

**RUSSIAN LITERARY EMIGRATION  
OF THE XXth CENTURY**  
*(The Poles of Zinaida Gippius's Worldview)*

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ABSTRACT

For Russia, XX century appeared extremely complicated, burdened set of a various sort of cataclysms: revolutionary, military, economic, etc. It is thought that attempts to understand their causes and effects will make mainstreams of scientific and public idea of the come century. In the paper, I address to that phenomenon, where the tragedy of the Russian culture of last XX century opens: Russian emigration of the beginning of century. In the center of attention there will be a Russian literary emigration. In work, the methodological approach based on a principle of 'the uniform block' will be applied. It enables to track strategy of creative destiny of this, or that writer, dynamics of his creativity by the rather - typological analysis, to reveal those changes, that have taken place in his outlook during the migratory period, and to show, how they were reflected in poetics of his main products.

*KEY WORDS:* Cultural phenomenon, literary emigration, revolution, Gippius.

For Russia, XX century appeared extremely complicated, burdened set of a various sort of cataclysms: revolutionary, military, economic, etc. It is thought, that attempts to understand their causes and effects will make mainstreams of scientific and public idea of the come century. In the article, I address to that phenomenon, where the tragedy of the Russian culture of last XX century opens: Russian emigration of the beginning of century. Here the problem is not put to consider all aspects of this most complicated problem. In the center of attention there will be a Russian literary emigration. I shall try to present its general characteristic, and also I shall reveal those basic problems, that were reflected in creativity of one of its outstanding representatives – Zinaida Gippius.

In work the methodological approach based on a principle of 'the uniform block' will be applied. It enables to track strategy of creative destiny of this, or that writer, dynamics of his creativity by the rather – typological analysis, to reveal those changes, that have taken place in his outlook during the migratory period, and to show, how they were reflected in poetics of his main products. What it for a historical phenomenon – Russian emigration after revolutionary accident? What type of culture it personified?

Emigration from Russia in 1917 and emigration from the USSR in second half XX centuries has very little the general among themselves. Distinction is not in time of emigration, and in its cultural – historical sense. Left Russia as a result of revolution and Civil war has made abroad separate community. "Any emigration [...] did not receive so imperative order to develop business of

native culture, as foreign Russia" (Abdank-Kosovsky 1956: 134). Preservation and development of Russian culture in traditions of 'silver age' also puts emigration of this period in position of a cultural phenomenon. Outside Russia there was hardly probable not a most part of creatively active carriers of former culture. The unique situation was created: there is no state, there is no policy, and however, there is a culture. The history has put severe experiment which confirmed stated still figures of 'silver age' true: the main greatness of the national person is not the state and not economy, and culture. Disintegration of the states is equal itself to destruction of the nation. Only the destruction of culture means disappearance of the nation. This 'new Russia', not having neither capitals, nor the governments, laws, scattered on the different countries of the world, kept only one – preservation of former culture in an other national environment. In it emigration saw unique sense of the existence. "We are not in exile. We – in the message", – spoke Dmitry Merezhkovsky (Goul 1984: 127). The problem of preservation of culture of the missed old Russia has developed into a problem of Russian emigration. The culture of the Russian abroad appeared phantom reflection of that century in which atmosphere its representatives had grown.

Formation of the cultural centers around of libraries, publishing houses corresponded to cultural mission of Russian emigration; they provided some kind of a layer of other cultural environment, promoted preservation of own cultural traditions. Representation about the Russian literary emigration given to the world the whole galaxy of remarkable artists and without a name Zinaida Gippius will be the extremely incomplete. She is the biggest representative of the literature of 'silver age', the poet, the prose writer, the playwright, the critic and the publicist.

From a literary life, philosophical-aesthetic consciousness of an epoch of the beginning of a century 'the literary image' is integral Z.Gippius, which influences on literary process admitted hardly probable not all writers symbolical to orientation: 'the decadent madonna', 'witch', around of which arise hearings, gossips, legends and which actively multiplies them. She draws people unusual beauty, cultural refinement, an acuteness critical instinct (*Russian writers. The Biographical dictionary* 1989: 602).

Still Pythagoras Samosky, the most ancient emigrant in a history of the European culture, being sent in exile to Sicily, explained the act rather simply: "It is immoral to Reasonable person to remain under authority of the tyrant". The philosopher has found the true decision for itself is unique. Russian exiles of XX century this alternative (the native land or freedom) were solved where more difficultly. The feeling of loss of the native land and comprehension of all depth of the happened accident did their life bitter and painful. "Zina, what for you is more important: Russia without freedom or freedom without Russia?" She thought minute. – "Freedom without Russia, – answered she. – And consequently I'm here, instead of there". – "I'm also here, instead of there because Russia without freedom for me is impossible. But ..., and it reflected,

on anybody not looking, – on what freedom if there is no Russia, actually, is necessary for me? What shall I do with freedom without Russia?" (Berberova: 1999: 378). In Taephy, you may read about sufferings of the compatriots who have run from Russia to Istanbul, Paris, Berlin or Prague:

there come our refugees emaciated, turned black from famine and fear, to be eaten off, calm down, look round, as though to adjust a new life, and suddenly die. Eyes grow dull, languid hands fall and the soul, the soul inverted on the east fades. In anything we do not trust, we wait for nothing, we want nothing. Have died... we Think only that now there, instead of that comes there from. And in fact it is so many affairs. It is necessary to be rescued and to rescue others. But so remained both will, and force a little. Only at night when the weariness closes consciousness and will, the Great Grief conducts soul in its native land (Taephy 1989: 4).

The bitterness of exile adjoined to poverty and fear. The hope to return sometime home has helped them to survive. For it during long exile years prayed also Zinaida Gippius. Addressing to this literary phenomenon, it is not necessary to forget about that role of the intellectual catalyst which has played Zinaida Gippius in a public life of emigration. And, it, first of all, was appreciable on the literary evenings which are carried out in the Parisian interiors.

Emigration did not isolate Zinaida Gippius and has not closed in itself. She and Paris suited religious – philosophical assemblies which were continuation Petersburg, there was the inspirer of a known society the 'Green Lamp'. The atmosphere of discussions, the cultural creativity, reined in their house, brought here habits of 10th to disputes and searches new, the special attitude to value of individuality, originality, and a cult of creativity. Asserted, that at Sunday meetings it was forbidden to speak only about two things: about weather and about a life. The literary society the 'Green Lamp' appeared popular and there were many years. At his sessions listened to reports on culture and the literature, read new products. On one of such sessions one young poet in enthusiasm has exclaimed, that the capital of Russian culture now is not in Moscow, but in Paris.

Secular beauty and at the same time one of the most odious figures in the literature, the largest critic, whose 'man's', rational mind threw into confusion, and even simply fear of authors, and scientific the lady - philosopher whose theosophical reasoning surprised world renowned philosophers, – all faces of one woman known more under a name "Petersburg's Sapho" – Zinaida Gippius. The life of 'Russian Paris' was not imagining outside of her destiny. Gippius 'for herself', and 'for others'... What is the nature of her division? Whether casually irony, laughter, and at times airs and graces and intrigues became the instrument of her protection, her belief? Secret searches, disappointing, doubts – 'for herself', as if one half crying – an antique mask. In public disturber household and moral foundations pretentious, pretentious mistress.

And as she dominated over everything when in the center of drawing room of Vinover's of her hardly gravelly voice covered other voices or when spoke Dmitry Sergeevich, and she waited for the moment to attack him, either to support it, or to enter conversation between it, as his opponent. As she dominated over people and as she loved it, probably, above all, loved this 'authority above souls', and all its pleasures and torture have been connected to it authority above the small, unknown poet above whom she spread the dark wings to peck it; above editors of the magazines, increased to herself a thick leather at which she found sensitive places that up to blood to scratch them (Berberova 1999: 517).

Behind all her spiritual impulses, creative both simply everyday good lucks and disappointments stood persevering desire of finding of that many-sided freedom identified by her with 'Trembling Eternity'. Sergey Makovskiy's certificate supplements a portrait Gippius: "All she was provoking, not as all: mind shrill it is even more, than an exterior. Judged all self-confidently, frankly, not beginning from accepted by concepts, and liked to surprise with judgment on the contrary" (Annensky 1909: 12). Eccentric certainly, but also behind external extravagance the deep person wishing thus to save secret hiding places the soul was hidden from human looks. At a meeting with it Pavel Florensky has paid attention on strange, from his point of view, paradox: that is capable to excite disappointment, is the result of known internal cleanliness. It is external deforming, display of internal fear to be false. There are such people which, being afraid of unnaturalness, put on a mask of unnaturalness which does not deform the original nature of the person, and simply hides her.

What is the secret of a face of Zinaida Gippius – the poet, the prose writer, criticism, philosopher and publisher? Ways on which its poetry developed, it is possible to tell, did not submit to logic, conscious outlook of the author. It is not surprising; that firstly she was under the strongest influence Bodler, Verlen and Nietzsche practically all 'senior' symbolists acted in the literature in an atmosphere of their doctrines. Nietzsche's motives in a combination with Verlen's 'music above all' gave appreciable shoots on ground of Russian poetry.

Having peered in Gippius's early poetry, we shall see instead of the expected 'platitudes' describing verses of the majority of beginning poets, original both on rhythms, and on language, and the main thing – on depth of ideas containing in them, the poems, declaring about exclusiveness of talent of their author.

In emigration where Gippius appears in 1919, she has issued two collections of poems. Last 'Lights' (1939) in spite of the fact, that one of the best experts on poetry George Adamovich will coldly consider his edition, and as a whole to its inheritance, were its best poetic book. It specifies numerous responses of its memoirists. 'Uniqueness' Gippius speaks, first of all, special shrillness of its mind. Whether not therefore products of the poet always were long-awaited in the best emigrant anthologies? Melancholy, languor, consciousness of dissociation with people – all this the themes dictated by complex attitudes with after revolutionary Russia. In comparison with the early

poetic products carrying strongly pronounced symbolical character, in the subsequent poems it was possible to observe incessant dialogue between two 'n' her hero. Love herself and the need of belief, playful pathos, sensation of the God, but also the sinfulness too – are those poles attitudes Gippius. The spirit of fight with God continually gives an up the place to the gained and realized feeling of being left by God.

<p><i>Божья тварь За Дьявола Тебя молю, Господь! И он – Твое созданье. Я дьявола за то люблю, Что вижу в нем – мое страданье. Борясь и мучаясь, он сеть Свою заботливо сплетает... И не могу я не жалеть Того, кто, как и я, – страдает. Когда восстанет наша плоть, В Твоем суде, для воздаянья, О, отпусти ему, Господь, Его безумство – за страданье. (Gippius 1904: 76)</i></p>	<p><i>I pray to you for the Devil, O God! He, too, is your creation. I pray to you for the Devil, What I see in him is my own strife. Struggling and suffering, He weaves his own trap. And I cannot but pity, Him, who suffers as I do, When our flesh comes to rise In the Judgment Day for retribution, O God! Do spare him too, Forgive his recklessness for his suffering. (Translation from Russian)</i></p>
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Z.Gippius's lyric entirely is in authority 'mania of the contradiction'. "In mutinous ness and impudence – sanctity; in a pray – blasphemy; in arrogance – love" (Chukovsky 1914: 170). The poetess emphasized, that dual there is already an attribute imperfection, incompleteness: "never tell me, that there are two truths and two Gods [...], and at whom two truths, – are not present any" (Volozhin 2002: 177). Hypotheses about inadequacy of poetic individuality Gippius to themselves set, and all of them speak passionate aspiration of last to two opposite metaphysical infinity. We shall recollect lines: "the God is close to me – but I can't pray / I want to love – and cannot love" (Gippius 1904: 84). Question about 'two universes' Gippius not an idle question. Proceeding from a duality of human consciousness, she considered the person as an essence forking and unambiguous, forking between despair and belief. "The person not only from this world, but also from the world of other, not only from necessity, but also from freedom, not only by nature, but also from the God" (Berdjaev 1916: 54). As one of infinite symbols of the God the Love acts. From here often egoistical and ambitious immersing in itself meaning explosion of the person and the world. Thus the sensation of dissonance becomes a certain spiritual engine Gippius and love – attribute of soul, the maximum astral feeling bringing the human good luck. "In the Human it is made not only an image of the world, but also an image of the God taken in aggregate of his infinite attributes. It divine presence on the Earth" (Berdjaev 1916: 59). The secret of the God – in soul of the poet, and soul of the last is developed in silence. Gippius's

silence more likely a religious condition, rather than a way of renunciation of the world in the name of creativity.

<p><i>Есть речи...</i>  <i>У каждого свои волшебные слова:</i>  <i>Они как будто ничего не значат,</i>  <i>Но вспомнятся, мелькнут, скользнут</i>  <i>едва –</i>  <i>И сердце засмеется и заплачет.</i>  <i>Я повторять их не люблю; я берегу</i>  <i>Их от себя, нарочно забывая.</i>  <i>Они мне встретятся на новом берегу:</i>  <i>Они написаны на двери рая.</i>  <i>(Gippius 1904: 82)</i></p>	<p><i>Everyone has their magical words,</i>  <i>It is as if they mean nothing at all,</i>  <i>Hardly remembered, flickering, almost</i>  <i>forgotten,</i>  <i>And the heart starts smiling and crying.</i>  <i>I shun repeating them in your presence,</i>  <i>Trying to make you forget them on purpose.</i>  <i>They will meet me on a new shore,</i>  <i>Written on the doors of Paradise.</i>  <i>(Translation from Russian)</i></p>
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Avaricious on emotional displays of feelings, but at the same time distinguished by depth of idea, this poetry was extremely original. Not casual statements, that on its verses it is possible to track a history of Russian modernism. The love, death, the maximum metaphysical measure and tragically impossibility of its achievement – are those themes Zinaida Gippius in which the art nature of its creativity has been designated. Verses Gippius – the quiet, cold ideas covered with breath of poetry. The shape of this unique creative person is those poetics. The alive, sharp idea bound with complex emotions, is pulled out from verses in searches of spiritual integrity and finding of a harmonious ideal. Zinaida Gippius belonged to a class which during two centuries created Russian culture. She understood, that the empire is doomed, and dreamed of the revived native land, but with arrival of revolution has seen wreck of culture, terrible moral run wilds. And, probably, therefore her creativity always expressed a pain of Russia.

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