed by the language

of myth, which delivers the truth, which is over the ability of sense ..." [4; 205, 207]. Pushkin adds the most important motifs and symbols in his text as some poetic images: "a religious thirst", "a gloomy desert", "a sinful, void of sense, deceitful language", "a silent mouth" etc., with the word "glagol" (which has a common root with a Greek word «logos») he names the renewed language (a word, speech, sense). This language combines meanings of God's eternal word, of coordination between God and a man, of efficient transformation and renovation of human soul. Pushkin does not name what the prophet has seen; he hides a great secret, which he has got from God. Pushkin explores the main essence of the "birth of Logos ("glagol") as a sacred creation of the Prophet, who was born in mankind and focused to mankind (the end of Pushkin's poem)" [5; 79]. Pushkin's works have a special role, he says that "poetry is the target of poetry", and refuses messianic-sacral role of artwork. His works have a feeling of harmony, which was not able for his successors to achieve. These very limits do not let literature "become something bigger than a simple cultural event" [2; 53]. Deviation from this target mainly predetermines a further development of Russian literature of the 19th century. Coming back to *Prophet*, we can say that the contradiction of Pushkin's and Lermontov's similarly-named poems denotes two main courses of expressing a new, God-inspired word in the successive classical works: as extra-knowledge of the common Truth and as a loss of a common value language.

It is no coincidence that the phenomenon of "Silence", appearing in many works, is one of the conceptual components of the artistic sense of the most important 19th century writers. "Silence" becomes an inseparable attribute of God's Word; actually it reflects some special nature of this very Word. The correlation between the "word" and the "silence" in a text represents itself different variants of Word-Logos visualization in the space of artistic unity of classic writings. Intensive enrichment of the "silence" poetry states that Russian writers feel the need to strengthen the aesthetic influence on religious beliefs of the readers in Christian Russia. First of all, it is linked with the forefeeling of the value (religion) crisis in national consciousness in the last decades of the 19th century.

The poetry of the 1820-1830s for the first time gives a poetic word the functions of Logos. The expression of "silence" indicates a change of the personality interpretation and world image in the whole. The poets describe a mystical-religious experience and an "inner" man through poetic devices, widen artistic abilities of word and deny romantic theory of two worlds. They claim in relation between finite and non-finite courses of human existence. This time word-formulas with the semantics of "silence" have been formed already. Their basic meanings are the "presence of the invisible God" in the nature and soul of the persona, the feeling of "inner existence", "nonverbal" divinity. "Silence" gets axiological qualities, it can be estimated positively (the word highest degree), or negatively (impossibility to communicate with another, loss of communication with the Absolute).

The singularity of the "silence poetry" in the 1820-1830s drama is determined primarily by the visualization in the texts of a new character type. The "concentration" within the character is linked with it and primarily as his quality. A degree of link with Logos or the character's distance from the God's word is illustrated by the meanings such as reticence, muteness, twist of tongue, dumbness, etc. Sometimes a "dumb" character makes the plot, marking metaphorically the apocalyptic Logos, a punitive Word.

By the middle of the 19th century the novel performs the function of the sacral ideas visualization. The rise of a personality status, self-esteem and uniqueness results in the atomism of a human's consciousness and his estrangement from the world and society. The writers and speculators view it as danger for the religious values and the loss of a "doubtless and indisputable" [6; 145] language. It reflects the change in the interpretation of the world unity and in the subject role through a new poetry. It is noted by the researchers as a switch from the "identity aesthetics" to the "contradiction aesthetics" [7], from the traditional, standard period to a non-canonic, individual-creative poetry of artistic modality [8, 9, 10 and so on.]. The reality is interpreted as the "intercrossing of different opinions, allowing pushing the limits of any of them. A carrier of meaning is not some stylistic layer but the crossing of many contrastive styles (opinions), giving some "impersonal" (overstylish) meaning" [7; 53-54]. The loss of the sole authority, by which it was possible to check either truth or false of a human's word (a Christian Word was such an authority source), makes the 19th century writers "repeat" the recent seemingly "ageless truth" and search for the ways to introduce Christian values and categories into their works. In other words, to search for the new means to write down the reality as some unity, combining heterogeneous and at the same time dependent realities.

The religious crisis of the 60-80s in the 19th century requires a "new word" and a special approach to represent "a man inside a man". It becomes obvious that to solve the problem the realism of "natural school" set in the middle of the century and so called realism of the writers-'typichniki' (those who write about types of people not individuals) was useless. "Russian literature, achieving seemingly the period of blossom, simultaneously faced the most serious crisis: it leaved the world where there was God. What was called realism by many people, in other words, it is a representation of a real life in art, brought priceless masterpieces in the cases when its basis was a religious determination to the ageless truth, where the world of art stayed within the real world, the center of which was God" [11; 11]. In the search of the lost ideals and the ways of their revival Russian writers of the end of the 19th century turned primarily to the works by A.S. Pushkin. The "Golden age" of Russian literature realized in the pre-Pushkin and Pushkin period is the "time of overall connection and generosity, the unity of the man and the world which is not ruined and not reflexed yet" [12; 137]. Pushkin's word is interpreted as a harmonious and adequate to the reality and at the same time it is full and universal as a poetic word. In other words, Pushkin's works are estimated as some samples of "preeternal" and "harmonious" (which means complying with the Godlike) reflection of the existence and the adequate representation of their diversity and inexhaustibility ("space ocean").

We can speak about the two ways to break the value (religious) deadlock, which were offered by the 19th century authors. One of them is L.N. Tolstoy's doctrine which refuses the art work. Obviously, he follows N.V. Gogol's tradition: burning of the second volume of *Dead Souls* can be accounted as a refuse of the artistic work, a specific choice of silence as a human and writer's position. At the same time, the author's deed in *The Selected Correspondence with the Friends* claims a change to a new teaching word and, from the Christian point of view, it is necessary for its acquisition. The second way is F.M. Dostoevskiy's works, which remain within the frames of artistic work and by that are looking to the achievements of Pushkin's art. The loss of the world interpretation unity, and the break of the

harmonious existence of a man in the reality, the “disproportion and inconsistency”, in Gogol’s mind, reflected in the art of the post-Pushkin writers (especially Gogol), cause the main pathos of Dostoevskiy as the pathos of man’s recovery. In the author’s mind, recovery is possible only within Christian conscience and is comprehended as a process of physical and moral rebirth, of integrity and ideal of God. An image of the Christ (who appeared to be Logos) as an ideal of the good, beauty and truth cannot be separated into ethical, aesthetical and religious components. So, in Dostoevskiy’s opinion, an image created by the artistic devices is stronger than logic reasons and evangelical persuasion. Thus, “a long-distance way’ [13] of Russian literature is constructed: Pushkin’s “independence’ — Gogol’s “negation” — man’s “recovery” in Dostoevskiy’s works through the combining of Pushkin’s idea with the Christian one.

The orientation to the ontological bases of human existence, typical for Russian classical literature, causes its special poetry. Modern science does not doubt the fact that the works of Russian classics are built on the fusion of the two ways of existence — specifically-historical content and “universal plan” or ‘a hidden myth” — and to introduce a “universal plan” in the realistic picture of the world “another imaginative forms”, “new realias” are required [14, 15]. It seems to us that a detailed and frontal search of such “high reality poetry” in the 19th century Russian literature would clear out the logics of such value transformation of culture, which will become the main event of literature process in the 1880-1890s and largely determine the destiny of a new century culture.

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