

THE MOTIF OF THE BLIZZARD-FATE IN THE WORKS OF A.S. PUSHKIN

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Abstract

The article examines one of the interesting topics of Russian literature – the theme of fate. The image of the blizzard-fate is not just a plot element, but a deep philosophical symbol that raises questions about the relationship between man and the elements, free will and forces beyond our control, justice and tragic inevitability.

Keywords: theme of fate, motif of a blizzard, demonic origin, inner enlightenment, Russian roulette.

Introduction

The theme of fate and fate has attracted the minds of writers and poets since ancient times. The key aspect of this topic was the idea that human life is subject to some higher, unknowable force that determines it throughout time.

The motif of the snowstorm is one of the key cultural concepts of the Russian national worldview. A snowstorm was often depicted in Russian literature not only as a weather phenomenon, but also as a mysterious, almost mystical force, as a symbol of fate, passions or social upheavals.

The motif of the snowstorm has been firmly embedded in Russian literature since the 19th century, along with Vyazemsky's poems. In the early Russian romantic poetry of P.A. Vyazemsky, winter appears in two contrasting guises: in the form of a "sorceress" covering the valleys with a white "tablecloth", and in the form of a demonic, dark force, whirling snow mixing heaven and earth, changing light into darkness, which later became a characteristic feature of Russian literature.

The infernal version of the snowstorm plot, introduced into literature by Vyazemsky, continues its development in A.S. Pushkin's poem "Demons":

Clouds are rushing, clouds are curling;

The moon is invisible

The flyingsnowilluminates;

The sky is cloudy,the night is cloudy...

...It'sscary,it's scary.

In the midst of unknownplains!..

... The devilleadsusinto the field,apparently,

Yes, circlingaround.

The image of spontaneous"demons"- the demonicforces of a winterblizzard-appearshere in a muchmoremultifacetedandambiguous way thanjust a hostileforcedirectedagainst a person.[6]



One of the key features of Pushkin's use of the image of a snowstorm is to give it a deep symbolic meaning. The blizzard often acts as a kind of higher, superhuman force, almost mystical in nature.

The literary critic M. Epstein writes: "In Pushkin, the element appears at once as a rapist and a sufferer. It combines the features of a beast and a child, it torments and complains, that is, it suffers from its own violence, ... a person waits with trepidation for execution; but nature is both the executioner and the victim, and that is why it acts as a "two-digit" element, destroying itself, tearing apart its own body, aching from wounds self-inflicted" [5. P. 194].

Another literary critic, M.O. Gershenzon, wrote: "The image that arose in Pushkin's imagination and outlined by him in *The Demons* took root and blossomed. Life is a blizzard, a snowstorm that sweeps the roads in front of the traveler, knocking him off the path: this is the life of every human being. He is the weak-willed plaything of the blizzard-element: he thinks to act according to personal goals, but in reality he moves at her whim..." [2. P. 102].

In Pushkin's work, the snowstorm often becomes a symbol of mysterious, higher forces that control human destinies, acts as a kind of "Russian roulette" - a mysterious, unpredictable force that challenges a person and draws him into a cycle of passions and frightening suspense.

Closely related to this image is the problem of the ratio of random and natural, embodied in two variants of the characters' behavior. Some follow the call of fate, others go against the omens, trying to achieve what they want with their own efforts.

One of the most striking embodiments of Pushkin's controversial image of a snowstorm is the novel of the same name "The Blizzard". Here the image of a snowstorm is revealed in all its versatility.

The heroes of the story, Marya Gavrilovna and Vladimir, are trying to assert themselves, contrasting their feelings and actions with the established way of life, and Burmin commits unexpected acts, as if obeying the will of Providence.

Maria Gavrilovna's parents do not give their blessing, and she is going to marry Vladimir in secret. A secret wedding against the will of the parents is a kind of rebellion, hence the image of a storm, a snowstorm. The spontaneous rampant blizzard in the story is a kind of "punishment" or payback for this "rebellion" of the characters against their parents' will and, moreover, against the world order established by God ("The blizzard did not abate; the wind blew towards them, as if trying to stop the young criminal").

A snowstorm "forced" Vladimir to get lost: "... hardly had Vladimir left the outskirts of the field when the wind picked up and there was such a blizzard that he could not see anything. In one minute, the road skidded; the surroundings disappeared in a murky and yellowish haze, through which white flakes of snow flew; the sky merged with the earth.

Vladimir found himself in a field and tried in vain to get back on the road; the horse stepped at random and every minute drove into a snowdrift, then fell into a hole; the sledge overturned every minute; Vladimir tried only not to lose his real direction. But it seemed to him that more than half an hour had already passed, and he had not yet reached the Zhadrinskaya grove. About ten more minutes passed; there was still no sign of the grove. Vladimir rode through a field intersected by deep ravines. The snowstorm did not abate, the sky did not clear. The horse was getting tired, and he was sweating profusely, despite the fact that he was waist-deep in snow every minute. (...)



The roosters were crowing, and it was already light when they reached Zhadrin." [1; 62-63]
The blizzard literally spins the characters into a whirlpool of events, knocking them off the right path, destroying their love, dragging everyone in their own direction.

At the same time, hussar Burmin commits a reckless act, which he describes as follows:
"Arriving at the station late one evening, I ordered the horses to be laid as soon as possible, when suddenly a terrible snowstorm arose, and the caretaker and the coachmen advised me to wait it out. I obeyed them, but an incomprehensible restlessness seized me; it seemed as if someone was pushing me like that. Meanwhile, the snowstorm did not abate; I could not stand it, ordered the laying again and went into the storm itself" (...)

The storm did not abate; I saw a light and ordered to go there. We arrived at the village; there was a fire in the wooden church. (...)

An old priest came up to me with a question: "Would you like to start?" –Begin, begin, father," I replied absently. The girl was lifted up. I thought she was pretty... I stood next to her in front of naly; the priest was in a hurry; three men and a maid were supporting the bride and were occupied only with her. We were married. "Kiss me," they told us. My wife turned her pale face to me. I wanted to kiss her.... She screamed, "Oh, not him! not him!" and fell unconscious. The witnesses fixed their frightened eyes on me." [1; 68-69].

Burmin got married to someone else's bride... A snowstorm first separates Maria Gavrilovna and Vladimir, then completely removes him from Maria Gavrilovna's life and "gives" her another fiancé. The groom, who, having gone through the war where Vladimir died, appears before his beloved (wife), with whom he was "married" three years ago by fate-a blizzard.

The snowstorm also appears as a crucial plot-forming and symbolic element in Pushkin's novel The Captain's Daughter. A blizzard accompanies the hero at a key moment in his life, when he finds himself on the verge of significant changes. PyotrGrinev, going to the Belogorskaya fortress, goes out into a snowstorm. Describing the "muddy whirling of a snowstorm," Pushkin again uses this image to create an atmosphere of uncertainty and expectation of something to come.:

"The horses ran together. Meanwhile, the wind was getting stronger from hour to hour. The cloud turned into a white cloud, which rose heavily, grew, and gradually covered the sky. Fine snow began to fall – and suddenly it began to fall in flakes. The wind howled; there was a snowstorm. In an instant, the dark sky mixed with the snowy sea. Everything was gone.

"Well, sir," the driver shouted, "trouble: a blizzard!"...

I looked out of the wagon: everything was darkness and a whirlwind. The wind howled with such ferocious expressiveness that it seemed animated; snow covered Savelyich and me; the horses walked at a walk-and soon stopped.

...It was still snowing. A snowdrift was rising near the caravan. The horses stood with their heads down and occasionally shuddering.

...couldn't make out anything except the muddy swirling of the blizzard... Suddenly I saw something black.

"Hey, coachman! I shouted, "Look, what's black over there?" I ordered them to drive towards an unknown object, which immediately began to move towards us. Twominuteslater, wecaughtupwiththeman." [1; 240-241]

This is how Grinev's first meeting with the "counselor", Pugachev, takes place.



A very dynamic description is created through the repeated use of verb forms (became, turned, rose, grew, fell; went, fell, howled, became, mixed, disappeared; howled, fell asleep). To make speech expressive, the author uses the technique of ascending gradation.

But a snowstorm in the Captain's Daughter is also a blizzard, a hurricane, and a raging sea. A snowstorm turns everything into chaos, the author animates it, makes it alive, increasing its power. She turns everything upside down. But Grinev does not agree to go back, but only forward. The elements give him strength, inner enlightenment, he feels that he needs to move forward. A prophetic dream is also the result of an inner epiphany.

"Buran" symbolizes inner enlightenment, greatness, and triumph: in the novel, greatness is both the temporary triumph of Pugachev and the inner enlightenment of Pyotr Grinev through a network of further trials. That is why Peter ends up serving not in Orenburg, but "In a *** regiment and in a remote fortress on the border of the Kirghiz–Kaisak steppes!..". On the other hand, a blizzard produces an apocalyptic effect.: "Everything is gone."

A chance meeting with Pugachev at a crossroads becomes key to Grinev's entire future.

Researcher K.A. Nagina in his article "Blizzard-passion" and "blizzard-fate" in Russian literature of the XIX century" writes: "In the Blizzard ... a person loses the right direction of the path, but the outcome of the development of the blizzard plot in these works is fundamentally different. [4].

According to M.O. Gershenzon, the snowstorm here represents the "smartest" element, "wiser than man himself. People, like children, are mistaken in their plans and desires – a snowstorm will pick them up, spin them, deafen them, and in the murky darkness it will lead them with a firm hand to the right path, where they, without their knowledge, had to get to. She knows their true, hidden will better than they do." [2]

In "The Queen of Spades," the blizzard embodies demonic, destructive beginnings. When Hermann enters the Countess's house to try to extract from her the secret of the three cards, the weather "... was terrible: the wind howled, sleet fell in flakes; the lanterns shone dimly; the streets were empty..." [1; 202]

The blizzard becomes the visible embodiment of his clouded, frenzied consciousness. In this sense, it is not only the basis of an artistic device, but also a deep psychological symbol that reveals the tragedy of the main character, the outcome of his fate — madness.

As you can see, in the work of A.S. Pushkin, two hypostases of the image of a snowstorm are revealed.: creative and destructive. On the one hand, a snowstorm sounds like an element endowed with an almost mystical, demonic power. She "rushes, cries, howls," becoming a living, almost animated personification of merciless revenge. But at the same time, a snowstorm can also carry "inner enlightenment," creating a sense of "one's own greatness, victory over the elements." [3]

Overcoming her onslaught, the characters seem to gain a sense of their free will, their dignity. And in this sense, the snowstorm acts as a rock, as the ruler of fate. She is able to invade people's lives, changing the usual course of events and confronting the characters with unpredictable and often fatal circumstances. In this sense, the snowstorm can be interpreted as the personification of a blind, soulless fate that dominates people.

But Pushkin doesn't just use the snowstorm as an external factor influencing the plot. He fills this natural element with a deep philosophical meaning, encouraging the reader to reflect on



the eternal questions of human existence. Thus, the motif of the blizzard-fate, laid down by Vyazemsky, is brilliantly developed by Pushkin and is firmly entrenched in Russian literature.

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