Two truths about Russian people and the national disaster in the ‘Diary of a Writer’ by Dostoevsky and ‘Derevnya’ by Bunin

Fyodor Dostoevsky and Ivan Bunin’s philosophical-artistic decision of two truths about Russian people is a concept of the future of Russia, which runs in the plane of the writers relationship to the Slavyanophiles and Westernizers. The most consistently this theme was considered in "Diary of a Writer"1 by Dostoevsky and "Derевnya" by Bunin.

1 Further is” the Diary”
The relevance of this approach is due to the ability for us to establish typological parallels and divergences and identify the attitude of the two writers in understanding the truth about a Russian man, Russian people and the future of Russia.

It is known that Bunin’s attitude to Dostoevsky was characterized in general as aversion and substantially close to hatred, immense and passionate. The root for such feeling was a peculiar creative rivalry. Bunin said that Dostoevsky was a "bad writer", his value is related to the case of "general mass hypnosis".

For Dostoevsky mostly important was national ideological consciousness of Russian people with the regard to religious and spiritual consciousness of Russian people as factors of ethical self-salvation. This approach clarifies the closeness of the writer to the Slavophiles. In the same way, the author developed in the "Diary of a Writer," the idea of moral perfection of the society depending on individual personal excellence.

The writer's thought about the salvation of Russian people was caused by the rejection of most of the beliefs of Russian intellectuals, who were blind, ingratiating, servile and imitated Europe "in Peter's way". "Peter's reforms, which lasted until our time, finally, reached to the utmost. You can not go further there is no way, it's all over ... Entire Russia stands on some final point, hesitating over the abyss" - expressed his concern Dostoevsky.

The question of the unity of the Slavic world and the special mission of Russian people as the defenders of Orthodoxy, the heir to the Middle Ages concept of "Moscow as the Third Rome", had become a source for reflection on concept of Russian people, Russian history and Russian culture these issues were in the "Diary of a Writer."

The problem of Russian national character and ideals has been the subject of reflection and in the article "Vlas" (1873). In the cited work we thought of purifying suffering has become a source of the concept of "a new road and a new exodus". This article can also be viewed in the context of the controversy with Dostoevsky's literary trend, showing a "obscheburlaka." It is no coincidence, "vis a vs" of the author speaks Nekrasov’s literary hero.

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2 It is known, for example, similar to the feeling of hatred to the author of "Diary" Andreeva, convinced that Dostoevsky was "ahead", "stole" his themes, characters, fame.


Critical and at the same reflexive position of Dostoevsky includes discussion of two types of people, "essentially representing us all Russian people as a whole." The destructive power of the people, which is based on "forgetting all measurements around", together with the fundamental and spiritual needs of suffering, numerous types of "Russian hooligans" and unconscious love for Christ, heartfelt knowledge of God, are generalized for Dostoevsky in Nekrasovsky Vlas that not only help to clarify the motives of consciousness of Russian people and to link national ideal of holiness with the idea of self-salvation at the very edge of the abyss, the abyss, but also to justify his concept of faith. This is not only an ethical ideas in the Orthodox understanding, but the relationship with the critical stage of Russian history, causes the writer's optimism. Thus the researcher K. Urazaeva draws attention to Dostoevsky's ironic connotation in evaluating the paradoxical nature of future salvation, when they come from the bottom suddenly "our liberals".7

It is also important to consider biographical moment of Dostoevsky's life. On his return from katorga the writer learned about Nekrasov's poem dedicated to him "soon become prey to corruption" (1876). This poem, as well as evaluation of the overall Nekrasov's works characterizes the Christian Orthodox concept of cleansing suffering as a dominant trend in Russian literature.

The discrepancy between Dostoevsky and the Slavophiles and Westernizers in the matters of representations of Russian people was reflected in the article "Dreams and Dreams" (1873). Castigating national tragedy - drunkenness - the writer calls the crazy dreams of Westerners to eradicate it and comparison with Gogol's Poprishchin reinforces the ethical aspect of this madness. Dostoevsky opposes his dream to Westerners' dream, his dream was of state budget expenditures on education, equal costs of vodka, the construction of schools, upraise of national teachers, scientists. Rejection of the author of "Diary" Westerners' malevolence about the lack of Russian science, common sense, patience, skill, doomed to slavish imitation of Europe, calling Westerners' dream of the people's independence "only kvas, kvas and kvas", defining the enemies of Russian people as "and the cheap Jew", Dostoevsky sees the tragedy of Russian society in the rupture of the people and the intelligentsia. Causing terrible catastrophic, grown up to the level of national tragedy consequences of drinking, the writer clarifies national decision, "a little bit Slavophile" the idea of internal forces samospasitelyh people (controversy with AN

Pypin’s article and Slavophile ideas) specific decision. The eyes and the hope of the writer turned to the teacher of the Russian province ("even the smallest village teacher") in the future without drinking.

The article "Something about a lie" (1873), was converted to the problem of lying as a national phenomenon, the subject of accusation is a peculiar manner of Russian intelligentsia seemed unchanged that is to appear something else than in reality, accompanied by a bitter recognition and links to the article by A.I. Herzen about the behavior of the Russians abroad. Dostoevsky wrote that it was "wretched shame for himself and all this self-negation," which became a source of splitting of Russian, European in public, in full view and the transformation in Gogol’s Pirogov home. Dostoevsky’s diagnosis to the society was much symptomatic of the author's "Diary", "two hundred otvychkoy the slightest independence of character" and "fatal vastness" Russian conscience. Understanding of the ethical nature of the bifurcation of the national intelligentsia, alienated from the people, isolates Dostoevsky's position in the dispute Westernizers and Slavophiles about the future of Russia.

The concept of the people in the "Diary of a Writer", which marked the originality of Dostoevsky's philosophical position was reflected in the article "One of the modern falsehood" (1873). It is interesting from the perspective of the differences of the writer and Slavophiles and Westernizers. Memories of youth, time spent among Petrashevists, analysis of his own experience (many years) that separates the "dreamy delirium" to understand and merge with the people caused writer’s understanding of the possibility of bridging the gap between intelligentsia and the people, which began under fathers and grandfathers. Defining the program of the writer with the dominant system of moral imperatives in the creation of a solid portrait of the Russian people, Dostoevsky differentiates, according to the researcher, folk and national perspectives on the future of Russia, linking it with the Orthodox axiology, the miracle of redemption and the holy martyrdom.

The concept of people Dostoevsky revealed in two articles on "Anna Karenina." This is the "Eighth part of "Anna Karenina"" (1877) and ""Anna Karenina“ as a fact of great significance" (1877). Disbelief in Levin as a representative of the people, and the reasons for its isolation from the people and the people have a misunderstanding of him, for Dostoevsky it is at the heart of the concept of faith ("nothing does not a believer"), "although the pure in heart."

The second article is interesting for Dostoevsky's interpretation of the novel "Anna Karenina" at the crossroads of Russian and European perspectives on iniquity and transgression and evil as the reverse side of love.

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8 Dostoevsky. The diary. P. 189.
in the Christian sense, which was the full-scale representation of the character in the later literary and journalistic works of Leo Tolstoy. Belief in the religious sense, the combination of the concept of a personal God and religion as a moral self-improvement, became the object of study in the article by the researcher K. Urazaeva "Eurasianism as a literary phenomenon and its background in philosophical consciousness of F. M. Dostoevsky"9.

Dostoevsky’s concept of people is inscribed and experienced comprehension of Europe also continued divergence of the writer with the Slavophiles. Thus, the concept of democracy on the example of France leads the writer to understand that "oligarchs are referring only to the rich, democracy only for the poor and for the common good, the good of all and the future of the whole France now nobody cares except dreamers Socialists and positivists dreamers ... "10. And in the Petrine period of Russian history, Dostoevsky begins to see other than the Slavophiles, understanding of their people: "We have studied and taught ourselves to love the French and Germans, and all as if they were our brothers, and despite the fact that they have never loved us, and yet they decided not to love. But this was our reform, all Petrine thing: we have learned from it, through a half-century, the expansion of sight, such reforms has not taken place maybe with none of the people in any ancient or in the new world".11

The line of thought of the Diary’s writer continued "Derevnya"12 by Bunin with polemical and contradictory attitudes.

Bunin defined the image of "Russian soul" as the main theme of his writing. The writer confessed: "I'm not trying to describe the village in its multi-colored and day-to-day life. I am mainly engaged in the soul of the Russian people in the deepest sense, in the image of slav psychology"13. His confession reveals the point of intersection and deviation from Dostoevsky. The search for answers to the eternal Russian questions: "Who is guilty?" and "What to do?" are in Russian history.

A.M. Gorky wrote about the story "Derevnya": "I know that when bewilderment and confusion will fade ... then serious people will say,"In addition to its first artistic value "Derevnya" by Bunin was the impetus that broken and shattered Russian society seriously, and made it think not about a


10 Dostoevsky. The diary. P. 301.

11 The same. P. 301.


peasant, not the people, but over the strict question - to be or not to be for Russia"\(^\text{14}\).

The keynote of "Derevnya" was the philosophy of history and the soul of the Russian people in general. So, in the words of the hero (Kuzma), the author expresses a truth about the Russian man: "Do not boast ... that you are Russian! Wild people we are! ... After reading our history hair will stand on end : brother against brother, a son against his father, treachery and homicide, yes treachery ... "\(^\text{15}\). Compassion to poor people and the division of the total drama nevertheless leads him to the believe that the people are to blame in their troubles.

It is interesting that Dostoyevsky and Bunin grounded their philosophical-ethical and artistic interpretation of two truths about the Russian people as a ground for "forecast" for the future of Russia. However, the author of "Diary" writes about the two types of people they are hooligans and sufferers, suffering as an element of happiness and at the same time the "heart knowledge" of Christ and love for him, and in the whole of his artistic anthropology Russian man stressed element of compassion. Thus, it explains the writer's belief about the revival of faith and the salvation of the people of Russia.

In the story by Bunin the two images of Krasov brothers, Tikhon and Kuzma, the images of two types of Russian people have become a breeding ground for playback of a national catastrophe, understanding the causes of death of people. "There are two types of the people, - noticed Bunin. - In one dominated Russia, in the other - Chud, Merya. But in both of them have terrible moodiness, shapes, "shakiness", as they said in the old days. The people said about themselves, " We are like wood, one can make a club and an icon" depending on the circumstances of who handles this wood: Sergey Radonezh or Emelka Pugachev.\(^\text{16}\) For Dostoevsky the concept of weakness was associated with the top of the society and intellectuals that was associated with the lack of a clear position with regard to the people and a policy of unity with the people.

Bunin draws wretched picture of the village life, a man with wretched mind even in moments of greatest rise of social struggle, and dreadful prospects for the future among the dead fields, covered with leaden clouds. The subject of the writer’s thinking is the village life, with rustic work, with close-minded people with the isolation and insularity of interests.

The idea of responsibility of the people for the whole Russian way of life is common for Dostoyevsky and Bunin as well as the reflections on the

\(^{14}\) The same.

\(^{15}\) Bunin I. A. Derevnya. P.

\(^{16}\) Krutikova L. V. P. 657
oppression, slavery and despotism in Russia, together with the motive of personal civil liability, people’s fault and misfortune.

The idea of enduring slavery and the responsibility of the people for their own destiny, painful thoughts about people’s misfortune and guilt, about the tragic state of crisis in Russia pervade Bunin’s story. Analysis of what is happening in order to identify the causes of conflict "before" and "now" as the essence of national disaster, the desire to understand the intractable opposition of Russia as the last Holy Rus and Russia present the symbol of which is Durnovka expresses implicit symbolism of Bunin. The village as a socio-philosophical and the national symbol of Russia, the foundation of spiritual quest in determining the future of the country is becoming a high intake of generic value. Symbolic is the gallery of Durnovtsev: Makar, Akim Rodka, soldier, teacher, Gray, embodies the fate and it is the participation of the Russian people, doomed to death in a village, the crash of age-old foundations to extinction. The image of Grey, the poorest peasant in Durnovka, personifies Bunin answer to the question about the reasons for Russia's troubles. Grey is lazy, apathetic, indifferent to the fate of his family. In poverty as a consequence of the inability and unwillingness of peasants to work, loss of attachment to the land, which replaced the patriarchal Russian the writer sees the reason for all these troubles, as manifested in cynicism of Durnovka residents, their brutality and cruelty. The loss of ethical ideas as a major sign of degeneration of the people and the country were the largest disasters according to the main idea of Bunin interrelated with his later statements.

The writer shows sharp edges of the two characters "light and dark, but almost always tragic manner" in the life story of two Krasov brothers Tikhon and Kuzma. Tikhon, who became the owner of the impoverished by fate "durnovskogo little estate," embodies the practical business intelligence, knowledge of psychology and combines the best what preserved among the people. His family drama defined his insight and understanding of man's belonging to the genus "Without children people are not people. Just some obsevok ... "17. His personal conclusion becomes a way out to generalize and reflect on the national existence. Despite his confusing reasoning, his conclusions do not lack logic and awareness of the tragic ironies of the national reality. The desire to understand the causes of the current poverty of the county town, "the whole glorious Russian grain trade," thinking about the paradoxes of Russian mentality and sense of personal involvement in the extremes of emotional sentiments of the people, "Strange, people we are! A simple dog is a person or sad and pathetic

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17 Bunin. The same. P. 14.
and crying at himself ... " all these reflect the nature of the implicit symbolism of Bunin’s poetics, synthesizing lyricism with ‘objective’ manner of narration. The predominance of soulful internal monologues most reliably transmits experience and epiphany, a sense of the tragedy of life and perception of the world.

Kuzma’s attitude to Russia and to the people is permeated with understanding of tragically paradoxical nature of the people. His assessment of the people: "The greatest people" to "poor people, first of all miserable! .." And together with the horror and fear: "Is there anyone more cruel than our people?" and "If you read History of Russia: brother against brother, son against his father, treachery yes homicide, yes treachery ... " does not exclude the understanding of the causes of such cruelty on the verge of spontaneous instincts. "Slavery is abolished all forty-five years ago, well what to claim from the people? Yes, but who is to blame? The very same people! ". Final thoughts and attempts to understand people give birth to the hero’s doubt and confusion: "Nothing now can understand: not that miserable, not that ... "

Deeply symbolic are plot twists that give birth to allegory of Russia. Grey kills an old haggard horse to feed dogs. Gray was crippled by a horse. The antithesis of a strong, capable mutilate horse, and an emaciated submissive to circumstances and nag symbolizes two the truths about Russia's past and present.

Theme of a villages takes another character allusions. "About the village would have to, about the people, said Kuzma. - Here, they say, Russia, Russia ... And Sukhonos is not the people, not Russia? Yes it is all a village! Look all around: is this a city, is it? The herd rushes through the streets every evening - from dust one can’t see his neighbor ... And you - " a city"! " The antithesis of a village and a city was inscribed in the circle of Slavophiles and Westernizers and about Russia’s future. The futility of urban civilization, unable to shake the foundations of a village life, but at the same time undermining the integrity of the patriarchal, as perceived by the author was as one of the causes of social catastrophe and which turned to a national tragedy.

The possibility of Russia's revival and its rebirth factors were the main subject of searches for Dostoyevsky and Bunin. For Dostoevsky historical optimism is characteristic which is based on a belief in people and establishment of communication with the self-salvation "great moral thought", ie Orthodoxy. This is the writer understanding of conditions for normal devel-

18 The same. P. 63.
19 The same. P. 122.
20 The same. P. 70
opment, harmonious mind and vitality of the individual, the state, the whole humanity, because only in such a way one realizes "all reasonable goal upon the earth" and is aware of a "human face". Otherwise, distortions and disasters. The analysis of the historical development of the country led Dostoevsky to the conclusion that Russia is strong with "the idea bequeathed by several centuries", "totally and spiritual are inseparable" capable people in times of severe trials will show the greatest generosity. Reaching "to the last line, that is, when it is nowhere to go," the Russian people overcame the fatal discord and severe suffering due to the "unity of our people's spirit", without which politics, science, and technology, and weapons would have been helpless.

Bunin connects Russia's future with a woman. Merciless in depicting the cruelty of people he opposed the image of the Young, despite the outrage over her, hard life conditions she saved the beauty of the spiritual world and the belief in the possibility of happiness, desire of full happiness of a married woman and the ability to delight such life. In the history of abused Young beauty, the tragic fate of her life allegorically reproduced in the fate of Russia. In other words, two truths about the people and Russia and it is not only the story of two Krasov brothers, but also the truth about the Russian peasants, on the one hand, and the truth about spirituality, on the other.

The truth about Russian people includes the truth of life, tough, dark and stupefying, and a picture of rebellion. "The whole rebellion was over when county men shouted, burned and destroyed several estates, and became silent" in such a senseless and destructive evaluation we can see Bunin's innovation in comparison to Pushkin's Russian version of a rebellion in "The Captain's Daughter", "senseless and merciless rebellion". But the history of the Russian nobility, with its confrontation between the two impostors - Catherine, a German by birth, and Pugachev but in Bunin's story peasant Russia is not able to historical upheaval. Degradation of peasant Russian is a consequence of the crisis, when the collapse of the overall process covers not only the peasantry. Landowners and their heirs, marked by signs of degeneration, moral and physical what was symmetrical to spiritual impoverishment of the peasantry.

But if peasants can be still justified, for Krasov brothers Tikhon's sentence: "Remember, my brother - he said, and his cheeks flushed. - Remember: Our song is sung. And no candles can save us. Do you hear? We are from Durnovo!" this gives the story not only prophetic beginning, but apocalyptic too. The impossibility of absolution before God, fate of being abandoned by God, the fate of the people who came to the historical dead.

21 Dostoevsky. The same. P. 21.
22 Bunin. The same. P. 123
end is in this sentence as well as naked and semantic sharpness of Durnovka. Evil, ie spoiled, ill, signs of decay, decay, death are on the Tikhon’s lips, irrevocable conviction of Russia end. For Kuzma in understanding the dual nature of the people it is important to understand the historical guilt in the tragedy. And for this it is important to pay attention to the difference between the two Krasov brothers truths, their views on the church and religion.

Tikhon and Kuzma are characterized by non-compliance to their religion. However, when neglecting the ritual side of the life for Kuzma it is important the moment of repentance. If Tikhon adheres to justify the cynical logic: "All are sinners. Yes it is written, one breath and all is forgiven," while Kuzma is not inclined to take off his concept of duty, personal guilt and responsibility of a believer. Kuzma’s position is obvious, it is perception of religion as the means of moral purification, rebirth and moral incentive to overcome the power of life.

The role of religion is particularly important in light of the ruthless and often senseless brutality, depicted by the writer. Cruelty ceases to be the fact of domestic violence. The evaluation of violence from the perspective of faith and religion increases to allegorical generalizations. On the one hand, a man can ‘kill his neighbor because of the goats’, and strangle a child to take a few pennies. On the other hand, total cruelty towards all living things: Akim, a vicious man, happy to shoot from a gun at singing nightingales, he no longer retains even visible reasons for understanding. The scene where "a young man chops a chicken’s head off and in a minute there was a knock and in a short the headless chicken with red neck, ran across the grass, stumbling and spinning, flapping its wings and scattering feathers and blood in all directions" is no longer perceived as a case of violence. Physiological details are deeply symbolic: the defenseless unprotected weakness of a being and sadistic pleasure of a young man grow into the image that has an exclusive power of expression. Cruel bloody scene of household violence becomes a metaphor of dealing with defenseless country. When Tikhon "with all his might hit Skipper with his boot to the head", this pattern of domestic violence is symmetric with chicken death. The idea of insecurity and tyranny, which has no different meaning than a show of force and power that destroys the illusion of speculative ideas of Slavophiles about the people.

"Smear tar on poor brides gates! Hounded dogs at the poor! Pigeons are knocked with stones from rooftops just for fun! And eating these poor pigeons, you see is a great sin. You see, the spirit of the saint takes the image of a pigeon!"23. On the one hand, the inertia of the remaining relic of the past, cruel fun of the village and on the other is hypocritical piety.

23 Bunin. The same. P. 38.
The philosophical concept of "Derevnya" by Bunin is not only tragic paradox of cruelty and piety. Unlike Tikhon, demonstrating the power of stupid and brutal force, the liberal nature of Kuzma is focused on trying to understand the nature of duality of people. The reason for this phenomenon the hero sees in the discrepancy between words and deeds. "Here, here, here! said Kuzma knocking the nail on the table. – Our most favorite feature that is our word is one thing and our deed is another thing! Russian music, brother is that to live in a pig’s way is badly, but they still live and will live like pigs!"\(^{24}\). However, Kuzma talks about the cruelty not only as a historical share of people, but also the historical roots of his cruelty. Comparing the cruelty of current and the old days the hero notes characteristic features of peasants: "The peasants are rude, callous, rejoice at misfortune of another person"\(^{25}\) and " The whole town run to see a Fire or a fight and how they regret that the fire or fight soon come to an end!"\(^{26}\). Illogic behavior and blasphemy as a loss of elementary ethics contribute to the story in the dark irrational instincts that control the behavior of the people. This irrational, twilight, unconscious cruelty is contrasted to the hero’s recollections of the times of Vladimir, "an old life, upland, ancient peasants reminded those people who have experienced melee with a furious beast"\(^{27}\). Understanding of the dual nature of the people who are capable in moments of danger, to find the best qualities of the soul, that explains the hero’s tendency to experience not only the understanding of the merciless truth about the people, but also sentimental emotion, "Kuzma was delighted:" Oh, what time it was!".

The contrast between savagery and stupidity of the current Russian authorities ("He choked with anger and a policeman, and these docile cattle in the scrolls. Dull, wild, damn them") and overwhelming regret: "But - Russia, ancient Rus!" oppose social and legal violence to suspiciousness of Kuzma who is capable of wrong assessment of the people. "And drunken tears of joy and strength, distorting any picture to unnatural sizes (my italics - EA), dimmed Kuzma’s eyes"\(^{28}\). Unlike Tikhon, staunch and not prone to introspection: ‘Right. Not good, not good people!’, Kuzma is able to distinguish the irrational behavior of the people, blinded by rage, but also capable of humility. If Tikhon leaves no chance for acquittal of people: "People! Foulmouthed, lazy, liars, but such shameless that not a single soul believes to each other", but Kuzma due to the virtue of accessible literary education,

\(^{24}\) The same. P. 35.
\(^{25}\) The same. P. 38.
\(^{26}\) The same. P. 38.
\(^{27}\) The same. P. 71.
\(^{28}\) The same. P. 71.
personal experience of wandering, communicating with the intelligentsia, looks at the problem more broadly, recognizing the multidimensionality of the concept of ‘Russian people’ "Wanderer is the people, and a skoptsy and a teacher are not the people? Slavery was abolished only forty-five years ago, well and what to recover from this people? Yes, but who is to blame? The people themselves!"29. Slavery, which from the social experience became the feature of national psychology, clarifies the reason of historical fate of the people.

It is interesting to compare the reflections of Bunin and Dostoevsky on the issue of tolerance. In the "Diary of a Writer": "For example at least Russian Germans or the Jews"30. Kuzma echoes: "Uhr, anathema how people are trampled and beaten!"31. Bunin heroes Tikhon and Kuzma connect this idea with the arguments of the wealth of the country and the absence of the owner. "What wealth!"- He thought painfully sitting on the bare bottom of the cart and surveying the street. What humus! Muddy roads, blue, green trees, grass, gardens dark and thick ... But the huts are made of clay, small, with soil roofs. Near the huts were cracked water carters. The water there is with frog-larvas..."32. In such a combination of objective narrative style and lyricism, creating an impressionistic picture, complications description of the daily psychological details and picturesque details is implicit poetics of Bunin symbolism. Plastic landscape painting becomes a way of creating psychological analysis of the regenerating natural forces in the countryside.

In this regard the relationship of the family and the country is a part of the truth about Russia. "And Kuzma remembered his father, his childhood... ‘Russ, Russ! Where are you dashing?’- Came to his mind Gogol's exclamation"33.

Appeal to Gogol troika is not only strengthens the tragic prophetically-destructive connotation to this topic about Rus (when the appeal is symptomatic to the past in the category Rus, Holy Rus, not Russia), but also makes excuses for people unhappy and doomed. Childhood, father, Russ become the links of a broken chain. Such reference enters the prophetic idea of universal decay. Here mythological nature has a deep understanding of the power of the emotional impact. But the tragedy of the split is shown by a symbolic picture of domestic life, when individual peasant family portrait becomes a symbol of Russian life. This is the typical life, a split

29 The same. P. 78.
30 Bunin. The same. P. 54.
31 The same. P. 76.
32 The same. P. 79.
33 The same. P. 75.
in each family. "Yes, the yard is rich. But the dirt is everywhere, on the porch is a pig. Tiny little windows and the residential part of the hut is dark, the eternal anguish: loft, a loom, a hefty oven, a tub of mud ... And the family, green steam is everywhere. And the children whimpering and yelling, getting cuffs; daughters-in-law swearing and wishing each other to choke on the great day; an old mother-in-law constantly throws tongs, bowls, rushes to the daughters, rolling up her dark, sinewy hands, toiling from shrill battle, splashing saliva and curses at them ... angry, sick and old man, exhausted all with the instructions ... "34.

The concept of the truth about the Russian people and Russia is embodied in the image of Kuzma, a talented self-taught Russian and Russian truth-seeker. The writer emphasized that Kuzma's story is "the story of all Russian self-taughts." This image has prototypes. Among them self-taught poet Nazarov from Eletsk, who Bunin was personally acquainted with. Bunin was interested in other writers with difficult, often tragic fate like T. Shevchenko, A. Nikitin, N. Uspensky, A. Levitov, F. Reshetnikov. To depict Kuzma's image Bunin took a lot from Gorky's heroes. In Kuzma's biography many Bunin's autobiographical traits, life experiences, throwing and searches. Many details in Kuzma's life were transformed facts from the life of the writer. These are wandering through Russia and Ukraine, fascination by Tolstoyanism, admiration about Shchedrin's satire, article in the newspapers on the bread business, a desire "to make his own soul", "write" Results "harsh and cruel epitaph tohimself" all these episodes from the life of Kuzma Krasov went back to the biography of Bunin. Kuzma travel impressions in the turbulent years of the first Russian revolution are also autobiographical trail. That is why Kuzma was destined to survive the insight that lies in his doubt in Tolstoy's religion of non-resistance to evil.

Bunin contrasts Tolstoy's philosophy of nonviolence in the fate of Kuzma apology for the Christian understanding of suffering as a source of insight, the way to truth. "He had a strange type: the Mass was over, the people were coming out, the guard was putting out the candles, and he clenching his teeth, dropping his graying beard on the chest and closed his happily-sunken eyes was listening to the ringing, melodious and muffling sound of the cathedral ..."35.

The same Christian comprehension of suffering as a source of insight, the path to the truth was described in details and the horrific cruelty was marked in "Diary of a Writer." However, unlike Bunin, Dostoevsky perceived suffering not only as a primordial feature of Russian people, but also as the factor in the history of Russia, containing a source of continual faith in the salvation of Russia. Happiness in the suffering as pleasure ac-

34 The same. P. 80.

35 The same. P. 72.
According to Dostoyevsky, the argument about the uniqueness of Russian people according to Bunin combine medieval concept of Moscow as Russian center of the Christian world and ancient Rus as a model of ideal Russia.

A statement of the "last" in the cultural life of the country, death as a result of violence are interpreted by the writer in a broader perspective as an expression of general national crisis and the usual order of things and moral values. The prophetic power of "Derevnya" was in warning about the coming revolution. The need for radical changes was fatal in terms of destructive revolutionary transformations, hence the concept of rebellion in its inanity and lack of effectiveness for the revival of the country, and freedom from slavery.

Bunin, in the prophetic picture of the country went far beyond the boundaries of fair picture of what obstacles Russian people have to overcome, not only economic, domestic, social and political. The need for a radical break-up and transformation, rebirth of thinking, feeling, morals, beliefs, habits, motivations identified Bunin who continued after Dostoevsky and Slavophiles the thought about the ways of the historical future of Russia.