

Life of Chernyshevsky's Ideas in the Intertextual Field of the Novel by I. Bunin “The Life of Arseniev”

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ABSTRACT

The article discusses the novel by I. Bunin “The Life of Arseniev” from the point of view of its intertextuality. The article analyzes the presence of echoes of the novel “What to do?” by N.G. Chernyshevsky in the Bunin’s novel. The article analyzes the anti-nihilistic tendencies embodied in the fate of one of the Arseniev brothers. The conceptual meaning of the concepts “socialist”, “socialism” in the novel by I. Bunin is revealed. The literary context of the novel is revealed.

The novel is autobiographical, and this aspect is controversial in science. The article attempts to identify the autobiographical moments of the novel. The role of allusions and reminiscences in the artistic structure of the novel is established.

Keywords: *intertext, Allusion, Reminiscence, Socialism, Socialist, Chernyshevsky's Ideas, People, Pretext, Borrowed Text*

1. INTRODUCTION

The novel by Ivan Bunin, “The Life of Arseniev,” according to the majority of literary critics, is considered an autobiographical work of a Russian writer. In 1934, K.I. Zaitsev wrote that there is something from the epic in “The Life of Arseniev.” [1].

Trying to outline the genre face of the book Bunina K.G. Paustovsky in his essay “Ivan Bunin” wrote: «This is not an autobiography. This is an ingot of all earthly sorrows, charms, thoughts and joys ... This is not a story, not a novel, not a story. This is a thing of a new unnamed genre» [2].

Disputes in science regarding the genre affiliation of the book migrated to the 21st century (there are dissertations on this topic in recent years: T. Kovaleva “Artistic Time - the Space of Ivan Bunin's novel “The Life of Arseniev”- Stavropol, 2004; Averin B.Z. “The life of Bunin and the life of Arseniev: the poetics of remembrance” - Moscow, 2005; Smolentsev A.I. “Roman by I. Bunin “The Life of Arseniev” - Voronezh, 2012, etc.).

The twentieth century was the century of the most intensive study of the novel, in particular, the 70-90s: (works of R.S. Spivak, G.Yu. Karpenko, M.S.Stern, V.Ya. Grechnev and many others).

Scholars recognize Bunin's book faithful to the traditions of Russian classical literature; novel M.Yu. Lermontov's “Hero of Our Time” is most often mentioned in this context. The similarity of novels as “soul stories” is visible even to an inexperienced reader.

O. Mikhailov in his article “Monologue about Russia” writes: “The work of I.A. Bunin is not only included in a number of artistic autobiographies from the life of the Russian nobility, he closes the cycle begun by S. Aksakov (“Family Chronicle” and “Childhood Bagrov's grandson”) and L. Tolstoy (“Childhood. Adolescence. Youth”) [3].

In 2004, T.N. Kovaleva concluded in her dissertation on artistic time and the space of the novel “The Life of Arseniev” that Bunin’s novel “it is unique book in which there are two trends in the development of the writer's artistic world: on the one hand, the continuation of the traditions of literature of the 19th century, on the other, their overcoming and deep connection with literature of the 20th century [4].

A.A. Pronin defended his thesis on the topic: "Quote in the book of I. Bunin "The Life of Arsenie. Youth" in 1997 in Petrozavodsk. The author claims "citation is not only a feature of style, an art form of dialogue with the world and with oneself, but also an essential feature of Bunin's philosophy of creativity, its concept of being." Next, A.A. Pronin argues that all the main topics of "Life of Arseniev" are revealed with the participation of quotations [5].

2. MATERIALS AND METHODS

However, nobody has dealt with the narrower intertextual connections of the novel so far. Meanwhile, the novel is of interest from this point of view.

We will not focus on the presence of the Christian text in the novel (there are many), we will consider the presence of allusions, reminiscences, or direct references to other people's literary sources. For this purpose, comparative-typological and comparative-historical research methods are the most productive.

3. DISCUSSION

The reader encounters the first slightly modified quote from the first page of the novel: "Things and deeds, as long as they are not written, are covered by darkness and indulged in a coffin of unconsciousness, writing is like animations ..." A. Blum suggested in his article "Life is given only a word", suggested that this is a quote from the manuscript of the Pomeranian preacher of the XVIII century Ivan Filippovich [6]. Their meaning boils down to the fact that the described events will live, and not the described events will die. This quote, essentially, could be an epigraph to the novel, but the writer included it in the story.

F. Stepun is very right in this sense, who said that "the past, not preserved by memory, passes in time, the saved gains eternal life" [6].

The entire first book is the narrator's memories of his childhood, from infancy to gymnasium. A powerful stream of fiery, reverent love for all the details of the distant past, such a unique native warm, Russian permeates them. Smells, sounds, rustles, discoveries of childhood are as stable in the storyteller's memory as are fairy tales "read and heard in childhood". There is a direct reference to Russian folk tales in the eighth chapter. "In a certain kingdom, in a certain state, for distant lands ... Over the mountains, over the valleys, over the blue seas ... Tsar Maiden, Vasilisa the Wise ..." [7]. Here, this reference supplements and enhances the image of a quivering and fragile childhood, given in the context of the Russian estate, Russian nature, Russian beliefs. Arseniev from childhood thinks about the secret of life and death. The tenth chapter contains a quotation from The Life of the Protopope Habakkuk, where Habakkuk admits that the death

of a cattle touched him very much and reminded of the inevitability of his own death. This direct quote helps the narrator to reveal himself.

According to B.V. Averina "the author becomes an acting person, introducing his "absolute present", his "now" into the narrative [8].

He admits: "I belong to such people". The second Old Russian text mentioned in the novel is "The Word about Igor's Regiment". Arseniev writes: "The Word about Igor's Regiment" drove me crazy" [7]. The fourteenth chapter of the fourth book tells about the stay of the narrator in Kharkov. After reading the "Word", Arseniev was "completely captivated".

The hero felt his connection with this ancient Russian monument, which shocked him with its beauty and original Russianness. The narrator felt his involvement in Russian history through the "Word". He quotes a lot from "The Words of Igor's Campaign". Awareness of the discreet original charm of Russian cities: Kostroma, Suzdal, Uglich, Rostov the Great came to him also thanks to the "Word". We agree with Lotman Yu.M., who spoke about the interaction of texts in his article "The plot space of a Russian novel of the XIX century": "the elements of the text are not neutral and bear the memory of those texts that were found in the previous tradition" [9].

The first literary texts directly mentioned by Arseniev were the novel Don Quixote and Robinson Crusoe, the book Earth and People. Arseniev read these books in childhood and they remained as part of his childhood in his memory. The narrator, constantly revealing the time distance, recalls the impression made on him by these books. In the fourteenth chapter he gives an inaccurate quote from the letter of A.K. Tolstoy to S.A. Tolstoy of September 27, 1867: "It is good in Wartburg! ..." The quote is here intended to emphasize the influence of Cervantes' knightly novel on the impressionable soul of a young man. The charm of a chivalrous theme is one of the powerful impressions of youth. Arseniev read Walter Scott, Schiller, and "William Tell" at the gymnasium. The narrator impresses the reader with his well-read: Shakespeare, Heine, Byron. They are mentioned directly without quotation as "as if necessary for everyone." Arseniev generalizes, referring to the whole set of names that form a person. In the book of the third chapter of the eleventh, the narrator complains about the "sunk into oblivion" of the myriad of poets and novelists on earth. He exclaims: "How many have survived? All the same names forever and ever! Homer, Horace, Virgil, Dante, Petrarch, Shakespeare, Byron, Shelley, Goethe ... Racine, Moliere ..." [7].

Russian writers are included in the novel from the fifteenth chapter of the first book, and references to them are so frequent and so persistent that it is impossible to imagine Arseniev without this context. The reader recognizes narrator, quoting from the prologue of the poem by A.S. Pushkin's "Ruslan and Lyudmila", that these verses "have entered into his being for the whole century, have become

one of the highest joys experienced by him on earth." Gogol amazed young Arseniev with "Old World Landowners" and "Terrible Vengeance". The narrator is now surprised at himself from the past "... how could I so dramatically accurately see all these paintings in Kamenka!"

Chernyshevsky was first mentioned in the sixteenth chapter of the first book. The narrator speaks of his brother: "Brother George spent all his vacation days reading the Lavrov and Chernyshevskys" [7]. The use of surnames in the plural testifies to the brother reading many socio-political and socio-economic works, and this is the time of the formation of his revolutionism and political worldview.

The third chapter of the second book is devoted to the high school stage of the storyteller's life. Here, at the request of the owner of the house where the schoolboy Arseniev lived, he reads poetry to him. Quote from the poem N.P. Ogarev's "Hut" is given: "the sky at the hour of patrol - going around the moon - shines through the patterns of a frozen window ...", quote from the poem by I. S. Aksakov's "Tramp" is given: "Come you, weak, come you joyful, call to the All-night, to prayer of blessing." Further, the narrator quotes the poem by I.S. Nikitin "Russia". It is permeated with the thought of the greatness of Russia, its forces and deeds. Arseniev recalls the impression that Nikitin's poem made on a simple tradesman Rostovtsev. Poems awakened pride in Russian Earth.

In the twelfth chapter of the second book, the word "socialist" appears. The narrator writes that this word "contained great shame and horror, for the concept of all kinds of villainy was invested in it" in a provincial Russian environment. The writer in this chapter unfolds the concept of "socialist", investing in it the whole essence of the noble rejection of this phenomenon. The word "propaganda" was just as scary. The images of St. Petersburg, the Peter and Paul Fortress, the execution, and Siberia were directly connected with them. Bunin created the image of Brother George with the greatest love. He writes: "He was a kind, noble, lively, cordial youth ... he was prophesied a brilliant scientific future. Did he think about science at that time!" [7]. The socialist program included "completely abandoning his personal life, devoting himself to the suffering people." The narrator, in search of an answer to the question: "How could this happen in his own family?" Gets into reasoning and generalization. The roots of this phenomenon, embodied in revolutionism, "going to the people", now appear to Arseniev more clearly, after a while. This is, firstly, the reading of "Lavrov and Chernyshevsky", and secondly, "the eternal frivolity and enthusiasm ... of the noble tribe, not leaving the Radishchevs, Chatsky, Rudins, Ogarevs, Herzenes even before old age ...", thirdly, "the eternal Russian holiday need! "... instead of boring everyday life and systematic work. The hero considers this reason to be the main one in the history of Russian revolutionism. He exclaims: "What is a Russian Protestant, a rebel, a revolutionary, always absurdly estranged from reality and despising it, not at all

unwilling to submit to reason, calculation, activity invisible, unhurried, gray?"[7]. Arseniev condemns the young revolutionaries for "intoxication with gatherings, songs, all kinds of underground dangers ..."

The thirteenth chapter of the second book, "The Life of Arseniev," is dedicated to the arrest of a socialist brother denounced by one of the neighboring clerks. The clerk was killed by a tree by fateful accident on the same day. Brother George's seeing off scene makes the reader feel sorry for him. The narrator actualizes his estrangement from people, his humiliation. "The sight of my brother hit me in the heart ..." writes Arseniev. The narrator deliberately contrasts the appearance of the "living socialist" as "youthful sweet and miserable with his thinness, his light gray suit ..." He reminds one with his appearance of a "guilty boy". And this is a breaker of foundations, the builder of a new life! Arseniev emphasizes the absurdity of what happened, resulting from his errors, the errors of his brother's youth. The narrator does not accept any advanced ideas of the time and Chernyshevsky's ideas as well. In this regard, the novel F.M. Reshetnikova "Podlipovtsy". Bunin calls the characters Pila and Sysoika from the story, without naming the author. This book, read by George more than once, contributed to its formation, and the reader understands this, thanks to the author's reference. "In the thirteenth chapter of the fourth book, the subtext of the author's polemic with Chernyshevsky is drawn up. A.A. Pronin writes that the image of Max is nothing more than a parody of Rakhmetov, the word "darling" in Lika's lips goes back to the expression "darling" in the speech of Vera Pavlovna from "What to do?" [5]. This reminiscence aggravates the degree of Bunin's polemic with the famous revolutionary democrat, and the scientist is right in this.

The fate of the brother-socialist in the novel again becomes central to the plot in the chapter of the twelfth book of the fifth novel by Bunin. He is depicted surrounded by the same revolutionaries as he is. The narrator decomposes this medium according to the degree of revolution, and then gives it a generalizing characteristic: "everyone was quite narrow, straightforward, and intolerant." All of them have behind them "work", expulsion, prison, exile, isolation from people of different practical matters (merchants, farmers, doctors, teachers, gendarmes, etc.). "They had everything their own, special and unshakable: their deeds, their interests, their events, their celebrities, their morality, their love, family and friendly customs and their own attitude towards Russia: the denial of its past and present and the dream of its future, faith in this future, for which it was necessary to "fight"[7].

These fighters for public affairs also had their own circle of reading. They preferred political economy, Korolenko, Zlatovratsky Chekhov and Tolstoy. Chekhov was despised for "political indifference and Tolstoy for "the last and most harmful preaching of not doing." The narrator admits that this environment "was not suitable for him." Bunin in his novel polemically defeats every postulate of Chernyshevsky,

admitting to his open rejection of the movement of the People's Volunteers. He even mentions the women's question, referring to the "pretty Subbotins" - sisters who fled directly from Chernyshevsky's family in the name of the "suffering people". In the description of the socialists, the writer has a clear irony: their dreams "of rivers of milk", their "absurdity from reality ridiculously", their "thirst for merry idleness", their "dreams of searches and prisons" - in short, the poetization and romanticization of their protest instead of "invisible, unhurried, gray activity." The narrator does not even share this environment with sincerely devoted to the "cause of the people" and enthusiastic.

The narrator through the eyes of the family presents the story of the brother of George - the volunteer. The context of the family is very important here, and the narrator deliberately confronts the grief of the family as colossal (and it is much more important), with the failure of the socialist and his work. The narrator very subtly and reverently weaves the fate of his brother into the memories of his native places, where sounds, colors, smells - everything is painfully native. He writes: "... he strove there with all his heart, but all the time he constantly felt his brother behind all these thoughts and feelings." [7].

Arseniev admits that "he gritted his teeth, seeing on the wall of almost every apartment familiar to him a portrait of Chernyshevsky ..." [7], thereby testifying that in the 80s of the XIX century the ideas of the democrat were still alive.

In describing the revolutionaries, Bunin used quotes from various poets. In the chapter of the thirteenth book of the fourth, those gathered at Bogdanov's evening sing: "We will send a curse to all the villains; we will call all the fighters to fight!" This is the starting line of P.L. Lavrov's "New Song". The following quote, used by the people of Volodymyr from a poem by N.A. Nekrasov's "Knight for an Hour": "From jubilant, idly chatters, drenched hands in blood ..." Then they drag on the song of N.M. Yazykov "From a country, a country far away", and often quote from N.A. Nekrasova "You may not be a poet, but you must be a citizen" from the poem Poet and Citizen. The whole selection of quotes and the mention of Chernyshevsky were called upon by Bunin to create a generalized stereotypical portrait of the people of the people, whose views and impulses were not shared by Arseniev.

The intertextual discourse of the novel "The Life of Arseniev" by Bunin is saturated not only with references to various poets and writers, but also with allusions and reminiscences. The citation regime is replenished in the chapter of the fifteenth book of the second novel. Alexander Sergeevich Pushkin is quoted in the novel more often than others. So, the narrator quotes the quatrains from "Eugene Onegin" by Pushkin.

"When in mysterious domains,

In the spring, with the clicks of swans, near the waters shining in silence, the Muse began to appear to me ..." [7].

Reminiscence from Pushkin follows here: "all impressions of

being." It goes back to the poem of the poet "Demon". This appeal to Pushkin is necessary for the narrator to convey the whole gamut of feelings that overtook him under parental shelter in the village. Moreover, Arseniev's father prophesies the glory of Pushkin to him: "... who knows, maybe he will come out as the second Pushkin or Lermontov?". The narrator's father says in the novel: "No, Alexey's recognition is not a civil field, not a uniform and not an economy, but poetry of the soul and life." [7]. The father's phrase "the second Pushkin or Lermontov" is supplemented by the narrator with the names of Zhukovsky and Baratynsky, "he feels blood affiliation, and their portraits seemed to him "family portraits". Arseniev's "poetry of the soul" was formed under the influence of many Russian poets, whom he directly calls: Sumarokov, Derzhavin, Batyushkov, Zhukovsky, Venevitinov, Languages, Kozlov, Baratynsky. Derzhavin is quoted by the narrator in the eighteenth chapter; the lines from his poem "Vision of Murza" are given. The following is a series of quotes from poems by Russian poets: I.I. Kozlova ("Young singer flies into battle" from the poem "Young singer"), "Noise, noise from a steep peak, do not stop the gray-haired singer" from the poem by E. A. Baratynsky's "Waterfall", "Among the Green Waves ..." from Pushkin's "Nereida". With these verses, the narrator quenched "the voluptuousness of the imagination" and "the first complete thirst to write for you."

In the novel "The Life of Arseniev," there are allusions along with quotes. So, we find an allusion to Schiller in the nineteenth chapter of the second book, the reader again encounters a quote from Goethe's Faust in the fourth chapter of the third book. It speaks of the eternal movement of life and the presence of the creator in everything earthly. The narrator correlates this direct citation with his life, with its milestones. In this case, having survived the death of a close relative, he "returns" to life, observing its renewal in people, in nature, and in the house. The fifth chapter of the third book contains the arguments of the sixteen-year-old Arseniev, summing up the results of his life, recognizing that by this age he had comprehended much that "is necessary for every adult." He included the facts of Russian and European history and literary heroes in this "much" ("everyone needs Hamlets, Don-Carlos, Childe-Harold, Onegin, Pechorins, Rudins, Bazarovs ..."). The use of well-known surnames in the plural allows the storyteller to unite and generalize his reading experience, which contributed, first of all, to the growth of his soul. The reminiscences used below ("poetry is a god in the holy dreams of the earth", "art is a stepping stone to a better world", "undergrowth from the nobles", "learned a little of something and somehow") refer the reader in the first case to the poem V. BUT. Zhukovsky "There is neither happiness nor misery in the world", to the comedy D.I. Fonvizin's "Undergrowth" and to Pushkin A.S. to the novel "Eugene Onegin." Arseniev is the storyteller in the novel lives in two dimensions: the vain concrete and the eternal literary. Hence, there is so much literature in his life.

Through names, allusions to texts, reminiscences and quotes, he is immersed in this second context. The seventh chapter of the third book contains a quote from S.Ya. Nadson's poem "Night shadows lay around": "The venom of ruthless doubts will freeze in the tormented chest." The narrator admits that this famous poet touches him little.

The volume of Pushkin's citation is increased in the novel in the book of the third chapters of the eighth and ninth. At the very beginning of the eighth chapter, the narrator is recognized by the reader in a spiritual relationship with Pushkin. He says: "All my youth passed with Pushkin." Giving preference to Pushkin, he quotes from the poem of M.Yu. Lermontov "In memory of A.I. Odoevsky":

"The mute steppe turns blue, and the Silver Caucasus envelops her in a ring ...»

Arseniev admits that Lermontov's lines gave rise to a passionate dream about distant wanderings, and Pushkin was always with him. The narrator abundantly quotes him: lines from various poems ("Tear", "Flower", "Winter Morning", "Winter", "To Delia", "Singer", "Night", "To Morpheus", "October 19", "Rainy day went out"). The hero of the novel is happy to find similarities even in poor life with Pushkin, whose house is described by N.M. Yazykov in the poem "On the death of the nanny of A.S. Pushkin". He gives a quote from Yazykov's poem as evidence of this affinity with the poet.

In the eighth chapter of the fourth book, Arseniev spoke more specifically about Lermontov. Scientists noted the "connection of the novel" Life of Arseniev "with the creative institutions of Lermontov. A.I. Smolentsev writes that "there is a certain relationship between the name and surname of the protagonist Alexei Arseniev and the surname and patronymic of Lermontov's grandmother Elizaveta Alekseevna Arsenieva." [10]. The scientist also makes sense in Kropotvka, the Lermontovs family estate, which Arseniev considers to be "our cradle with him". Smolentsev deduces a previously unforeseen "genealogy" of the protagonist of "Life of Arseniev". Arseniev felt his involvement in the fate of the poet, in particular, while he was in the family estate of Lermontov Kropotvka. A number of Lermontian reminiscences are born in Arseniev's head: "full of miraculous desires", "an oak leaf has come off the darling's branch", "hugging like two sisters, jets of Aragva and Kura". They go back to the poem "Angel", the poem "Mtsyri". Further, the narrator calls "Demon", "Sail", "Taman" and connects the poet's poetry with his "earthly days" in his imagination.

The ninth chapter of the same part of the novel is devoted to the perception of Tolstoy by Arseniev. Two texts are mentioned: "Cossacks" and "War and Peace". The narrator quotes the pages of the Tolstoy novel. This narrator as «the best» perceives «another's word». The realization that Tolstoy is his contemporary "and even his neighbor" evokes a sense of pride in Arseniev. However, the storyteller dissociates himself from Tolstoy's ideas. In just two

sentences, the Tolstoy era in Russia appears before the reader: everyone says "about working for the benefit of the people", "about reimbursing their debt to the people". Arseniev is a descendant of the Russian noble family, the bearer of his noble estate view of what is happening: "But I never felt and do not feel any duty to the people. I can't and don't want to sacrifice myself for the people, or "serve" him, or play ... the party at the Zemstvo meetings ..." [7]. Opposing Tolstoy, Arseniev presented, in essence, the political credo of Bunin himself.

The fifth book of the novel is dedicated to Arseniev's stay in Orel as an editorial staff. Already in the first chapter the name of Turgenev sounds, the novel "The Noble Nest" and its heroes Lisa, Lavretsky, Lemm are named. At the sight of an old abandoned estate, "as if described in the Noble Nest," the narrator had a longing for love. In this part of the novel, in the same confessional manner, the narrator narrates about his romance with Lika Mizinova. Again, literary associations are everywhere, either in the form of direct quotes (from Goethe "I don't know myself and God save me to know myself!" From Goethe "I live for centuries, with a feeling of intolerable impermanence of everything earthly ..."), then in the form mentions and allusions from Tolstoy, Nekrasov, Zhukovsky.

In the eighth chapter of the reader, even auto-reminiscence awaits: "Take the soul to the ringing distance, where, like a month above the grove, sorrow!" These are the narrator's own poems, which he cited for Lika. The girl, who did not share Arseniev's poetic enthusiasm, still listened to his poems.

Arseniev read Radishchev in the library in Orel and was delighted. He quotes him: "I looked around - my soul became wounded by the sufferings of mankind!"

In the twenty-first chapter, the narrator quotes Gogol: "How persistent, how luxurious a summer day is in Little Russia!" Then he quotes Shevchenko. The novel contains excerpts from Ukrainian folk songs - all this during the days of the narrator's stay in Ukraine. Quotes from the "Sorochinskaya Fair" of N.V. Gogol and from the letter of Gogol to V.A. Zhukovsky from October 30, 1837 introduced into the dialogue of the narrator with Lika Mizinova.

4. RESULTS AND CONCLUSIONS

The novel "The Life of Arseniev", like no other work of art, is saturated with intertext. According to O. Mikhailov, "quite a few Prustov's places" were even found in it [3]. Here we find a deep connection between the writer Bunin and his native Russian literature and a deep knowledge of world literature. The entire intertextual practice of the writer is aimed at creating a central image of the novel, Arseniev, a sacred image for such a wonderful autobiographical work. Researchers are right who noticed that in this novel Bunin "feels extremely acutely the catastrophic polarity of being: ...

past and present ... life and death" [3].

In this work, the writer sees life as an incomprehensible secret, attracting and forcing, according to Yu. Maltsev, "to stop in amazement and delight in it" [11].

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The borrowed text helped the writer create and convey all the wealth of ideological, semantic and emotional richness of his work.

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