

NATURE AND SPACE IN ANDREY BITOV'S NOVEL ARMENIAN LESSONS

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Abstract

Lessons of Armenia' by Andrei Bitov is a story that was conceived by the writer in the late 60s, in a difficult period of creative self-determination and search for himself. Spaciousness is a necessary condition for the perception of Armenia. Much of what A. Bitov talks about in the story coincides with the ideas of D.S. Likhachev. Spaciousness is a special category that allows us to feel the character of the people, which combines the natural, religious and creative origins. This aspect is not accidentally revealed with the help of reminiscences from Pushkin's and Tyutchev's poems. As the task of the traveller is not only to explore Armenia, but also to return to his own national identity and creativity.

Keywords: novella, Russian literature, world picture, space, time, chronotope, Andrei Bitov.

ПРИРОДА И ПРОСТОР В ПОВЕСТИ А. БИТОВА «УРОКИ АРМЕНИИ»

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Аннотация:

«Уроки Армении» Андрея Битова – это повесть, которая была задумана писателем в конце 60-х годов, в сложный для писателя период творческого самоопределения и поиска себя. Простор – необходимое условие для восприятия Армении. Многие из того, о чем говорит А. Битов в повести совпадает с идеями Д.С. Лихачева. Простор – особая категория, позволяющая почувствовать характер народа, соединяющий в себе природное начало, религиозное и творческое. Этот аспект не случайно раскрывается с помощью реминисценций из стихотворений Пушкина и Тютчева. Так как задача путешественника не только изучить Армению, но и вернуться к собственной национальной идентичности и творчеству.

Ключевые слова: повесть, русская литература, картина мира, пространство, время, хронотоп, Андрей Битов.

Introduction

Armenia is a very limited country in terms of space. Having studied the tragic stages of the history of the Armenian people, the traveler from A. Bitov's novel "Armenian Lessons" reveals



his character, worldview, worldview in a new way. The atlas only shows the scale of Armenia - a small circle that became smaller and smaller with each century. A circle is a closed space, a symbol of an inseparable connection between the people living in this country.

Everything in Armenia is interconnected and exists in close intertwining - the history of the people and the life of each family separately, art and religion, nature and traditions. The closed space of the circle is a condition for preserving national identity. The journey's goal is achieved when the hero discovers the true meaning of the circle, which becomes a huge stone falling "from the height of millennia" and gradually decreasing to a point. But even a small stone can regain its former size and grandeur if it is thrown on the surface of the water where the circles will go [1: p. 32]. The circle begins to expand to the universal scale. The true Armenia opens up to the traveler when he comes into touch with the Armenian nature: "So breathed us out at last into the bright space...." After the old ruins of Zvartnots, Matenadaran, stone blocks, the hero reflects on the connection of times, immerses himself in the vortex of events and traditions - he attends the holiday in the ancient temple in Echmiadzin. After understanding the wisdom of the stone, the hero understands the book of life of the Armenian people. Acquaintance does not bring the hero closer to his national characteristics, although he begins to understand them. Friendship towards the hero is a special unity that affects the traveler, as it involves him in a common historical and cultural circle of events. But even in this noise and bustle, the hero feels loneliness: "Due to purely internal circumstances, I felt locked up in my hometown and escaped from it... After escaping, he found himself in a cage, a stranger. Yours was better anyway. I should have found a space to feel the logic of building a house in this space" [1: p. 47].

The hero is lonely and speaks of "love for space," without which one cannot understand the national peculiarity: "Space is a category of national. A necessary condition for the realization of the nation" [1: p. According to the traveler, looking at the map, one can "feel the space." But you can't feel what it's filled with. Space is the content of space, which at the same time gives a sense of its national uniqueness. "And how surprised you are when you are riding through a tiny, from our point of view, country, hour and hour, and it has no end and no end. It turns out that there is a horizon, a worldview, and he sets a limit to everything. He is the endless world. There is something that a person can embrace with one glance and take a deep breath - that is space and homeland" [1: p. 48].

The traveler recognizes Armenia through the open, unobstructed space of the Charents Arch. This structure seems to the hero "elephanty," clumsy. He occupies a certain position under the arch, from which, according to the thought of the ancient architects and nature itself, the view opens up, causing a complex range of feelings: "God, how wide space has opened! He blazed up. There was something in me that rose and did not fall. Something burst out of me and did not return" [1: p. 49]. "This was the first draft of the creation. There were few lines - lines, lines, lines. Shtrixov was gone. The line was drawn confidently and forever. There could be no correction. There simply couldn't have been another line. It was the only one, and it was the only one. All the rest, it seems to me, was created by God, whether with a tired hand, or with a sophisticated hand, or with a well-fed hand." The traveler feels the moment of the creation of the world, he perceives Armenia in a new way, which opens up to him under the Arch of Charents.



Art and nature, man and God create a common landscape: "Dust-green waves of solids went down from under my feet and caused dizziness. It wasn't the fear of heights, it was the fear of flight. There was a great and majestic step in these falling shafts. They faded and grew blue in the distance, they melted in the fog of space, and there, far away, they rose blue, symbolizing the end of the earth and the beginning of the sky. There was some dark rise to the right, some blue disappearance to the left" [1: p. 50].

In the face of Nature and Eternity, the traveler remembers the famous lines from Pushkin's poem "The Prophet." In the poem, the lyrical hero, who comes into contact with the world of nature, plays a great role. Pushkin's prophet is given the gift of paying attention to the world of nature in all its fullness. As researchers note, Pushkin succeeds in reconciling two worlds - the real world and the transformed world [4: p. 278]. Pushkin's intertext reinforces the idea of space. Now it is not only the knowledge of the national peculiarity, but the mission of the prophet-creator (poet, writer). A Japanese Pushkin scholar, examining this poem, noted that Pushkin absolutizes the power of the word and the place of the poet, who rises above the everyday and the crowd [5: p. 140].

A. Bitov's traveler is close to the lyrical hero A.S. Pushkin, who goes to the deserted spaces and "meets with the natural world created by God means meeting with himself" [2: p. 112]. The traveler feels the presence of God's power in every part of space, like the prophet Pushkin, for whom the world is the creation of God. A.S. Pushkin's "The Prophet" is characterized by life-affirming motifs. Pushkin's famous phrase "The verb burns people's hearts..." testifies to the motivation of the hero's creative transformation. The joy of discovering the world in its fullness is the result of Pushkin's lyrical hero's spiritual thirst: "The Prophet" is impregnated with a life-affirming emphasis, a painful transformation is presented as an unambiguous good associated with the full realization of personality. Pushkin's prophet listens to the sky, the earth, the depths of the sea as an ideal world in which there is no place for evil and imperfection" - says I.A. Kiseleva [2: p. 113]. Bitov's hero, like Pushkin's prophet, pays attention to nature and perceives its diversity. The space about which the traveler speaks is close to Pushkin's idea of inspiration: "The poet is opened to the world in its fullness and beauty in the state of inspiration, and he is perceived by the poet in all his spatial openness," the researcher notes. "Prostrate openness" is similar to the space that traveler A. Bitov is looking for.

In this unity of beauty of nature and creativity, the hero sees the peak of Ararat. "I looked around for the last time: 'This is the world in which we lived together...'" How natural that Noah had come to this place! No, he did not sit on the rock of Ararat, he came ashore. He knew no other land and came to the same land. Other landscapes simply disappeared behind the stern, he did not see them, they did not reflect on his retina. The newcomer puts a new log in the place where he is able to recognize his homeland. A country is not small for a person, if he feels its vastness once. "I saw the world here," they say about the homeland [1: p. 51]. Continuing the traditions of Pushkin's "The Prophet," A. Bitov transitions to a fragment of F.I. Tyutchev's poem with its characteristic philosophical motif. A. Bitov's hero perceives space and space as the core of D.S. Likhaev's works. One of the works of this researcher is called "Space and space." Both concepts are related to understanding the relationship between man and nature. "For the Russians, nature has always been a freedom, a will, a freedom. Listen to



the language: to walk free, to be free. Will is the absence of tomorrow's worries, it is the indifference, the joyful immersion in the present. The vastness of space has always dominated the hearts of Russians. It flowed into concepts and representations that are not found in other languages. What, for example, is the difference between will and freedom? By the fact that free will is freedom connected to space, with no barrier to space. And the concept of nostalgia, on the contrary, is connected to the concept of tightness, a person's lack of space. To press a person is, first of all, to deprive him of his space, to make him tight" - D.S. Likhachev notes [3: p. 10]. The landscape is formed "by the efforts of two great cultures: the culture of man, which softened the harshness of nature, and the culture of nature, which in turn softened all the disruptions of the balance that man unconsciously introduced into it. Landscape was created, on the one hand, by nature, ready to assimilate and cover everything that man in one way or another violated, and on the other hand, by man, who softened the earth and softened the landscape. Both cultures seemed to correct each other and created its humanity and freedom" [3: p. 17].

The landscape of Armenia has wings: "And further along the road, wings grow. Left of the road - left wing, right - right wing. The landscape of Armenia is dominated by a line, the horizon of its wings. The left wing rises and the right-wing falls. The left is golden in the sun, the right is blue in the shade. Color changes at once, often and infinitely in shades, but there is no variety - in all its existence it is whole, universal" [1: p. The traveler considers the landscape from the point of view of color harmony and finally comes to the thought of the artist Sarian. The landscape, creativity unites the Armenian people: "And when a feeling is born in a person, it is born in the same way and in another, as it always was born. The driver feels the same as I feel and my friend feels. And there's no way to express it. And since there is nothing to express, the feeling uses quotation. "Saryán felt it very well," says my friend. - No one can do it in a new way. Everything is like him" [1: p.

The peculiarity of the creative design of "Armenia Lessons" is that it should have been an essay about modern Armenia and modern development trends. However, thanks to its spatial organization, it becomes another genre that surpasses even travel. The highlighted chronotopes - lesson (school), space - differ in their conditionality and allow us to see a special type of genre organization - travelogue, in which the world under study is distinguished by independence, speaks for itself and for the traveler, maintains equality and self-sufficiency in the system of relations with him. The lesson is at the same time to study Armenia as a foreign world. But this is also a "life school" for a hero who tries to overcome internal contradictions with the world of his national values. A similar interpretation of space, which becomes a symbol of freedom, combines nature, religion and creativity in one moment. For a traveler, it is important to find oneself, to return to one's country. Intertext in "Armenian Lessons" acts as a mediator, revealing the common and specific in the national and non-national world.



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