

E. ANNENKOVA

## MORTAL DISCOURSE OF TURGENEV' AND BUNIN'S PROSE

Submerged of the Russian literature in metaphysical problems of the search of a human life's meaning is one of the brightest Russian literature's features. Categories of life and death were an indispensable constituent of this circle of problem. Turgenev and Bunin belong to those Russian writes that had special inner vision concentrated on reflections about life and death's problem. This global problem forms their attitude to life and their artistic picture of the world, constitutes the bases of their philosophical-lyric prose. Turgenev and Bunin wrote the numerous works were saturated their subjective-lyric moods and philosophical thoughts, and in these works their concept of life and death expressed with great force and tension. In this article Turgenev's «Trip to Polessye», «Enough», «Poems in prose» and Bunin's «At the farm», «A Mist», «A Night», «Waters many» were analyzed.

Turgenev and Bunin understood death as a constant component of human life, as a fatal eternal inevitability that always reminds of significance of life. At the same time the problem of death and life highlights duality and ambiguity of the writer's internal position. A vivid antinomy of Turgenev's worldview was awareness by him a beauty of nature and an inevitability of human decay. Bunin recognized an imminence of death, but don't believe in death as reality of his own life. This was the paradoxical Bunin's contradiction. Turgenev was passionately attached to life; he loved life and was afraid of death. In nature's life he looked for the answers to tormenting questions because of just in a nature's harmony he saw a divine mystery, innermost of Universe. He known that spiritual world of person is mysterious and wonderful as well as world of nature and nature and human are inextricably linked. But it was irresolvable Turgenev's conflict: an eternal life of nature and a transience of nature's creation human life. The writer endeavored to explain and aware this vital law, but he couldn't accept it. Terms of Turgenev, considering of his European and Renaissance consciousness, the death necessarily leads to the end of an individuality of person, after death a person in his earth's shape wouldn't exist, whereas nature will exist forever.

Bunin known that human is mortal and he understood that he died too. But nevertheless the writer didn't believe in his own death, creating a peculiar illusion of immortality, that could be determined by immanent tragedy of human life connecting to disharmony of rhythms of nature' and person's life, death and immortality. In this aspect Turgenev and Bunin's convergences are found.

But if Turgenev couldn't counter something to death (art and the natural world are perishable and nothing could save even a man-creator from death) then Bunin searched for and found something that he could counter to death: immortality of

artist, his own artistic immortality. There aren't a beginning and ending for the writer who was bestowed by «imaginative (sensual) Memory». His Memory and memory about him gave Bunin feeling of unity with all living on the Earth but didn't lose understanding of inevitability of his strongest individuality's death. Bunin as well as Turgenev emphasizes an individual essence of his own life and here he is maximally closed to Turgenev's individualism, but Bunin's individualism transformed to personalism like modern French philosophers understand it.

These reflections and arguments about Turgenev and Bunin's concept of life and death, investigated the article, allow speaking about typological proximity of the two Great Russian writers and at the same time uniqueness of their artistic individualities. For Turgenev and Bunin everything connecting to human life and death belongs to mysterious and incomprehensible area, has metaphysical and existential character and highlights the writers' complex and contradictory position at this important eternal problem. Both Turgenev and Bunin belonged to European type of culture, both believed in life and human's beauty, value of arts, but Bunin, continuing and developing the traditions of the Russian classical literature, was the writer of qualitatively different XXth century that was appeared in his works as compound of human and cosmic, western and eastern type of consciousness. In these properties of Bunin's synthetic prose, in Bunin's delicate susceptibility to new cultural and art's ideas and organic commitment to traditions we see perhaps the most important proximity with classic of the Russian literature Turgenev.