

**THE ROLE OF INTERTEXT IN THE NOVEL
«THE ARK FOR THE UNINVITED» BY V. MAXIMOV**

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Key words and phrases: art creation; bible context; culmination point; the sphere of culture.

Abstract: The paper deals with the intertextuality of the novels written by the outstanding Russian writer of the second half of the XX century Vladimir Maximov, the representative of the “third wave” of emigration. The novels intertextuality is studied on the example of his novel “The Ark for the Uninvited”, which was the first one written by the author abroad, where he could express his ideas freely without being afraid of the censorship. Supported by the ideas of Russian classical literature the writer could take advantage of the innovative aesthetic techniques, the most important of which was the use of the bible context. Thus, he was able to analyze deeply the past, interpret the present and anticipate the future of Russia.

Vladimir Yemelyanovich Maximov (27.11.1930 – 26.03.1995) Lev Alexeyevich Samsonov is a writer, playwright, publicist, journalist, editor of the «Continent» magazine.

«I was born, grew and came out of the most mass strata of our society – workers and peasants, but since childhood, after having plunged into the book slough as if it were nirvana which liberated from the horrifying daily occurrence. I was dreaming of getting out of the strong claws of my social surroundings, to alter my own fortune and find myself in the world where quite different people, unlike the surrounding ones, live, work and think; they are beautiful, wise, strong, anxious, first of all not with the exhausting labour for the sake of getting daily bread, but with the heroic deed for the sake of tiny strength and wonderful future of the mankind» [1].

Striving to confirm in another living sphere, getting out of the misery – was the main cause of this rushing about and search the writer devoted to during rather a long period of time.

Biographically the writer as if repeated the way of Gorky.

«Having broken out» of the native home, having passed a rather thorny way, own «universities», he after entering the new for himself sphere of culture, without assimilation managed in much essential to oppose himself to the surroundings.

Both in the art creation and in publicism Vladimir Maximov spoke of the necessity of returning to the traditional for Russia spiritual life based and belief.

With that idea credo meaning the gap with the Soviet literature and the social system Vladimir Maximov joined the nonconformist movement and then went abroad to emigrate. Here he turned out to get into the center itself of the literary and social life,

taking a distinguished place among life, taking a distinguished place among the public figures of so-called «the third wave» of emigration.

Vladimir Maximov has become a creator and an editor of the quarterly journal «Kontinent», one of the leading literary and public-political editions of the «third wave». Having found himself out of the usual situation, he did not break bonds with Russia – his creative and personal fate was in the constant connection with the most vital for the Russian people problems. In the circle of the third emigration Vladimir Maximov was heard to be a conservative and even «reactionary» because his opinion of the fate of Russia and the nature of the Communism were quite opposite the ones in the liberal surroundings.

In his numerous public articles, in the art creation he is busy with conformation of the Christian ideals as the only alternative to the attack of the breaking strengths. His position is characteristic with integral and principle outcast of the Anti-Russian moods, typical of the considerable and rather influential part of the third emigration.

Unusual wideness of the genre spectrum is typical for Vladimir Maximov: publicistic essays and novels. His genre – variety is coordinated with the clear-cut art position: in the center of his works there are important problems of the national life, which can be solved not only in the realistic but mostly in neorealistic key. In the course of years there was a change in the foreshortening and ideal tunes his creating together with the process typical for the literature in 60 – 80 years in the whole was vivid.

At the end of 70th Vladimir Maximov affirms Christian value in the form of foundation of his creative activity. In the novel «The Ark for the uninvited» in 1978 the protagonist as if concentrates all the problems of his former works having formed finally the system of particular poetic means and topic composing.

In this central and crucial for the writer book some genre varieties (at the same time that is a historical, social, psychological, religions – moral novel), lots of space time layers (biblical, folklore, natural-cataclitic, social-domestic) are being united.

The after war Russia has been demonstrated in the «The Ark for the uninvited» in two roles: the society bottom (the folk world) and the upper strata (Stalin and his encirclement).

The novel «The ark for the Uninvited», in fact, is a culmination point in the creative life of the writer which has taken into itself all the best Vladimir Maximov had embodied into the art word.

The typical feature of V. Maximov's novel creation as a whole, especially of one of his best creations – the novel, named «The Ark for the Uninvited» in the aspect of the widest interaction with the former cultural tradition and in the meaning of the many-sided use of the «alien word, playing inclusion of the intertext together with definite art ideas, the most important of which, to our mind, is – introduction of the bible context leading to realizing the unity of the «momentary and eternity» (F.M. Dostoyevsky) to the more philosophic determination of the problems of the up-to-dateness from the positions of the universal world ways of seeing.

«The Ark for the Uninvited is the first novel written by him in the West, where none of the censorship complications could prevent from opening utterance of the writer. This work demonstrates problems which especially troubled the writer and the topics which afterwards will be worked out more widely in his later works, connected with the defined fate of Russia in the surrounding world: Topics of choosing the nation, problems of power and the people, active fight of the person and his submissiveness to the fate, spiritual Renaissance of the person and others, which can be solved with the help of the bible parallels and intertext of the Russian classic literature of the previous centuries, to be exact, together with the support of F.M. Dostoyevsky and L.N. Tolstoy's creation.

In his prose especially in the novel «The Ark for the Uninvited», the first production, created without the censorial pressure. Vladimir Maximov, makes with the help of the central component the bible text inclusions, implementing the most important moral-aesthetic functions: introduction of the interpreted by the prosaist «Fates of Russia» in the context of the universal history and the bible history.

The straight bible inclusions are frequently singled out in the italic type by Vladimir Maximov and are formed at the author's introduction to the main text, where the novel plot is unrolled. With the help of which a threefold effect is reached: the position of the author is contended, historical events are explained from the position of the eternity, regardless of time cyclic repetition of the world processes and the emotional pathos is created to underline the importance of all that was going on for the future of Russia and the mankind as a whole.

The first level of the author's addressing the bible – modifying of the bible topics. The world flood, the roaming of the Jesus in the desert and the treachery of Christ by Judas – these three bible topics being in the closest connection with each others help Vladimir Maximov to open the essence of the past, present, to glance into the future of Russia through the separate people fates from the different society layers, to realize inevitability and interdependence of all the historical events with one goal: to bring the mankind closer to God, to revive a soul, to elevate the spirit.

The second level of Vladimir Maximov's addressing the biblical intertext – the use of the whole system of the biblical images-symbols, the main of which «rook-ark», «star», «blind man», «way» allow the author of the novel «The Ark for the Uninvited» to do his narration «condensed» maximum generalized, give him generally philosophical deep implication, when the contemporary talks turn to be a dialogue with Eternity with the highest meaning.

The third level of the bible context use of the Russian prosaist is, to our mind, in the introduction of the through evangelic tunes, accepted in the light of the classic creation of the XIX century F.M. Dostoyevsky and L.N. Tolstoy. That is first of all the tune of the «woman» meaning in the spiritual sphere. Affirming that Russia's troubles are in the lost of the truth that was for the writer the Belief synonym. «Vladimir Maximov is sure that weak souls can not accommodate the Truth, which for the «invited» is not always vigorous». Fragile souls' are apposed by the writer to his heroines, who direct the men to the comprehending of the Sense. «Mercy towards the fallen» – this christian feature characterized the majority of Vladimir Maximov's women types. The significance of each man person in the novel «The Ark for the Uninvited» is checked by the attitude towards a woman.

Vladimir Maximov in his novels and in the «The Ark for the Uninvited», to be exact, offers his own version of Dostoyevsky's tune of the mankind, for whom the only chance to save is left: to mobilize the rest of the common sense, moral strengths and to prevent from the general chaos and destruction, but not with the help of blood and violence, but fairly with the help of the all-absorbing christian love through the atonement of all and everybody. And this version of the reason for the way atonement, confession is based on the stone-firm foundation on the «Art World» by F.M. Dostoyevsky.

In the novel «The Ark for the Uninvited» the writer shows with the help of Dostoyevsky's intertext, how with the help of crumbs people gather all their lost once belief with the purpose to feel once its call, to try all over again, with the clean sheet from the zero mark.

It is necessary that evangelic and apocalyptic texts, essential for understanding of the ideologic-philosophic conception and the systems of Dostoyevsky's images «Demons» (especially by Stavrogin, Shakhmatov, Tikhonov, Kirillov, Khromonozhky) are actual for Vladimir Maximov too. But separate bible ideas are meaningful for him just in reflection through the creation of the humanist of the XIX century. It is mentioned in

the citations from Dostoyevsky's novels, scattered on the pages of Vladimir Maximov's works.

The sickness of raging distraction, which has enveloped Russia – is first of all, according to V. Maximov's conception is illness of the «Russian cultural layer», intelligentsia, the illness which is in the disbelief in the distinctive strength of Russia, in the tragic isolation from the Russian people's commencements.

To our sight, for the understanding of «devilishness» in the analyzed production it is necessary to take into account located by the writer parallelism of the images of Stalin-Beriya and Nickolay Stavrigin-Pyotr Verkhovensky from the noevl «Demons». The central heroes of Dostoyevsky, just as the leading heroes of the «The Ark for the Uninvited», are between the extreme poles. Their world outlook can be defined more exactly as the crisis religiosity. According to A. Solovyov's words «there are typical representatives of the transitional period, when instead of religion – the epoch, which started three centuries ago and has not finished yet even now».

To get rid of the hatred to each other, from the endless vengeance for caused sufferings is possible only when you realize that «All for everybody and everything are to blame». This evangelic thought which began in Dostoyevsky's creation passes also all the novels by Vladimir Maximov. Vladimir Maximov comes to the conclusion that belief is returning to the people.

Vladimir Maximov's whole creation in which besides the topic of the devilishness such as «Dostoyevsky's motives are being varied «the childishness of the mankind» («mankind is a big child»), the motive of «the sin holiness», antinomy of the personality freedom is, as we see it, eternal and life – affirming prayers».

The scales of the use of Dostoyevsky's «word» in the novels of Vladimir Maximov are significant. Not less important is the intertext of the art word of L.N. Tolstoy, who played not less important role in the idea-esthetic system of the creation we investigate the prosaist of XX century. Maximov uses in his novel varied citation, reminiscences varied in paralel plots by L.N. Tolstoy «Death of Ivan Ilyich» and the dramas «The living dead body».

In the novel «The Ark for the Uninvited» the interpretation of Tolstoy plot of the narrative «Death of Ivan Ilyich» is connected first of all with the plot line of Ilya Zolotoryov, who rises from the dead at the moment of death. The hero left the call of conscience subconsciously in the plane, flying towards the Kurriles (chapter five «Zolotarev's dream»). The thing that it is this chapter that is the culmination point of the novel, underlined with the introduction of the only name for this division; all the rest chapters of the creation are nameless. The author of the novel illustrates here the words of L.N. Tolstoy – the preacher: «Don't try to find a seen retribution because of good, it is presented to you at the same time with the action. And do not even think, that if you don't see the retribution for the made evil you won't have it. There is evil already in your soul. And you are mistaken referring your soul's pain to others reason».

The recking destination of the maximov's text is the fact that Zolotaryov, in contract to Ivan Ilyich did not want to fight for his own life. Indifference to everything, «spiritual bankruptcy» come to him at the moment of the Kurriles catastrophe. He knew that it was the end for him, because he would be pardoned nothing of «human that he had done in his life: «... neither Kira nor his bounds with Matvey, but the main is – of the earthquake... The person who had raised him could not pardon.» So to say to live according to conscience that led him to death but the understanding of the impossibility to live according to conscience, God-like in the totalitarian society.

So death turns out to be a descred rescue from the unwitnessed cruelty of the Stalin regime, release from the unrighteous «devish» life. It is possible that is why V. Maximov after the scene of Ilya Zolotaryov's death includes the talk between God-father and God-son about love and all forgiveness of the mankind which sounds as «above the darkness and light, above the slumber and reality, above the whole earthly doom».

Together with L.N. Tolstoy's «word», with the image of Fedya Protasov from the «Living corpse» there is to our mind, one more line with a plot in the novel «The Ark for the Uninvited» – the line of Ivan Khokhlushkin, righteous man, who demonstrates in the particular way his thought of the classics about «fradility» of the righteousness which is in the contract with humbleness against violence.

With the help of numerous intertextual methods V. Maximov characterized his another personage making Lev Khramov a particular double of the Tolstoy's character (Fedya Protasov) underlining the dramatism and even tragedy of his fate.

Lyova can and dream about playing geniusly the role of Fedya Protasov because he is a man of the same kind: childish soul cleanness does not allow him to agree for compromises with conscience and «to regulate» his life at the expense of others.

Besides «biographic citings», the hint for the fate of the literary hero Vladimir Maximov uses in the form of the image characteristics Fedya Protasov's first words, which sounded in L.N. Tolstoy's drama. In the second picture Fedya is listening to «Kanavela», which was performed by the gipsy chorus; when Afremov is waking him up being sure that he had fallen asleep, Fedya pronounces: «Don't speak, that is a steppe, this is the tenth century, that is not freedom but free will...» Of course, there are the words of the Tolstoy's hero are used by no chance: they open not only the tragedy of the hero, «hammered out with freedomlessness» of the social treatment, based on hypocrisy, lie and violence, but besides that they maintain hint at the particular position of Russia lost in the course of time, at the stirring up of the tenth century «free belief» in the 20th century.

The cue from drama «A living corpse»: Both life and death for a genius make no difference. I die in life and live in death – is becoming significant, as we see, for the novel «The Ark for the Uninvited» in the whole to as it is tied together with the central idea.

It looks like to be the fact that the Tolstoy images help Vladimir Maximov to make characteristics of his heroes deeper and more substantial, and sizing up the situation in the creation of the novelist of the twentieth century lets us understand more completely and exactly the writer's creative idea personified in the art text.

So all that has been spoken above let us conclude that the bible context and support on the art experience of the Russian classics in the images of F.M. Dostoyevsky and L.N. Tolstoy were for V. Maximov's novels creation and especially for his basic novel «The Ark for the Uninvited» the most important feature which is the specificity of his creative world outlook.

References

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Роль интертекста в романе В. Максимова «Ковчег для незваных»

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Ключевые слова и фразы: библейский контекст; кульминационный момент; произведение искусства; сфера культуры.

Аннотация: Рассматривается интертекстуальность романистики замечательного русского писателя второй половины XX века Владимира Максимова, представителя «третьей волны» эмиграции, на примере романа «Ковчег для незваных». Это первый роман, написанный им на Западе, где никакие цензурные осложнения не могли препятствовать открытому высказыванию писателя. Опора на идеи русской классики, а также новаторские эстетические приемы, важнейшим из которых является использование библейского контекста, помогает писателю свободно и глубоко анализировать прошлое, осмысливать настоящее и выражать предвидение будущего России.

Rolle des Intertextes im Roman von V.Maksimov “Arche für die Ungerufenen”

Zusammenfassung: Im Artikel wird die Intertextualität der Romanistik des bemerkenswerten russischen Schriftstellers der zweiten Hälfte des XX. Jahrhunderts Wladimir Maksimov, des Vertreters “der dritten Welle” der Emigrarion, auf dem Beispiel des Romanes “Arche für die Ungerufenen” betrachtet. Es ist den ersten von ihm im Westen geschriebenen Roman, wo keine Zensurkomplikationen der offenen Äußerung des Schriftstellers behindern konnten. Die Stütze auf die Ideen der russischen Klassik und auch die Neuerungsanfahmungen, aus denen die Nutzung des biblischen Kontextes am wichtigsten ist, hilft dem Schriftsteller frei und tief die Vergangenheit zu analysieren, die Gegenwart durchzudenken und die Voraussicht der Zukunft Russlands zu äussern.

Rôle de l’intertexte dans le roman de Vladimir Maksimov «Arche pour les mal-venus»

Résumé: Dans l’article est examinée l’intertextualité des romans de l’éminent écrivain russe de la 2-ème moitié du XX-ème siècle V.E. Maksimov, représentant de la «troisième onde» de l’immigration à l’exemple du roman «Arche pour les mal-venus». C’est le premier roman écrit à l’Ouest où aucune censure ne pourrait empêcher les opinions ouvertes de l’écrivain. Les idées de la littérature classique russe ainsi que les moyens novateurs comme par exemple l’emploi du contexte biblique aident l’écrivain à analyser librement le passé et à concevoir le présent ainsi qu’à exprimer la prévision du futur de la Russie.
