Biblical Origin in the Spiritual Lyrics of A.S. Pushkin

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Abstract:

The article examines the lyrics of A.S. Pushkin in its spiritual aspect. The main motives going back to the gospel plots are highlighted and analyzed. Special attention is paid to the "Kamennoostrovsky" cycle as the final one in the evolution of Pushkin's lyrical hero. The proposed concept of the spiritual in Pushkin's artistic consciousness as a dialectic of the relations of the mundane and the sacred contributes to the modern reading of the poet's work.

Keywords: Pushkin, Christianity, Bible, spirituality, artistic consciousness, mythology, symbol, lyrics, motive, poetic cycle, literary tradition.

Introduction

The problem of Christianity (Orthodoxy) in Pushkin, both in its personal biographical and in its artistic aspect, has always been relevant. Perhaps one of the first to touch this topic in 1887 was Archbishop Nikanor. Reflecting on the "mental and spiritual" in Pushkin, the theologian sees in him a "dual person" who "deeply comprehended both unbelief and faith, and not only comprehended, but also felt, accommodating both" [1, with. 192]. It is no coincidence that the holy father in his "conversation" also recalls Dostoevsky's Pushkin speech, in which the great writer, although indirectly, nevertheless, derives his idea from Pushkin about the coming "final agreement of all tribes according to Christ's gospel law" [2, p. 536].

However, at the turn of the XX-XXI centuries, we are seeing a clear increase in this interest. And the reason here, apparently, is not only in the liberation from past ideological restrictions, but also in the obviousness of the emergence of our Pushkin studies to a new conceptual level, directly related to the Orthodox code of Russian culture. "Perhaps one of the most urgent problems of theoretical literary criticism, notes I.A. Esaulov, is the awareness of the Christian (namely, Orthodox) subtext of Russian literature as a special subject of study" [3, p. 5].

Materials and Methods

Despite the fact that the flow of research on the topic "Pushkin and Christianity" is growing rapidly, it is still difficult to talk about any single methodology that would allow us to correlate two generally different areas - purely spiritual and purely aesthetic, to find the necessary level at which these spheres would be perceived in their internal unity. The development of methodology is, of course, a matter for the future. However, in terms of substantiating the stated topic, let us make a few general remarks. It seems to us that the spiritual and aesthetic integrity of Pushkin's artistic consciousness will become apparent if we designate the sacred and the secular, the religious and the secular as realities, but realities, respectively, of two orders: the highest, ideal and "real", object-material. Accordingly, the evolution of the poet in ontological terms will be an artistic act of Pushkin as a goal to comprehend and express in word and image the highest, spiritual reality. As a result, the text of the work, while retaining its real-aesthetic meaning, at the same time, thanks to symbolization and mythologization, will be filled with a real-spiritual, sacred meaning. It seems that it is with this approach that the analysis of the Orthodox subtext of Pushkin's works acquires concreteness, because it is based on the uniqueness-plurality of the word. The word, in this case, becomes for Pushkin an act, an event, begins to claim to be the final authority, to determine

everything else, subordinating it to itself. The word goes beyond the language, merges with thought and action, and accentuates its extralinguistic potencies.

Discussions and Results

In line with the proposed reflections, the very concept of Pushkin's spiritual lyrics, based on the experience of the superpersonal as deeply personal, is concretized and becomes a definition. And according to this definition, spiritual lyrics proper chronologically originate in Pushkin, perhaps in The Wanderer, and are realized in full in the Kamennoostrovsky cycle and, finally, in The Monument. Attributing the "Prophet" to spiritual lyrics (namely, lyrics) is hardly justified; it is rather spiritual poetry in the religious understanding of the genre, and artistically - a brilliant poetic declaration in the form of an allegory.

Why exactly "The Wanderer" can be taken as a starting point? In our opinion, in this poem, for the first time in Pushkin, the "ontological threshold" between two realities is clearly defined, expressed through the poetic image of "close gates". In this regard, let's pay attention to one important detail: while working on the text, the poet replaced the original "he" with "I", thus clearly designating the wanderer as a fundamentally personal image and defining the dominant of his spiritual lyrics: "salvation is the right way" through wandering and spiritual Sunday [4, p. 979].

Sacred being begins to be perceived by Pushkin as a reality with its other parameters of time and space, excluding the conventionally poetic understanding of the picture depicted in it, since the inclusion of the lyrical "I" in the mythological plot of the general Christian doctrine of the Salvation of the soul turns out to be obvious. And as a result, the value system of the mundane, revealed in the text of the "Wanderer" through the symbolic images of the wife, children, city, turns out to be untenable in the face of the suddenly revealed reality of spiritual existence. That is why the assessments of what happened in Pushkin's poem are so different: for the lyrical hero this is the only way of salvation through self-sacrifice, for his family it is a senseless leaving home, practically an immoral act. This relationship between the worldly and the sacred, so dramatically outlined in the Wanderer, is, as we believe, developed in its final form in the so-called Kamennoostrovsky cycle. It is no coincidence that Pushkin re-whitewashed the manuscript of The Wanderer precisely during this period, which makes it quite probable that the poet aspired to include this poem in the named cycle.

In the aspect of our understanding of the movement of Pushkin's artistic consciousness from the mundane to the sacred, from wandering to wandering, the **poetic logic** of the Kamennoostrovsky cycle, and, accordingly, the order of the poems, looks somewhat different than in the position already established in Pushkin studies regarding this cycle [6; 7]. Namely,

1) "Worldly power",

2) "Imitation of Italian",

3) "From Pindemonti",

4) "The hermit fathers and blameless wives…"

5) "When I wander thoughtfully outside the city ..." (Which generally reflects the chronology of writing these poems)?

In "Worldly Power" the absurdity of the worldly in front of the sacred makes itself quite clearly felt, which is emphasized by the subject of the lyrical narration in the finale of the poem. The highest spiritual act of the Resurrection itself acquires a mundane and everyday character in the worldly space:

But now at the foot of the honest cross, As if at the porch of the ruler of the city ... [5, p. 417].

And in this absurdity, the theme of betrayal is implicitly manifested as falling away from the life-giving tree, which receives its figurative and symbolic embodiment in the depicted world of the poem "Imitation of the Italian" with its dramatic center enclosed in the mythological image of the "traitor student".

In the third work of the cycle, "From Pindemonti", the sacred and the mundane are projected onto the personal consciousness of the poetic "I", in the core of the cycle the theme of choice begins to sound, internally connected with the concept of freedom in the coordinates of different realities. And, on the one hand, the declared freedom appears as a "whim to wander", thereby remaining within the boundaries of the worldly, and on the other hand, this wandering is by no means a worldly goal: to marvel at the "divine nature beauties ...", trembling joyfully in "delights of tenderness" [5, p. 420]. Thus, *"From Pindemonti"* can be considered a poetic expression of the "ontological threshold", which simultaneously separates and connects the two realities of being.

If we take into accounts that the "delights of tenderness" in the following poem *"The desert fathers and blameless wives ..."* are visibly narrowed in the prayer word:

> *No ni odna iz nix menya ne umilyaet,*
>
> *Kak ta, kotoruyu svyaщennik povtoryaet*
>
> *Vo dni pechalnые velikogo posta [5, s. 421].*

Meaning:

> But none of them make me happy
>
> Like the one that the priest repeats
>
> During the sad days of Great Lent [5, p. 421].

It is quite possible to speak of overcoming the ontological threshold both in the consciousness of the subject of speech and in the artistic consciousness of the cycle. The poetic "I" turns out to be, as it were, inside a sacred reality, where the very phenomenon of prayer presupposes a timeless experience of the divine by the superpersonality, as deeply personal. As rightly noted by V.A. Kotelnikov, "Pushkin does not actually have an "arrangement"; the prayerful speech of Ephraim the Syrian is subjectively appropriated by Pushkin and is included in his lyrical discourse" [8, p. 25].

The last poem of the cycle **"When outside the city, thoughtful, I wander ..."** completes the plot movement of the verbal-figurative themes of the previous poems. Here, in contrasting the two poetic images of cemeteries, the same absurdity is guessed, which is artistically embodied in **"Worldly Power".** Criticism of the city cemetery in its figurative expression refers us to **"Italian Imitation"**, and the picture of the rural cemetery - both to the gospel scene in "Worldly Power", and to **"The Hermit Fathers...".** The symbolic image of a tree-tree gives a special cyclic completeness to the "Kamennoostrovsky" poems.

Some Pushkinists are trying in the Kamennoostrovsky cycle, so to speak, to find a place for the poem **"I erected a monument to myself"** [7; nine]. It is unlikely that this is justified - already for the reason that Pushkin's "Monument" is the creative result of the poet's spiritual quest. In fact, all the poems of the Kamennoostrovsky cycle (as well as the cycle as a whole) are built on the opposition of the two realities we have designated, although the desire to overcome it is quite tangible (the prayer "strengthens the fallen"). And only in the "Monument" this opposition is completely overcome: worldly immortality (ancestral memory) is "removed" by sacred immortality (life in eternity). The fifth stanza is not just the completion of this poetic text, but is the sacred center of all Pushkin's poetry, a symbolic designation of the sought and found "peace" as a spiritual and creative work. The spirit moves in the word, the poet ascends from the bodily-sensory word

(knowledge of man) to the spiritual word (knowledge of God). And in the light of our problem, it seems obvious that it is in the "Monument" that Pushkin, perhaps for the first time in Russian literature, comes to understand creativity as the highest spiritual obedience, ascetically rejecting everything worldly as idle fuss.

It is the image-symbol of peace, central to Pushkin, paradigmally linking his work with the entire Russian culture that allows us to see the poet's artistic world not just through the prism of universal (common Christian) ethical values, but above all in the light of the Russian Orthodox ideal.

Conclusion

Thus, analyzing the peculiarities of the introduction of the electronic resources and computer technologies process at educational establishments of Uzbekistan, it is possible to make a conclusion that the use of information technologies allows not only to promote teaching efficiency but also to stimulate students to the further independent learning of English.

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