

opción

Revista de Antropología, Ciencias de la Comunicación y de la Información, Filosofía,
Lingüística y Semiótica, Problemas del Desarrollo, la Ciencia y la Tecnología

Año 34, 2018, Especial N°

14

Revista de Ciencias Humanas y Sociales
ISSN 1012-1587/ ISSNe: 2477-9385
Depósito Legal pp 198402ZU45



Universidad del Zulia
Facultad Experimental de Ciencias
Departamento de Ciencias Humanas
Maracaibo - Venezuela

Valery Bryusov's world-modeling universals: the apperceptional base as the tool of world-modeling

Kruglova T.S.¹

¹Institute of International Law and Economics named after A.S. Griboyedov,
Faculty of Journalism, Moscow, Antuziastov Highway, 21
global@ores.su

Larina N.A.²

²Institute of International Law and Economics named after A.S. Griboyedov,
Faculty of Journalism, Moscow, Antuziastov Highway, 21
info@ores.su

Pinaev S.M.³

³Institute of International Law and Economics named after A.S. Griboyedov,
Faculty of Journalism, Moscow, Antuziastov Highway, 21
russia@prescopus.com

Troshkin Yu.V.⁴

⁴Institute of International Law and Economics named after A.S. Griboyedov,
Faculty of Journalism, Moscow, Antuziastov Highway, 21
editor@ores.su

Shuiskaya Yu.V.⁵

⁵Institute of International Law and Economics named after A.S. Griboyedov,
Faculty of Journalism, Moscow, Antuziastov Highway, 21

Abstract

The article is devoted to the analysis of world-modeling universals in the fantastic story "Night Journey" by Valery Bryusov through case study as one of the qualitative research methods. The study posed the issue of this work relationship with the novel "Fiery Angel" by the same author. Due to the laconic characterization of the space in which the narrator is located, the apperception base and the information in presupposition are of primary importance as a world-modeling instrument in this work.

Keywords: Bryusov, story, world-modeling, universals, apperception.

Universales de modelado del mundo de Valery Bryusov: la base de la percepción como la herramienta de modelado del mundo

Resumen

El artículo está dedicado al análisis de universales de modelado mundial en la fantástica historia "Viaje nocturno" de Valery Bryusov a través del estudio de casos como uno de los métodos de investigación cualitativa. El estudio planteó el tema de esta relación laboral con la novela "Fiery Angel" del mismo autor. Debido a la caracterización lacónica del espacio en el que se encuentra el narrador, la base de apercpección y la información en la presuposición son de primordial importancia como instrumento de modelado mundial en este trabajo.

Palabras clave: Bryusov, historia, modelado del mundo, universales, apercpección.

1. INTRODUCTION

World-modeling is the concept in modern literary criticism, through the prism of which it seems promising to consider poetic and prose works as an attempt to create a certain world in which the text is immersed. The world-modeling universals applied to acmeism are considered in the works by L.G. Kikhnei and E.V. Merkel, Kikhnei and Merkel (2013), as for symbolism, the world-modeling categories are studied by O.R. Temirshina (Temirshina, 2009).

Traditionally, the analysis is performed concerning the spatial and temporal parameters of the work artistic world and the objects filling the space, with a special attention to the transition between the worlds. In the absence of space and time detailed description, the reference to the precedent names and phenomena developing the hero's apperception base can become a world modeling tool.

The application of the world-modeling categories to spaces that the authors' position as fantastic or fictional is extremely interesting, since in this case, the world has to be modeled "from scratch" without the application of the real world usual categories to it.

The works by Valery Bryusov immerse the reader in a variety of worlds, each of which has its own unique parameters and characteristics. One of the most exotic worlds was developed by the author in a small prose work "Night Journey", the genre of which was defined as "episode" by the author (Bryusov, 1983). Let's consider the main features of two worlds created in this brief work, the world of the man who summoned the devil, and the world that the devil shows him (Kikhnei and Merkel, 2013).

2. WARLOCK'S WORLD

The plot of the "episode" refers to Goethe's "Faust" and to Pushkin's "Scene from Faust": the hero summons the devil and, apparently, enters into a dialogue with him, during which he claims that the devil cannot surprise him in the least. The story begins with the following devil's utterance: "You boast in vain, I will show you the worlds that you could not imagine" and after that the characters are transferred to a certain star, where they see a fantastic world.

With Pushkin's interpretation of "Faust", the works bring the leitmotif "I'm bored" together, which leads to the death of the whole ship seen by Faust and Mephistopheles according to Pushkin. The Bryusov's hero sees fantastic worlds, but remains dissatisfied with them and returns to his world.

The fact that the hero controls the devil completely is a curious one: with all conductor's power, who carries his companion to other stars and planets, the narrator had only to utter a spell to return home. The tone of his dialogue with the devil is similar to Faust's skepticism, who is also sure that he will never say "Stop, the moment!"

The space in which the devil's summoner found is characterized minimally: at the beginning and at the end of the story, a window is mentioned above which the curtain is raised. The devil and his interlocutor see the sky in this window, and this is the window the

narrator sees first when he comes to himself after the traveling with the devil. Besides, the reader is aware of the magician's desk presence in the room, at which he comes to himself after his return from the journey.

The Warlock, the magician who summons the devil, is not only a conditional Faust. He is endowed with a very specific knowledge: in the conversation with the devil, he mentions Camille Flammarion and Herbert Wales, and he calls Goethe's hero Mephistopheles the "elder brother" of his interlocutor. The hero clearly lives in the early twentieth century, he is familiar with modern science and science fiction, but he is also aware of classical sources: he compares the Devil with Don Juan and the spirit of Darkness on Durer's engraving, and the devil cites Greek myths and "Faust" directly, as well as "The Divine Comedy" by Dante. Thematically, the work is associated with the "Fiery Angel", whose hero also carries out mystical experiments and flights, but the mention of modern writers, scientists, cinema, cars means that he is a modern warlock. In other words, Bryusov chooses the apperception base as an indicator of time. Little known phenomena or quotations are practically not mentioned in the narrator's speech: he has quite a standard outlook of an educated man who is interested in the achievements of the human science of the early twentieth century.

The main content of the story is the transfer to some wonderful world, to another planet, the characteristics of which are quite specific, in order to recognize Jupiter in it.

3. Jupiter's world in Bryusov's representation

The devil takes his interlocutor into the world, described in much more detail by the story than the window with the curtain in the room of the evil summoner. This world is clearly in the solar system, as the heroes see the sunset, and then four moons rise above them.

At the beginning of the twentieth century, they knew known about four "moons" of Jupiter, discovered by Galileo (Burba, 1984). The fact that this planet has many more satellites was discovered by modern technologies in the middle of the twentieth century Burba (1984), so Bryusov, most likely, was also aware of only four "moons". They are named Io, Ganymede, Europe and Callisto - in honor of the mythical loved ones by Zeus (Jupiter), the story of each of each of them is related to the following metamorphosis: in order to seduce Europe, Zeus turns into a bull, Io turns into a cow, Ganymede is visited by Zeus as an eagle, and for the sake of Callisto Zeus is transformed into Artemis (Myths of the peoples of the world, 1997).

The theme of love metamorphosis develops in "Night Journey": the heroes see living orange plants, covered with love languor and joining in three. This image of "threesome love" makes "Night Journey" similar to "Fiery Angel", as it describes the triple alliance of Renata, Ruprecht and Madiel, partially reflecting the realities of the love triangle Valery Bryusov - Nina Petrovskaya - Andrei Bely (Lavrov and Grechishkin, 2007). The theme of transformation for the

sake of love is also present in "Fiery Angel" (Bryusov, 2015). The main heroine of the "Fiery Angel", Renata is a girl who met Angel Madiel when she was a child. The Angel became her friend, played with her, turned into a big butterfly, which she wore in her hair, and into a spinning wheel during the winter period. She could always carry this spinning wheel with her.

The angel tells Renata about her future destiny: she is destined to become a saint, and that is why he is sent to her. Renata leads a strict life of the ascetic, exposes herself to voluntary torment, preparing for a holy life. However, posts and self-flagellation are not enough for Renata: the grown-up girl perceives the angel as her lover and offers a physical relationship to him.

The angel does not agree, and then Renata tries to seduce him with cunning. Then he flies away, becoming a fiery pillar, and disappears from her life for many days. He promises to appear in a corporal image after seven weeks and seven days in a dream only. At the appointed time, Count Henry von Otterheim comes to the city where Renata lives, and Renata recognizes Madiel in him. Thus, the angel has a lot of reincarnations like Zeus-Jupiter, he takes on a variety of forms to be close to his beloved one, finally incarnating into a human being.

In the Fiery Angel, the Count Heinrich falls in love with a girl and takes her to his castle, where they live in love and harmony for

two years - but suddenly Heinrich becomes gloomy and leaves his castle without a warning. Renata decides to return to her parents, and along the way good spirits-patrons inform her that she will meet the knight Ruprecht soon - the true protector of her life. The triple union of Renata, Ruprecht and Madiel Heinrich reflects the complicated relations between Nina Petrovskaya, Bryusov and Bely. Bryusov sees himself as the knight Ruprecht, a noble defender and Renata's patron.

The novel "Fiery Angel" was first published in the journal "Libra", and its release ended with issue 8 in 1908, and "Night Journey" was published during the same year in the issue 11, under the pseudonym K. Verigin (Bryusov, 1983). Although the reference to the realities of the present - the car, cinema, the scientists and the writers of the nineteenth century - warns against the perception of the "Night Journey" world as the continuation of the "Fiery Angel" world, these two works are undoubtedly related thematically.

4. THE PURPOSE OF THE "NIGHT JOURNEY" CREATION

The Warlock of "Night Journey" is clearly a man of the early twentieth century. Most likely, this image is extremely autobiographical one - during the time of falling in love with Nina Petrovskaya, Bryusov was practicing occult rituals, was engaged in the summoning of spirits and was interested in demonology (Khodasevich,

2008). At the same time, one of the reasons, presented in this short sketch, is the idea that triple relations are normal: when the hero asks the devil why the plants are joined in three, he gets a rebuff about his limitations and a condescending explanation that there are three sexes in this world and there are also somewhere there are several thousands of them. In other words, the hero justifies triple relations ("Fiery Angel" is devoted to the description of one such relation as normal from the point of view of "another world", "other planets", as if showing that the participants of this triple novel are not earthlings, not as everybody.

"Fiery Angel" was completed in 1906, and soon there was a break between Bryusov and Petrovskaya. The novel, having gone to the pages of the work, became an obsolete one (Khodasevich, 2008), and its characters felt exhausted, like the plants from the "Night Journey": "The weakened stems disintegrated quickly and one by one fell prostrate, exhausted and impotent. Soon all the soil beneath our feet was littered with an ugly pile of dead, flabby plants once again, with ugly dismembered flower cups, from which some unseeing, stopped eye looked senselessly and stupidly" (Bryusov, 1983).

Thus, "Night Journey" is a story-companion of the "Fiery Angel", being an explanation of Bryusov's fate and his novel at the same time. After the creation of a large work on the complex relationship of three of them and mystical experiences, including the summons of the devil, the author creates a short "episode", the hero of

which, having summoned the devil, realized that a triple alliance is normal. Moreover, the narrator of the "Night Journey" is also bored to look at the "fornication of plants", and he reproaches the devil that he did not see anything new for himself.

5. SUMMARY

The episode "Night Journey" by V.Ya. Bryusov partly performs the same function as the "explanatory" work "Theatrical departure after the presentation of a new comedy" by N.V. Gogol. Using such an instrument of world-modeling as the reference to the apperception base, Bryusov clearly delimits the hero of "Night Journey" from the characters of the "Fiery Angel" while preserving the main images and motifs of the work. A competent reader was aware of who was hiding behind the characters of the "Fiery Angel", and could condemn both all the heroes for their intricate relationships, and Bryusov-Ruprecht personally for his cruel treatment of Renata-Petrovskaya. The task of the "Night Journey" was to show the reader that a certain "Verigin" does not see anything reprehensible in a triple union, and after the accomplished relations all its participants are disunited and devastated. And if this does not surprise the traveler to Jupiter, hence, we see the same thing on Earth - however not among plants, but among people (Maksimov, 1969).

REFERENCES

- BRYUSOV, V. 1983. **Night Journey. Stories and short stories.** Soviet Russia. p. 368. Moscow. Russia.
- BRYUSOV, V. 2015. **Fiery Angel.** Book on Demand Ltd. p. 103.
- BURBA, G. 1984. **The nomenclature of Jupiter Galilean satellites relief details.** Science. p. 84. Moscow. Russia.
- KHODASEVICH, V. 2008. **Necropolis.** SPb. ABC-Classic. p. 330. Russia.
- KIKHNEI, L., & MERKEL, E. 2013. **Osip Mandelstam: philosophy of the word and poetic semantics.** Flint: Science. Pp. 200. Moscow. Russia.
- LAVROV, A., & GRECHISHKIN, S. 2007. **Symbolists at detailed look. Essays and publications.** Russian Symbolists. Studies and research. Progress-Pleiad. p. 696. Moscow. Russia.
- MAKSIMOV, D. 1969. **Bryusov: Poetry and position.** L. Soviet writer. p. 240. Russia.
- Myths of the peoples of the world.** 1997. The Great Russian Encyclopedia. Vol. 2. p. 1390. Russia.
- TEMIRSHINA, O. 2009. **Symbolist universals and the poetics of a symbol in modern poetry.** The phen.
-



**UNIVERSIDAD
DEL ZULIA**

opción

Revista de Ciencias Humanas y Sociales

Año 34, Especial N° 14, 2018

Esta revista fue editada en formato digital por el personal de la Oficina de Publicaciones Científicas de la Facultad Experimental de Ciencias, Universidad del Zulia.
Maracaibo - Venezuela

www.luz.edu.ve

www.serbi.luz.edu.ve

produccioncientifica.luz.edu.ve
