

THE ARTISTIC WORLD OF LERMONTOV

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ANNOTATION

In the novel "Hero of Our Time" M.Yu. Lermontov said: "The history of the human soul... is perhaps more curious and useful than the history of an entire People." Not only Lermontov thought so, but also the whole generation of people of the 1830s, to which he belonged. They contrasted the energy of political action that inspired the generation of Decembrists with the energy of self-knowledge. At the same time, "The History of the Human Soul" was in no way opposed to the "history of the people."

Keywords: Lermontov's creative heritage, the criticism of Russian symbolism, Russian symbolism, religious and philosophical criticism, Sophian myth, reception, mythologization, «Lermontov's a myth».

Introduction:

Every person is a child of his time, his people. Knowing himself, he and the world around him. "In full and healthy nature," wrote Belinsky, "the fate of the homeland lies heavily on the heart; every noble person is deeply aware of his blood relationship, his blood ties with the fatherland... A living person carries in his spirit, in his heart, in his blood the life of society: he suffers from its ailments, suffers from its sufferings, blooms in its health." [1. p. 134-138]

Lermontov's poetry, according to Belinsky, revealed a new phase in the history of Russian self-awareness, deeply different from Pushkin's era: "In his first lyrical works, Pushkin was a herald of humanity, a prophet of high social ideas; but these lyrical poems were as full of bright hopes, premonitions of triumph, as they were of strength and energy. In Lermontov's first lyrical works... one can also see an excess of indestructible fortitude and heroic strength in expression; but there is no longer hope in them, they strike the reader's soul with joylessness, lack of faith in life and human feelings, with a thirst for life and an excess of feeling... Nowhere is there Pushkin's revelry at the feast of life; but everywhere questions that darken the soul, chill the heart. Yes, it is obvious that Lermontov is a poet of a completely different era and that his poetry is a completely new link in the chain of historical development of our society." [2. p. 18]

Methods

Belinsky considers fearless introspection and self-knowledge reaching to the deepest contradictions of human nature to be a distinctive feature of Lermontov's era. "Our age," he says, "is a century of consciousness, a philosophizing spirit, reflection, "reflection"... He speaks loudly about his sins, but is not proud of them; exposes his bloody wounds, and does not hide them under the beggarly rags of pretense. He realized that awareness of his sinfulness is the first step to salvation. He knows that real suffering is better than imaginary joy." The soul of a person of Lermontov's generation, "suffering and enjoying, gives itself a strict account of everything... it penetrates with its own life, cherishes and punishes itself like a beloved child. Only in this highest state of self-knowledge can man appreciate the justice of God." [3. p. 144-148]

You find the root of torment in yourself,
And the sky cannot be blamed for anything, -
The poet writes in the poem "June 1831, 11th Day." And further:
I'm used to this state
But I couldn't express it clearly
Neither angelic nor demonic language:
They don't give out such alarms,
In one everything is pure, and in the other everything is evil.
Only in a person could it meet
The sacred with the vicious. Everything is his
This is why the torment occurs.

After the collapse of Decembrism, which revealed its internal Inconsistency, Russian social thought of the 1830s was in a situation of painful search. A contemporary of Pushkin and Lermontov, the French writer Alfred de Musset, presented this situation in his novel "Confession of a Son of the Century" in a symbolic artistic picture: "Behind is the past, destroyed forever, but still trembling in its ruins... Ahead is the radiance of an immense horizon... And between these two worlds - a stormy sea, full of shipwrecks, where occasionally a distant sail glows white." [7. p. 187]

The lonely sail is white
In the blue sea fog!..
What is he looking for in a distant country?
What did he throw in his native land?

Lermontov wrote in his youthful poem "Sail" (1832).

Pushkin's youth coincided with the historical triumph of Russia in the Patriotic War of 1812, with hopes for the liberal reforms of Alexander I. This youth was inspired by historical optimism. The "star of captivating happiness" that shone for Pushkin disappeared from the Russian horizon in the era of Lermontov. He entered life without firm ideological supports. And his whole life, short, like the flash of a falling star, turned into an intense spiritual search. [4. p. 234]

We talked a lot about the universality, versatility, and "worldwide responsiveness" of Pushkin's genius. Lermontov seemed to have inherited from him the breadth of the genre range of his work: he is a poet, a prose writer, a lyricist, a playwright, and the creator of many poems, among which "Mtsyri" and "Demon" stand out. And besides, he is also a wonderful artist and an extraordinary musician. In a word, a broad and universal personality, which still bears the reflection of the Pushkin era with its revivalist encyclopedicism.

But thematically, Lermontov's work is much narrower and more concentrated than Pushkin's. In his poetry, from youthful experiences to mature poems, several stable themes and motifs vary, are clarified and deepened. [5. p. 138]

Thus, Pushkin's poem "Demon" is found in the works of the southern period. This image appears to him only once, at the height of a short-term and rather quickly outlived passion for Byron's poetry. For Lermontov, it's the other way around: the image of the Demon so captivates and captivates him that it

continues persistently and persistently, starting from his early youthful poem and ending with the poem "The Demon." This poem has eight editions, in which the image of the Demon is increasingly enriched and refined from one edition to another.

But, inferior to Pushkin in thematic diversity, Lermontov's poetry enriches Russian literature with its findings and acquisitions. Compared to Pushkin, the psychological principle is activated in Lermontov's poetry and prose. Lermontov's lyrics are not so responsive to the voices of the outside world precisely because they are more deeply immersed in the secrets of a lonely and suffering soul. In the foreground of Lermontov's work is not the contemplation of the outside world, but the introspection of a hero who is closed in on himself, pondering his every step and deed. Refined introspection leads the poet to the discovery of the historical significance of a person's most intimate, most secret experiences. History is revealed not only in grandiose historical events or global social cataclysms. It manifests itself everywhere, it is reflected in the way the "hero of his time" thinks and feels. History comes to life in how a person loves, how he hates, how he makes friends or quarrels, how he sees the world. By the state of an individual soul one can judge the position of society, state, nation in a particular historical era. Lermontov's discovery was later used by Leo Tolstoy in his epic novel War and Peace. It is no coincidence that Belinsky, reading Lermontov, exclaimed: "After all, each era has its own character!"

Peterburgskiy period zhizni i tvorchestva Lermontova 1830-kh godov V 1832 godu Lermontov vynuzhden byl ostavit' Moskovskiy universitet iz-za konflikta s nekotorymi professorami. On yedet v Peterburg v nadezhde prodolzhit' obucheniye v stolichnom universitete. No yemu otkazyvayutsya zachest' proslushannyye v Moskve predmety. Chtoby ne nachinat' obucheniye zanovo, Lermontov, po nastoyatel'nym sovetam rodnykh, ne bez kolebaniy i somneniy, izbirayet voyennoye poprishche. 4 noyabrya 1832 goda on sdayet ekzameny v Shkolu gvardeyskikh podpraporshchikov i kavaleriyskikh yunkerov. «Dva strashnykh goda» — tak opredelil Lermontov vremya prebyvaniya v uchebnom zavedenii, gde «marshirovki», «paradirovki» i prochaya voyennaya mushtra pochtu ne ostavlyali vremeni dlya zanyatiy ser'yeznym literaturnym tvorchestvom. V 1835 godu Lermontov okanchivayet shkolu i napravlyayetsya kornetom v leyb-gvardii gusarskiy polk, raskvartirovanny pod Peterburgom v Tsarskom Sele. Teper' on mnogo rabotayet: pishet dramu «Maskarad», povest' «Knyaginya Litovskaya», poemu «Pesnya pro tsarya Ivana Vasil'yevicha, molodogo oprichnika i udalogo kuptsa Kalashnikova», stikhotvoreniye «Borodino». V etot period formiruyutsya obshchestvennyye ubezhdeniya Lermontova, yego vzglyady na istoricheskiye sud'by Rossii, tyagoteyushchiye k zarozhdavshemusya k kontsu 1830-kh godov slavyanofil'stvu. Kak i Gogol', Lermontov vynosit iz shkoly moskovskikh «lyubomudrov» vzglyad na chelovechestvo i natsiyu kak na yedinuyu individual'nost'. Podobno otdel'nomu cheloveku, kazhdaya natsiya v svoem istoricheskom razvitii prokhodit fazy detstva, yunosti, zrelosti i starosti. Istoricheskiy protsess predstavlyayetsya yemu smenoy «izbrannykh» narodov, nakhodyashchikh v protsesse razvitiya svoyu original'nuyu ideyu, kotoroy oni obogashchayut mirovuyu istoriyu. «My dolzhny zhit' svoeyu samostoyatel'noyu zhizn'yu i vnesti svoje samobytnoye v obshchechelovecheskoye, — govorit Lermontov svoemu novomu peterburgskomu priyatelyu A. A. Krayevskomu. — Zachem nam tyanut'sya za Yevropoyu, za frantsuzami?» Lermontovu kazhetsya, chto zapadnoyevropeyskaya kul'tura vstupayet v polosu neobratimogo krizisa, chto v mirovoy smene narodov, igrayushchikh v opredelennyye istoricheskiye periody glavenstvuyushchuyu rol', Zapadu prikhodit chered ustupit' mesto drugomu, boleye molodomu narodu. Ob etom pishet Lermontov v stikhotvorenii «Umirayushchiy gladiator» (1836):

Petersburg period of Lermontov's life and work in the 1830s

In 1832, Lermontov was forced to leave Moscow University due to a conflict with some professors. He goes to St. Petersburg in the hope of continuing his studies at the capital's university. But they refuse to give him credit for the subjects he took in Moscow. In order not to start his studies all over again, Lermontov, on the urgent advice of his relatives, and not without hesitation and doubt, chose the military field. On November 4, 1832, he took exams at the School of Guards Ensigns and Cavalry Junkers. "Two terrible years" - this is how Lermontov defined his time at the educational institution, where "marches", "parades" and other military drills left almost no time for serious literary work. [5. p. 130]

Results:

In 1835, Lermontov graduated from school and was sent as a cornet to the Life Guards Hussar Regiment, stationed near St. Petersburg in Tsarskoe Selo. Now he works a lot: he writes the drama "Masquerade", the story "Princess of Lithuania", the poem "Song about Tsar Ivan Vasilyevich, the young guardsman and the daring merchant Kalashnikov", the poem "Borodino".

During this period, Lermontov's social beliefs and his views on the historical destinies of Russia were formed, gravitating toward Slavophilism, which was emerging by the end of the 1830s. Like Gogol, Lermontov brings out from the school of the Moscow "lyubomudrov" a view of humanity and the nation as a single individuality. Like an individual, every nation in its historical development passes through the phases of childhood, youth, maturity and old age. The historical process seems to him to be a succession of "chosen" peoples who, in the process of development, find their original idea, with which they enrich world history. "We must live our own independent lives and bring our originality into the universal," Lermontov says to his new St. Petersburg friend A. A. Kraevsky. "Why should we reach out to Europe, to the French?"

It seems to Lermontov that Western European culture is entering a period of irreversible crisis, that in the global change of peoples playing a dominant role in certain historical periods, the West's turn is coming to give way to another, younger people. Lermontov writes about this in his poem "The Dying Gladiator" (1836):

Isn't it so, O European world,
Once an idol of ardent dreamers,
You bow your inglorious head towards the grave,
Exhausted in the struggle of doubts and passions,
Without faith, without hope - a children's playground,
Laughed at by the cheering crowd!

Russia, according to Lermontov, is a young country emerging on the world historical stage: it is "all in the present and in the future. There is a fairy tale: Eruslan Lazarevich sat dormant for 20 years and slept soundly, but in the 21st year he woke up from a heavy sleep and got up and went... and he met thirty-seven kings and seventy heroes and beat them and sat down to reign over them... This is Russia."

During this period, Lermontov was working on the poem "Sashka", in which he writes heartfelt words about Moscow as the heart of Russia:

Moscow, Moscow!.. I love you like a son,
Like a Russian - strong, fiery and tender!
I love the sacred shine of your gray hairs
And this Kremlin is jagged, serene.
The alien ruler thought in vain

With you, a hundred-year-old Russian giant, I will compare my head and - by deception

To overthrow you. I struck in vain
An alien: you shuddered - he fell!
The universe fell silent... Majestic,
You alone are alive, heir to our glory.

Historicism is strengthening in Lermontov's worldview: he is now interested in the past of Russia as a link in the chain of historical development of national life.

This historicism was especially noted by Belinsky in "The Song about Tsar Ivan Vasilyevich, the young guardsman and the daring merchant Kalashnikov": "Here the poet from the present world of Russian life that did not satisfy him was transported into its historical past, overheard the beating of his pulse, penetrated into the innermost and deepest secrets of his spirit, became close and merged with him with his whole being, was fanned by his sounds, adopted the style of his ancient speech, the simple-minded severity of his morals, the heroic strength and wide range of his feelings and, as if a contemporary of this era, accepted the conditions of its ... public, as if he had never known about the others - and from it he took away a fictitious story, which is more reliable than any reality, more undoubted than any history."

Preparing for a duel with Kiribeevich, who brought dishonor to his family, the merchant Kalashnikov asks his kind brothers, in case of his defeat, to go out to fight for the "holy mother truth":

Don't be alarmed, dear brothers!
You are younger than me, with fresh strength,
You have accumulated fewer sins,
So maybe the Lord will have mercy on you!

The merchant's Orthodox Christian consciousness organically connects with each other what Lermontov managed to do with such difficulty: earthly strength depends on purity and holiness, "heavenly" and "earthly" are interpenetrable. The young Kalashnikov brothers have "fresh strength" because they have "accumulated fewer sins." Excess physical strength and sinlessness in the popular understanding are interconnected: the more sinless a person is, the stronger he is in battle.

In the era of Ivan the Terrible, the custom of a judicial duel called a "field" was associated with these beliefs. When it was difficult for investigators to establish the truth, the plaintiff and defendant went to the "field" for a mutual duel. [6. p. 34-35]

Another motive in the psychology of an Orthodox Russian person is also characteristic: the merchant Kalashnikov believes that "the holy mother truth" is on his side, but does not dare to assert his victory with complete confidence: "If he beats me, you go out." Kalashnikov knows that Kiribeevich does not

live according to the “law of the Lord”, “disgraces” other people’s wives, and “robberies” at night. But, going into a fair fight with the “son of Basurman,” he is afraid to fall into pride and predict his victory with complete confidence. No one is given the ability to know God’s Providence, and the Russian righteous man recognizes his smallness before the will of God. S. V. Lominadze, to whom these accurate observations belong, also drew attention to the fact that the same spiritual type of Russian person is recreated by Lermontov in the poem “Borodino” and “Borodin’s Field,” his early edition.

If it were not the Lord's will,
They wouldn't give up Moscow!

They gave up Moscow in obedience to the Lord's will, but they also fought for it in the hope of fulfilling God's will. The logic of the soldier in Borodin resembles the logic of Stepan Kalashnikov, who fights to the death for the “holy mother truth” with the readiness of humility before the supreme Manager of this truth, if He does not have mercy on him. In exactly the same way, centuries later, Lermontov’s Russian hero soldiers behave before the Battle of Borodino. They do not boast about the upcoming victory, they do not indulge themselves with pride, but they talk about severe duty, about their readiness to accept death for a Russian shrine: [8. p. 71]

“We’ll die near Moscow,
How our brothers died!
- And we promised to die, And we kept the oath of allegiance
We are in the Borodino battle!

Conclusion:

In essence, this is the same thing that is said to the “busurmans” in “Borodin”: “What is there to be cunning about, perhaps for battle...” On the eve of the decisive battle, the military camps themselves seem to enter into a polemical dialogue among themselves, similar to the exchange of remarks between Kiribeevich and Kalashnikov and all their behavior before the battle:

And it was heard until dawn,
How the Frenchman rejoiced.

Kiribeevich also rejoices when he “walks around in the open air” and “makes fun of bad fighters.” But the Russian camp is different:

But our open bivouac was quiet:
Who cleaned the shako, all battered,
Who sharpened the bayonet, grumbling angrily,
Biting a long mustache."

Lermontov catches in the behavior of a Russian person at the heroic moment of his life a spiritual support that takes its source from the Orthodox Christian shrine. D. S. Likhachev notes a general pattern in ancient Russian military stories of the 13th-17th centuries. The enemy who invaded Russia, the invader, “cannot be kind and modest”; “by virtue of this act alone, he will be proud, self-confident, arrogant, will utter loud and empty phrases... On the contrary, the defender of the fatherland will always

be modest, will pray before going on a campaign, because he is waiting for help from above and is confident in his rightness " So in Lermontov's "Borodin's Field" the soldiers before a mortal battle "received their bayonets and whispered the prayer of their homeland."

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