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## **The Place Of Russian Migration Literature In The Teaching Of "World Literature" -Ideological And Political Directions Of Migration Literature And "World Literature"-**

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### **Abstract**

This article discusses the presentation of Russian foreign literature, included in the concept of "world literature", as a literary work that promotes progressive ideas within this concept. The article analyzes the formation of Russian foreign literature as a historical and cultural necessity, the factors determining its formation, the development of Russian foreign literature in the XX century, its features, the ideological and political orientation of waves of Russian foreign literature, methods of literary struggle. Organized in emigration, continuing the traditions of Russian classical literature, they laid the foundation for a new literary phenomenon in world literature - Russian foreign literature. Information is provided on the features of all three waves of Russian foreign literature and the methods of literary struggle. It is also noted that Russian émigré literature, as a bearer of non-Soviet ideology and progressive ideas, occupies a leading place in world literature, and its teaching and propaganda are of great importance.

**Keywords:** World literature, immigrant/émigré literature, Russian emigration, the essence of emigration, national emigration, progressive literature

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## “Dünya ədəbiyyatı”nın tədrisində rus mühacir ədəbiyyatının yeri -İmmiqrant ədəbiyyatının və dünya uşaq ədəbiyyatının ideoloji-siyasi aspektləri-

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### Öz

Məqalədə “dünya ədəbiyyatı” anlayışına daxil olan rus mühacirət ədəbiyyatının bu konsepsiya çərçivəsində mütərəqqi ideyaları təbliğ edən ədəbi əsərlər olaraq öyrənilir və təqdim olunur. Burada rus mühacirət ədəbiyyatının tarixi-mədəni zərurət kimi meydana gəlməsi, onun formalaşmasını şərtləndirən amillər, 20-ci əsrdə rus mühacirət ədəbiyyatının inkişafı, xüsusiyyətləri, rus mühacir ədəbiyyatının dalğalarının ideoloji-siyasi istiqaməti, 20-ci əsrdə rus mühacir ədəbiyyatının inkişafı təhlil edilir və onun ədəbi mübarizə üsulları göstərilir. Mühacirətdə təşkilatlanaraq bu yazarlar rus klassik ədəbiyyatının ənənələrini davam etdirərək dünya ədəbiyyatında yeni bir ədəbi hadisənin - xaricdə rus ədəbiyyatının əsasını qoydular. Rus xarici ədəbiyyatının hər üç dalğasının xüsusiyyətləri və ədəbi mübarizə üsulları haqqında məqalədə məlumat verilir. Həmçinin qeyd edilir ki, rus mühacirət ədəbiyyatı qeyri-sovet ideologiyasının və mütərəqqi ideyalarının daşıyıcısı kimi dünya ədəbiyyatında aparıcı yer tutur, onun tədrisi və təbliği böyük əhəmiyyət kəsb edir.

**Açar sözlər:**Dünya ədəbiyyatı, mühacir ədəbiyyatı, rus mühacirəti, mühacirətin mahiyyəti, milli mühacirət, mütərəqqi ədəbiyyat

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## Introduction

Johann Wolfgang von Goethe was the first person to introduce the concept of "world literature", which is commonly understood as the totality of the literary traditions of all peoples of the world from antiquity (ancient ages) to the present day, and officially introduced the term "Weltliteratur" in German in 1827. The emergence of literature in each country is associated with the emergence of writing and artistic creativity in the field of art of the word, which occurs differently in different regions, countries and states. The literature of each nation has its own national artistic identity, but at the same time it understands achievements of the literature of other countries and develops individual elements in cooperation with them: facts, ideas, motives, images, systems, techniques, poetic forms, folk literature, and so on. Because the concept of "world literature" came about only in the 19th century,<sup>1</sup> when literary ties between different countries and peoples became especially widespread and strengthened.

In the last hundred years, the teaching of world literature in general education institutions and "industry" educational institutions has been formed as a result of various approaches and concepts, in many cases based on formal geographical features or subjective expert opinion. At the end of the 20th century and especially at the beginning of the 21st century, with globalization of the world, a new system of values began to take shape. Samples of literature that promote "reactionary" ideas which fall into the category of world literature disappear, and samples that promote more universal human values come into circulation.<sup>2</sup>

From this point of view, it is interesting to compile a general picture of the literature of the Russian diaspora, which is widely studied by specialists in world literature, and to analyze the progressive ideas expressed in it.

The process of emigration, which began to intensify in Russia at the end of the 19th century, did not manifest itself as a strong current until the 1920s, in contrast to European countries such as Great Britain, Spain, Portugal and Germany. If those who emigrated from European countries moved more to the other side of the ocean, to new lands, then emigration from Russia also took

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<sup>1</sup>P.F. Kazimi, Social and Cultural Features of Trilingual Creativity in Oriental Literature and the Work of Nizami Gandzhavi, *SAS Publishers, An International Publisher for Academic and Scientific Journals: Journal Scholars Journal of Arts, Humanities and Social Sciences*, 2021, Vol.-9, Iss.-8, Aug., p. 358.

<sup>2</sup>J. Glad, *Conversations in Exile*, M., 1991, p. 59.

place on outskirts of the empire. However, immigrants from outside the empire dominated, especially to the United States. Russian emigration was an integral part of the general migration process throughout the world. Although migration was relatively weak during the World War I, by 1917 a total of about 4.5 million people had emigrated from Russia.<sup>3</sup> Among the emigrants, economic, religious and political interests prevailed, there were relatively few figures of literature and art, scientists and teachers.

Historically, in the ruling circles of the Russian Empire at the state level, emigration was not considered a positive phenomenon; On the contrary, this process was hindered in every possible way. Until 1906, the encouragement of emigration in the country was forbidden by law, and punishment was provided for staying or moving to another country without permission and for a certain period. Therefore, those who emigrated from Russia left the country only in a secret way.

The socio-political processes that shook the vast Russian Empire at the beginning of the 20th century and, as a result, victory of the October Revolution and the establishment of proletarian power, also changed the nature of emigration process. Those who migrated to the other side of the ocean and emigrated to European countries in search of seasonal work were almost completely prevented. After the establishment of Soviet power, among those who secretly left the country, political figures, cultural and artistic figures began to predominate. Many intellectuals, scientists and cultural figures who did not accept the new ideology turned to emigration as the only way out.

If before the October Revolution there was a Russian emigration, then the history of Russian emigrant literature dates back to 1917. After World War I and two bourgeois revolutions in the Russian Empire, the army of poets and writers who did not reconcile themselves to the establishment of proletarian power and the demands of a new dominant ideology began a new literary event in world literature, laid the foundation for Russian foreign literature.

It is known that during the bourgeois revolutions, the majority of Russian intellectuals presented themselves as democrats, republicans and liberals, and welcomed the changes and the fall of tsarism (czarism). However, the subsequent processes, the political, economic and military crisis that engulfed the country, the outbreak of the civil war and, finally, the persecution and pressure after the October Revolution showed that the promised freedom, democracy, statehood traditions were completely destroyed, replaced by a new structure that completely contradicted their views. The civil war began with the establishment of a proletarian government with local violence and the

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<sup>3</sup>L.F. Ivanova, *The concept of "world literature" in comparative literature in Germany*, Bulletin of the Novgorod State University No. 87, Part 1., 2015, p. 13-14.

persecution of forces and individuals who did not accept the new regime and opposed it. All this hastened the flight of the intelligentsia in various ways. Russian emigre literature abroad was created by these intellectuals, who did not reconcile themselves to the new government and went abroad.

The October Revolution radically changed Russian culture and the social and cultural life of the Russian intelligentsia. The new Soviet man, whom the proletariat wanted to see, had to separate from his past and his values, cleanse himself of the "remnants of the past" and fight for new ideals. Those who did not comply with these requirements were declared "enemies of the people" and persecuted. The famous thesis of V. I. Lenin "Whoever 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 influence on the political, economic and cultural life of the country.

It radically changed the lives and views of millions of people from all walks of life, not only in Russia, but throughout the world. It would not be an exaggeration to say that the Russian Revolution is one of the greatest events in the history of the 20th century. Millions of his contemporaries or participants had different views on the revolution. Some sincerely believed that humanity would be liberated from the yoke of capital, while others watched what was happening with horror and hatred. If the February Revolution was unequivocally welcomed by the majority of the intelligentsia and sympathized with it, then not everyone was in solidarity with the October Revolution. Many intellectuals - representatives of the Silver Age, writers, artists, philosophers, symbolists, who enjoy special authority in the world of culture and art - did not accept the Bolshevik revolution.

### **1-Socio-Psychological Analysis Of The Period**

In his book "Revolution and Culture: In the Perspective of Time", E.A. Popov divides the intelligentsia of that time into three groups according to their attitude to revolutionary transformations: Irreconcilable opponents of the October Revolution, unconditional supporters of the revolution and living with mixed feelings, intelligentsia.<sup>4</sup>

The intelligentsia of the second group consisted of 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.

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<sup>4</sup>M.V. Nazarov, *Mission of the Russian emigration*, Caucasian region, Stavropol 1992 -. T. 1. – 1992, p. 76-77.

Among the intelligentsia belonging to the third group, there were a large number of figures of culture and art, indecisive, vacillating and confused about the revolution. Among them were many writers, poets, artists, musicians and other creative workers with outstanding abilities. These figures of literature and art, ready to cooperate with the Soviet authorities, were called "comrades" (товариш) 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 intelligentsia of this group argues that the essence of the revolution is not to build a society in which free and just, equal people live, as promised, and that the Bolshevik policy will divide Russia, destroy national and moral values, make the new government more ruthless, with a new power and ideology. Therefore, many members of this group, who did not reconcile themselves to the proletarian ideology, were forced to leave Russia immediately or soon after the revolution and to live in exile. Immigrants abroad have created a unique cultural phenomenon called "emigrant Russian culture".

Some of the emigrants later changed or corrected their attitude towards the Soviet authorities, while others remained on the same uncompromising position (even like Merezhkovsky, who supported the invasion of Nazi Germany into the USSR in the summer of 1941 and therefore was criticized by Russian emigrants).<sup>5</sup>

The Red Terror that began after the October Revolution, the impact of socio-political processes on literature, moral persecution and pressure in the cultural life of the country, the death of poets and writers who did not agree with the ideology of the new government, hunger and poverty, the devastation of the Civil War forced many intellectuals to emigrate. Almost all famous 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. Zaisev, I.S.Shmelev, K.D.Adamovich, V.V.Nabokov, K.I.Gazdanov, M.A.Aldanov, Z.N.Gippius, D.S.Merezhkovsky, K.D.Balmont, I. Severyanin, M.I. Tsvetaeva and others. It was a well-known literary figures of the time when they left the country, not reconciled with the newly established regime.

Poets and writers who were forced to leave the country after the establishment of Bolshevik power in Russia and wrote abroad, as well as writers who began their activities after emigration (for example, Boris Poplavsky), poets and writers who emigrated, but later returned to the USSR (as A

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<sup>5</sup>M.V. Nazarov, *Ibid*, p. 76.

.Tolstoy); Their work during the years of emigration is called the "first wave" of Russian emigre literature.

It should be noted that in modern Russian literature, Russian émigré literature is grouped into three waves - the first, second and third waves - as Russian émigré literature, mainly in connection with the three émigré waves. In the works of some foreign literary critics, as well as some emigrant Russian literary critics, the number of these waves is mentioned more often, sometimes as five or six waves. N.Andreeva in the article "Features and main stages in the development of Russian emigre literature", included in the collection of articles "Russian emigre literature", which is considered one of the first significant books on Russian emigre literature, published in Germany in 1972 under the general editorship N. Poltoraski characterizes Russian foreign literature as five waves:

"... the first stage of émigré literature dates back to 1925, conditionally, of course.

The second stage lasted until 1940, when the Nazi army entered Paris ...

The third stage - from 1940 (from the fall of Paris) to 1949-1950...

The fourth stage of Russian émigré literature, in any case, lasts approximately from the 1949-1950s until the early sixties... Around 1961, the fifth stage in the life of Russian émigré literature began.<sup>6</sup>

Some scientists, in addition to the chronological principle, describe chronology of the literature of the Russian diaspora, as well as each period with its own characteristics. For example, the well-known 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 migration, its contribution to the social and "political history" of Europe and the world by emigrant historians (1939 - mid-1950s);
3. 1960-2000 - the period of transition to the scientific study of migration as a complex multifaceted historical event.<sup>7</sup>

However, as we have already noted, in modern literary criticism, according to the chronological principle, it is customary to conditionally distinguish three main waves of Russian

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<sup>6</sup>*Russian Abroad, Golden book of emigration, The first third of the twentieth century, Encyclopedic biographical dictionary, M., 1997, p. 26-30.*

<sup>7</sup>P.F. Kazimi, "Nizamiganjavi and turan : To 880 anniversary of the great poet", *Asian Journal of Language, Literature and Culture Studies*, 2021, Volume 4, Issue 4, p. 55.

immigrant literature. With regard to Russian foreign literature, this grouping is currently accepted by most foreign literary critics: The first wave of Russian foreign literature - 20-30s of the XX century, the second wave - 40-60s and the third wave - 70-90s.

In general, the formation of Russian immigration 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"<sup>8</sup>. Among them are A.M. Ivanov, V. Khodasevich, M. Tsvetaeva, G. Ivanov, B. Poplavsky and others. Famous poets and writers, famous artists, philosophers and scientists in various fields of science, culture and art. Most of these poets and writers considered emigration 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, they end up living the same way"<sup>9</sup>.

The second wave of Russian émigré literature emerged after World War II. This wave of people living in the occupied territories during the war, prisoners 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, which is called the "thaw". The second wave, covering the 40-60s of the 20th century, fell on Russian emigrant writers I. Elagin, O. Anstey, V. Zavalishin, N. Berner, B. Narchisov, I. Chinnov, L. Rzhovsky, A. Markov, V. Yurasov, B. Shiryaev, S. Maksimov and others. poets and writers.

The third wave of Russian foreign literature arose as a result of 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 or personal or artistic problems, they change their citizenship and suffer various losses. However, unlike the first and second waves of Russian emigrants, 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, and Daniel stayed there, and basically nothing has changed. Our relationship is similar to our common thoughts. That is why there was no such psychological wall between two different worlds – the world of emigration and the world of the metropolis"<sup>10</sup>. Another difference between the

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<sup>8</sup>*Revolution and culture: Through the prism of time: monograph*, Otv. ed. N. B. Kirillova, Ural Publishing House. un-ta, Yekaterinburg 2017, p. 6.

<sup>9</sup>*Russian Literature in Emigration: Collection of Articles*, ed. N. Poltoratsky, Pitzburg 1972, p. 424.

<sup>10</sup>J. Glad, *Ibid.*, p. 190.



third wave and the first and second waves was that they were not completely isolated from literature in Russia and retained a connection with the Russian literary process.

The third wave of the 70s - early 90s of the twentieth century among Russian émigré writers includes famous poets and writers such as A. Solzhenitsyn, V. Maksimov, V. Nekrasov, G. Vladimirov, F. Gorenstein, A. Sinyavsky, V. Voinovich, A. Gladilina, A. Zinoviev, V. Aksyonov, S. Dovlatov, I. Brodsky, S. Sokolov, Yu. Mamleev and others.

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 is known, of the more than eight million people who remained in the West after World War II, more than half were forcibly returned to the USSR. Many of the prisoners, having heard Stalin's statement that "there are no prisoners, there are traitors," resorted to various means in order not to return to the USSR. Most of them are forcibly exploited in various mines and production sites. Most of those who in one way or another remained abroad and did not return did not belong to the intelligentsia. Unlike the first wave, a significant part of those who did not return with the army were ordinary people, not educated. On the other hand, the vast majority of migrants were representatives of Muslim peoples, the population of Western Ukraine, Western Belarus, the Baltic states and other republics of 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 maintain contact with other immigrants, hide, prefer to mix with the inhabitants of the country where they live, do not disclose their work, do not engage in social activities. Therefore, the literature of the second wave of emigration is not so different in history, well-known Russian émigré writers do not contribute to world literature.

The main ideological and political direction of all three waves of Russian foreign literature was the exposure of Soviet ideology, showing the importance of liberating Russia from Soviet canons. The lack of freedom of speech and thought, the lack of literature in the "homeland" they were forced to leave, had to justify the fact that this led Russia, Russian philosophy, public opinion, culture, art to crisis and bankruptcy. The main mission of Russian emigrant literature was to continue, preserve and develop the real, historical Russian culture and its rich traditions, 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 characterized as follows:

The main feature of the entire wave of "settlers" was Russian national and moral behavior, historical and traditional mission. Serving the Russian idea opened up a big picture for them. Their primary task in emigration was to preserve national and moral values, historical memory, and

prevent its destruction in generations by preserving national identity. On the other hand, they considered it their duty to acquaint the countries of the world with the achievements of Russian public opinion and culture.

## **2-Problem Analysis**

A number of literary samples are presented that have entered the world public opinion as "world literature", covering either historical periods or taking into account national or regional characteristics; the most common period was the Soviet era. The concept of "balanced world literature" was a "product" of the Soviet era. In this case, the ideological and political essence of these works is not assessed, or the historical text is edited, shortened, and as a result becomes a propagandist of harmful ideas, manipulated by the historical mission of literature.

Russian emigrant literature, which arose and took shape at the "great historical stage" of the 20th century, created humanistic literary works that appeal both to the socio-cultural environment of Russia and to universal values, and literally entered the category of world literature. As we have seen, Russian émigré literature, despite the flight from persecution and threats and activities abroad, does not promote aggressive motives, hatred and hostility, does not spread national, religious and racial discrimination, and is expressed in support of progressive ideas and free thinking.

It should be noted that Russian émigré literature should be regarded as a phenomenon in world literature. There are no other similar examples in the history of the emigration of the peoples of the world. Of course, Jews with a rich history of emigration also made a great contribution to world literature. However, it is the object of a different and independent study and differs significantly in nature, form and essence.

## Conclusion

It is impossible to evaluate Russian foreign literature as a whole as a separate literary movement. There are works of different literary directions. These works differ from each other both in their artistic level, the social concepts represented in them, and in the load of moral values. Developing without a single line of development, in the works of individual writers a different spirit, different ways of interpretation, methods of literary struggle took shape, like a pantry, manifesting itself. Because in the absence of a unified society and literary environment, immigrants reflected in their work how they lived, how they went through spiritual “shocks” and how they received their spiritual energy. Thanks to all this, most emigrants feed on their native lands, nostalgic feelings of the past, traditions of classical Russian literature, and live on the traditions of the past. In particular, the first wave of Russian writers does not always manage to create a work with new trends. Writers who fed on the traditions of classical Russian literature provided excellent literary examples. The continuation of these traditions in Russian literature of the 20th century not only creates the basis for emergence of new literary masterpieces, but also connects writers with each other. It was a continuation of the same literary traditions that so closely connected with? I. Bunin and A. Akhmatova, B. Zaisev and B. Pasternaki, A. Remizov and M. Prishvin. For the Russian emigrant intelligentsia, poets and writers of all walks of life, who considered themselves the bearers and defenders of Russian culture, the preservation of Russian national and spiritual values has always been the main criterion and served the Russian idea. Serving the "Russian idea", saving and developing this idea, bogged down in the "fetters" of the 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 emigration, it is necessary to maintain the connection between time and generations, prevent its break and to create the basis for the future revival of Russia. To do this, they took on the task of introducing Russian identity, thinking, philosophy and culture to the countries to which they emigrated. Teaching Russian literature abroad in the context of world literature, on the one hand, acquaints the world community with Russian culture, on the other hand, supports the spread of progressive ideas. It is no coincidence that the emigrants themselves laid the foundation for studying and researching the literature of the Russian diaspora. Today, the science of literary criticism, relying on these studies and traditions formed in the West, expands the study of the literature of Russian diaspora and requires that literary materials presented under the name of world literature correspond to universal human values.

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