

# Artistic Reception of English World in Russian Literature of XIX Century (A.S. Khomyakov, I.S. Turgenev, I.A. Goncharov, L.N. Tolstoy)

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**Abstract:** *The image of an Englishman in Russian literature of the nineteenth century is one of the key ones. Russian writers studied the Russian man and tried to model the future of the Russian world in relation with England and the British. The object of this article study was the works by A.S. Khomyakov, I.A. Goncharov, I.S. Turgenev and L.N. Tolstoy. The relevance of the topic is conditioned by the contemporary problems of the dialogue of cultures, the issues of Russian-English imagology, as well as the literary ways of understanding the "foreign". The purpose of the study is to identify the features of the English world reception in the works of writers of the XIX<sup>th</sup> century. The methodological basis of the study was the synthesis of traditional approaches (historical-literary, systemic-typological, comparative-historical) with the use of new research practices ("friend or foe" in the framework of mythopoetics, imagology, postcolonial theories). The methodological principles of these areas were used depending on the specific material and objectives.*

*The poetry and journalism by A.S. Khomyakov reveal the statement of past and present successes of the British, their leading role. At the same time, the writer predicted the imminent fall of England; Russia should take its place in the global world. The "Frigate Pallas" by I.A. Goncharov portrayed all the strong and weak, positive and negative moments in the English merchant and in the British national lifestyle. This was done in order to learn a certain "lesson" for Russian life, to outline the prospects for its possible development. For I.S. Turgenev's English world was the reality with which the Russian man needed to relate himself and his future. L.N. Tolstoy's attitude to civilization was negative, and the British were associated with civilization in the 19th century.*

*The images of England and its inhabitants, the English, by each of these writers were perceived in the context of correlation with Russian life. Except L.N. Tolstoy, all of them, to one degree or another, considered it possible and even necessary to introduce English values into Russian cultural and historical soil.*

**Keywords:** *Russian literature, English world, an Englishman image, "domestic - foreign", reception.*

## I. INTRODUCTION

According to L.N. Tolstoy, the relationship of people to foreigners is one of the eternal themes of art: "What can be older than the relationship of parents to children, children to parents, people's relations to compatriots, foreigners, to attack, defense, property, land, animals?" [1, p. 183]. At the

end of the twentieth century V.N. Toporov wrote: "The deep nerve and motive of culture, often not recognized either by cultural bearers or its researchers, is the need to communicate with other cultures, to reflect in them and to reflect the "foreign" culture in oneself" [2, p. 7]. At that, the attitudes toward "foreign", the reflections of "domestic" in "foreign" and "foreign" in "domestic" can be implemented in different paradigms and can be filled with exactly the opposite content.

From the beginning of self-reflection, Russia in relation to its civilizational identity correlated itself, first of all, with the West. The inspirer of postcolonial theories, E. Said, stated: "The East has helped Europe to determine its own image, idea, personality, experience by the principle of contrast" [3, p.8]. At that, he argued that the Russians, along with other European peoples, had a "way of communication with the East," which "was not only Europe neighbor, but also the location of its largest ... colonies, it was the source of European languages and civilizations, its cultural rival, and also one of the deepest and persistent images of the Other world" [3, p.8]. However, it cannot be argued that only the East helped Russia to identify itself. In addition to the East, the civilization identification of the Russian person was in the process of correlation with the West [4].

In the 19th century, Western culture in Russia was associated with the French, Germans and British. Until the XIXth century, the British had no special expression in Russian consciousness. For example, Tatars and Caucasians dominated in Russian historical songs from eastern peoples, and among Westerners Poles, Germans and French dominated. Nevertheless, the image of an Englishman in Russian literature of the nineteenth century becomes one of the main ones, in relation to which Russian writers recognized the Russian man and sought to model the future of the Russian world.

The English mentality, stereotypes in the perception of the British, and the imagological ideas of Russians and British about each other are of great interest during the last decade (see: [5, 6]). But, oddly enough, there are few works devoted to the study of the British and the English world images in Russian literature. Therefore, M.V. Tsvetkova's articles "Images of the Anglo-landowners in Russian literature of the 19th century" [7] and S.A. Kurilo "Cosmo-Psycho-Logos of England in I.A. Goncharov's book "Frigate Pallas"" are of particular value [8].

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M.V. Tsvetkova, who studied the images of Anglophiles in the works by A.S. Pushkin and I.S. Turgenev concludes: "The interpretation of the characters of the English heroes by the writers, as well as the images depicted by them in works ... the perception of those around them, indirectly indicates that the attitude towards England and the British in Russia remained wary and ironic" [7, p. 111]. It is unlikely that S.A. Kurilo, who studied the image of England in the "Frigate Pallas" by I.A. Goncharov within the framework of the Cosmo-Psycho-Logos paradigm proposed and developed by G.D. Gachev would agree with this conclusion.

In the general humanitarian context, the relevance of our study is conditioned by the problems of the dialogue of cultures and the issues of Russian-English imagology. Nevertheless, there is undoubted relevance in the literary discourse itself, which consists not in comprehension the essential features of one or another national character, but in update of its image poetic aspects. The novelty of the study lies in the fact that for the first time the English ethnic motive correlates in the artistic worlds by A.S. Khomyakov, I.S. Turgenev, I.A. Goncharov, and L.N. Tolstoy.

## II. METHODS

The methodological basis of the study is the synthesis of traditional approaches that have stood the test of time (historical-literary, systemic-typological, comparative-historical) with the involvement of relatively new research practices (the opposition "friend or foe" in the framework of mythology, imagology, postcolonial theories). The methodological principles of these areas are used depending on the specific material and set tasks.

Let's point out that the article takes into account the results of studies which used close methodological developments (see: [9; 10; 11; 12; 13; 14; 15; 16; 17; 18]).

## III. RESULTS AND DISCUSSION

Paradoxically, the founder of Slavophilism A.S. Khomyakov valued England like no other European country. In 1847, A.S. Khomyakov visited England, and in 1848 published the "Letter of England". The last work echoes with the poem "Island", which was written before his visit to foggy Albion.

The second part of this poem lists the achievements of the English. This is the amazing energy of the people, and flowering fields, and maritime successes, and military merits, and creative achievements, and the dominance of rationalism. However, because of slyness and pride, the fact that "worldly glory" is higher than "God's judgment" "everything will pass like a dream". In the third part, we read about Russia perspective: "And to another humble country, / Full of faith and miracles, / God will give the fate of the universe" [19, p. 107].

The "Letters of England" also refers to the peculiarities of the national character of the British, their religiosity, the stereotypical views of the English as a prim and ceremonial people are refuted, their scientific and economic success are praised. Then follows the conclusion about the death of English civilization, which does not mean that its best qualities will disappear.

The image of England in poetry and journalism by A.S. Khomyakov is noted by several features. Firstly, by stating its

leading position in the global world order. Secondly, the image of England corresponds with Russia, which, according to A.S. Khomyakov, replaced England, and should achieve a higher status. Thirdly, A.S. Khomyakov actualizes the political component in poetry, which is characteristic of the Slavophiles.

In the Goncharov's "Frigate Pallada" several levels of the Englishman image reception are found: conditionally historical, folk (represented by the sailor Faddeev) and author's.

That's how, according to the narrator, they could perceive England in the middle of the seventeenth century: "England is a wild country, inhabited by barbarians who feed on half-baked meat ...; they speak with guttural sounds; in autumn and winter they wander through the fields ...; they are gloomy, and silent" [20, p. 42]. The narrator proceeds from this approach, but so far he is not ready for serious conclusions: there is not enough material.

The narrator is also removed from the popular reception of the British, according to which any custom, not like mine, is perceived as a mistake, unfriendly. So, Faddeev mocks at soldiers dressed in a Scottish skirt, casts a scornful look at the English merchant.

Thus, I.A. Goncharov, having given two receptions of an English character, detaches himself from them, expressing both the seriousness of his own intentions in comprehension the image of the British, and the potential multiplicity of points of view. In the author's perception, the image of the Englishman undergoes evolution. On the first pages of the book, the narrator cannot but pay tribute to the technical successes of the British, their business qualities, leadership functions in the mission of the entire non-Christian world civilizing.

The image of the "latest" or "modern" Englishman is correlated with the Russian landowner. It is said so much about the British that there is more material to comprehend, so that you can see the strengths and weaknesses in the figure of the English merchant and in the way of life of the British, in order to learn a "lesson" for Russian life.

The energy and enterprise of an English character makes the leitmotif through the writer's entire work. However, the author's attitude to the English world is contradictory. In general, the neutral tone of the author's reception of the English world undergoes a change. The Crimean War, which made the Russians and the British enemies, was reflected in the perception of the whole English by the author of the "Frigate Pallas". This is sharply manifested in the "Chinese pages", when the author instead of the ethnonym "Englishman" introduces the periphrase "bestial people." It can be assumed that the changes in the author's attitude towards the British were due to the status of an official, because a civil servant could not ignore the main vectors of the foreign policy of his government. However, the rejection of the English way of life was motivated not only by the Crimean War, but also by the fact that the author of the "Pallas Frigate" realized the following: choosing "Progress" and "Civilization", symbolized by the English development vector, one will have to give up important concepts for a Russian person.

The traveler is embarrassed by the transformation of a man into a machine, he is disturbed by the disruption of relations between people, when good is not performed by heart, but as a social duty. This dilemma will be described in the novel "Obломov": the Stolz figure synthesizes the best features of European business culture and the human qualities of a Russian person.

I.S. Turgenev was a Westerner, but his attitude towards the English world was not enthusiastic. The article by M.V. Tsvetkova considers the images of Ivan Petrovich in the "Noble Nest" and Pavel Petrovich in "Fathers and Sons", so we will focus on other points. These two figures are presented with irony. However, it cannot be absolutized. Both Ivan Petrovich and Pavel Petrovich, being Anglomans, try to remain Russian patriots, but it turns out they are bad at it.

In the latest Turgenev's novel "Nov", the figure of an Englishman Sipyagin, relative to Ivan Petrovich and Pavel Petrovich, is opposed by Solomin, who received English professional training. Sipyagin is a type of "European-educated Russian landlord", as Fyodor Lavretsky's father in the "Noble Nest." Solominsky worldview consists of "Anglophilism" and "Russophilia" symbiosis, only the nature of these components is different. Solomin has no external signs of Anglomania. Kallomeytsev asks, whether he recognizes English manners worthy of imitation, and Solomin replies: "Yes, and no." [21, p. 283]. The basis of his personality is a genuine Russian origin, and he the son of a deacon not without reason. I.S. Turgenev emphasized that the Russian clergy is an "unalloyed" layer of the Russian population. Solomin, unlike the Narodniks, judges his native people carefully. He does not idealize the people, but therefore does not give up on it. The English origin is vaccinated in Solomin. The narrator reports that the young Solomin, who had shown an early interest in mathematics and mechanics, was noticed by a factory Englishman, who gave him the means to learn factory business in England. Two years spent in Manchester were not in vain. In addition to English technology and English language, Solomin comprehended some aspects of the English character. In some cases, he considers more reasonable the actions dictated by the English mentality rather than the Russian one. For example, he compares English and Russian sayings: "The English say: "Never say die" ("Never say: it's all over"). Good saying. Better than Russian: "Trouble has come, open the gates!" [21, p. 332]. Here Goncharov's motives are revealed about the need for Westernization of a Russian character. But these motives are explicated even brighter in the description of the factory, where Solomin works as a manager. If in the "Break" Raysky saw "an exemplary English institution" in Tushin's farm, then he noticed something else as Nezhdanov in "Novi": "Everything went right ...; but panache or neatness, even tidiness was not visible anywhere; on the contrary, sloppiness, dirt, soot struck; broken window, peeled off plaster ...; a large puddle, with ... an ebb of rot, is in the middle of the courtyard; piles of scattered bricks ...; Russian factory as is; neither German nor French manufacture" [21, 24,25].

I.S. Turgenev shows that the understanding of the "foreign" can be different: from comic to effective. However, it is important that the English world was a reality for the writer, with which the Russian person needed to relate his future. L.N. Tolstoy assessed the opposition "Russian - English" in the novel "Lucerne" and "The Excerpt from the Diary of

1857". Separate remarks about the English in "War and Peace", "Anna Karenina", and "Resurrection" only confirmed that the author had not changed his ideas.

In "Lucerne" the conflict of "Russian" and "English" is clearly manifested. Describing the English table as "strict, legally recognized decency ... based ... on the lack of need for rapprochement," L.N. Tolstoy notes that the English occasionally exchange words about the appearance of a mountain or the taste of wine, but do not look at each other. This atmosphere has a depressing effect on the Russian person: "During such dinners I always feel hard ... and sad" [22, 26].

In the "Diary of 1857" L.N. Tolstoy is opposed to his own perception of nature and English one. Describing the view from the Zhamansky mountain, the author admits that he remained indifferent. He can be bothered by nature when he feels himself the part of it. And here is the "bare, cold, deserted damp platform." And further: "Zhamansky view is for the British. They should be pleased to say what they saw from Zhaman Lake, etc." [22,23].

L.N. Tolstoy's attitude to civilization is negative. In "Lucerne" it is said that civilization brings suffering to a person, because almost the most valuable thing in the eyes of the writer is lost - the natural relationships of people, kindness and warmth. For L.N. Tolstoy such a civilization is represented by British.

#### IV. SUMMARY

The reception of the British in Russian literature of the 19th century was ambivalent. L.N. Tolstoy emphasized the lack of complementarity (the term by L.N. Gumilyov) of Russians and British. I.S. Turgenev did not propose to adopt the features of English behavior external to the Russian person, but English technology, the English attitude to the matter. I.A. Goncharov at the beginning of the "Frigate Pallas" sang a hymn to the image of an Englishman, and then, also for political reasons, adjusted his attitude. Nevertheless, it remained doubtless for him that England and the English world were an example for Russian people. A.S. Khomyakov recognized England as the best country of our time, which nevertheless should have lost its championship for Russia.

#### V. CONCLUSION

Obviously, the images of England and the British by each of the writers we examined were perceived in the context of correlation with Russian life. Except L.N. Tolstoy, all writers to one degree or another considered possible and even necessary an English vaccination for Russian soil.

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