

THE THEME OF EMIGRATION IN THE WORKS OF V. NABOKOV

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ABSTRACT

The article deals with the topic of emigration in the works of V.V. Nabokov. His creative activity began at the end of the Silver Age of Russian poetry and continued until the 70s. It happened that Nabokov's work is inscribed in the history of two national literatures at once - Russian and American, and all his novels, written in Russian and in English, are genuine literary masterpieces. Nabokov did a lot to acquaint the Western readership with the heights of the Russian literary classics, translated Pushkin and the works of Russian writers of the 19th century.

Keywords and expressions: *emigration, novel, story, Russian literature*

В.НАБОКОВ ИЖОДИДА ЭМИГРАЦИЯСИ МАВЗУСИ

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АННОТАЦИЯ

Маколада В.Набоков ижодида рус эмиграцияси мавзуси курилади. Унинг ижодий фаолияти рус шеърятининг кумуш даври охирида бошланиб, 70 йилларга кадар давом этган. Шундай булдики, Набоков ижоди бир вақтнинг узида иккита миллим адабиёт - рус ва америка адабиёти тарихига киритилган, унинг рус ва инглиз тилларида ёзилган барча романлари хақикий дурдонадир. Набоков Гарб укувчиларини рус адабиёти классикасининг чуиллари билан таништиришда жуда катта ишлар килди, Пушкин ва 19-аср ёзувчиларининг асарларини таржима килиш билан шугулланди.

Таянч суз ва иборалар: *эмиграция, роман, хикоя, рус адабиёти.*

ТЕМА ЭМИГРАЦИИ В ТВОРЧЕСТВЕ В. НАБОКОВА

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АННОТАЦИЯ

В статье рассматривается тема эмиграции в творчестве В.В. Набокова. Его творческая деятельность началась на исходе Серебряного века русской поэзии и продолжалась вплоть до 70-х годов. Так сложилось, что творчество

Набокова вписано в историю сразу двух национальных литератур - русской и американской, причем все его романы, написанные по-русски и по-английски, - подлинные литературные шедевры. Набоков много сделал для знакомства западной читательской аудитории с вершинами русской литературной классики, переводил Пушкина и произведения русских писателей XIX века.

***Ключевые слова и выражения:** эмиграция, роман, повесть, русская литература.*

INTRODUCTION

Vladimir Nabokov (1899-1977) was a poet, novelist, translator and literary critic. The period of emigration to the USA is also a very important stage in the writer's work. V. Nabokov lived in America from 1940 to 1959 and wrote some of his most famous works in English. The writer, who emigrated to Europe after the establishment of Soviet power in Russia and wrote short stories, poems and novels in his native language between 1923 and 1940, entered a new stage of his creative activity with the novel "The Real Life of Sebastian Knight", first published in English in 1941. Nabokov's literary and philosophical heritage, reflected in a peculiar form in works relating to the period 208

DISCUSSION AND RESULTS

USA, covers problems related to the inner world of man, the problems of civilization, the real world, and the imagination of the writer, a new life associated with emigration, memories of Russia and other problems [3].

His works written in America were also closely connected with thoughts related to the European period of the writer's life. From this point of view, the American researcher John Foster correctly writes: "Both works - "The Real Life of Sebastian Knight" and "Under the Sign of Bastards" in a limited sense reflect the thoughts of the European Nabokov before he crossed the Atlantic Ocean."

According to the researcher, during Nabokov's arrival in America, the influence of the European style was felt in his works written in English, as well as borrowing from the new American experience reflected in his works, and, of course, this process took some time. Russian researcher Nikolai Anastasiev also notes that work on the work began when the writer was still in Paris: "V. Nabokov began writing this book in Paris in 1936, when the family lived in a one-room apartment, and he had to work in the bathroom"[2].

In addition to autobiographical features, this novel can also serve as a key to understanding the basic ideas of Nabokov's novels, his writing style, literary

principles, style, forms of composition, codes and ciphers in his works.

The novel "The Real Life of Sebastian Knight" expresses the similarity of the writer's first English-language novel with previous Russian-language works;

1. Innovations that occurred in the writer's work during the period of emigration to the USA;

2. Studying the aesthetic ideas of the writer and observing their use in the novel;

3. Postmodern trends in the writer's work;

4. The study of the features of emigrant literature in the novel;

5. Observation of the relationship between the author and readers; explanation of the problem of creative personality and society;

6. The original style and manner of expression in the novel.

To do this, new literary heroes are analyzed in the light of the moral and psychological characteristics of the characters, and the main idea of the novel is tracked in the context of the writer, the hero and the reader.

Nabokov's original literary style is the idea of the novel, characterized by the peculiarity of the expression of the trio - the author, the witness of what is happening in the novel and the hero of the novel.

Vladimir Nabokov's literary works cause pain from the feeling of his exile from Russia and leave an indelible imprint that is associated with exile. The author's status as an American writer of Russian origin not only makes him an intermediary between the two cultures, but also helps to reconcile the internal conflict that he experienced when he wrote in both languages. Torn between love for pre-revolutionary Russia and contempt for the Soviet regime, Nabokov expressed his anxiety in the shrill voices of his heroes, whose attempts to cope with reality are not always successful. Looking back at his early works of art written in Europe under the pseudonym "V. Sirin" - his young self, in this self-proclaimed true product of exile - Nabokov declared that "the best works of Sirin are those in which he condemns his people to solitary confinement of their souls" [4].

This condemnation becomes the trademark of the author, justified as a response to his expulsion from Russia. Nabokov makes it clear that political change is only part of a larger problem and that "the emphasis is not on the Russian revolution. It could have been anything: an earthquake, an illness, a personal departure due to a private disaster. The emphasis is on the sharpness of change." Each of his life transitions - from Russia to Europe, from Europe to the United States and from the United States back to Europe - required serious adjustments, but the desired transition - back to Russia - had to remain a dream. His fictional exiles - these stateless

wanderers and incurable cranks - cannot adequately relate to the world around them, they are increasingly depressed in their quest for something unattainable and choose a comforting world of memories that does not resurrect anything.

This thesis demonstrates how Nabokov's experience as a writer in exile in America serves as a model for the main characters of *Pnin* (1957) and *Pale Fire* (1962). A historical review of several theories of exile will serve as a basis for analyzing how the main characters of these novels, *Pnin* and *Kinbot*, embody the characteristics of real exiles and illustrate markedly different reactions to their movements.

The kinship that Nabokov acknowledges with someone who is distraught over his fate and has to come to terms with the fact that he is no longer needed at home explains the uncertainty he feels about his status as a Russian writer, who was practically deprived of his audience during his lifetime.

The memory of his country raises the central question of the poem: the poet decided to leave Russia many years ago, so why can't Russia show him the same courtesy?

Nabokov is looking for, but cannot find a satisfactory balance: one part of him holds firmly to the past, while the other successfully adapts to the present. The poem expresses the disappointment of two irreconcilable desires - to get rid of obsessive memories and to tell or write about your beloved country. Firstly, a poet has the right, perhaps even the obligation, to talk about his lost country: "He who freely leaves his country/on the heights to mourn it is free." However, Nabokov also portrays the sacrifice he is willing to make to free himself from the persistent specter of Russia:

I am ready to hide forever
and live without a name. I am ready for us not to get together only in a dream
, to give up all imaginable dreams;
to be drained of my blood, to be crippled,
to do away with the books I should love,
for the first available idiom
to exchange everything I have: my own language [5].

The speaker wants to exchange the memories of his past for the world in the present. He wants Russia out of his dreams, out of his mind and out of his life; and yet the prevailing understanding that Russia will never leave him explains the emptiness he feels the longer he stays away.

Nabokov's many roles as a writer, poet, translator, language teacher and natural scientist gave him an extraordinary understanding of the experience of those who

voluntarily became unwanted in their countries. Looking back at his Russian childhood, the author noticed how during family trips to Western Europe he "imagined in dreams before going to bed what it would be like to become an exile who longed for distant, sad and inextinguishable Russia under eucalyptus, exotic resorts. Lenin and his police perfectly organized the realization of this fantasy." Fantasy becomes a nightmare that he must confront as an adult. He is an exile, longing for this distant, inextinguishable Russia, and any country he visits is destined to be compared with Russia: America is the only country where I mentally and emotionally feel at home. . . . My admiration for this adopted country of mine can easily survive shocks and shortcomings, which, indeed, are nothing compared to the abyss of evil in the history of Russia, not to mention other, more exotic countries.

The theme of exile is present in many of Nabokov's works, told through the lives of characters who are forced to move, cultivate and adapt in different countries. After fleeing from two totalitarian regimes, Nabokov was able to adapt abroad with much greater success than most immigrant writers, not without the help of his excellent knowledge of English and Western literary traditions. His departure from Russia was a loss equal only to the loss of his father. What kind of writer can portray such pain? In a letter to his younger brother Kirill in 1930, Nabokov summarizes the basic requirements that, in his opinion, a real writer should have in order to express emotions of this caliber: "Is it really irresistibly pulling you? are images and sensations naturally clothed in poetic clothes, striving to manifest themselves?". According to Nabokov, only a writer who experiences this passion has the right to create, this passion guided Nabokov throughout his literary career in both languages.

Divorced from his cultural roots, Nabokov uses language to break down stereotypes and express frustration. He equates the "solution of the riddle theme" created by his passion for chess problems with the "solution of the theme of exile, inner loss." What is this solution? Perhaps this is the very life experience of an emigrant, driven by hopes and disappointed by failures, who is challenged by the twists of fate that reveal inner strength. Nabokov simultaneously disputes and agrees with Said, who calls exile "death, but without the final mercy of death." He recalls the nightmares of exile that he had as a child, which later materialized without the romanticism invested in them by his youth: "In my early childhood, long before the terribly boring peripatetic events of the revolution and civil war began, I suffered from nightmares full of wanderings and escapes, and abandoned station platforms." Emotional defeat and the illusory nature of the past constantly collide with every new novel, every new character and every unknown fragment.

The author's hatred of the Soviet government does not negate the feeling of patriotism towards his people. Throughout his life, he took an apolitical position, but at the same time openly opposed the political changes taking place in his native country. He has never been completely cut off from Russia. In a description that evokes a resemblance to Pnin, McCarthy mentions that the exiles are not only dependent on the mail, but are also "great newspaper readers and collectors of clippings." The fact that their country's press is being censored (obviously a consequence of their exile) makes them more hungry for scraps of rumors and information that they can piece together." Nabokov followed the news closely and was always happy to express his opinion. The horrors of the Second World War and the decisive role of Russia in its outcome caused deep feelings of patriotism.

So, he writes about his hopes for the victory of the Red Army in a letter to Wilson: For almost 25 years, Russians in exile have been craving for something - something that could destroy the Bolsheviks, for example, a good bloody war. And now a tragic farce. My fervent desire that Russia, no matter what, could defeat or, rather, completely destroy Germany, so that there is not a single German left in the world, puts the cart before the horse, but the horse is so disgusting that I prefer to do it.

The human tragedy that claimed the lives of millions of people erases any political differences and strengthens ties between Russia and its former citizens. However, Nabokov was not blinded by an overwhelming sense of patriotism, and by the end of the war, when the Nazi army was suffering defeat after defeat, and victory was close, he openly resisted honoring Stalin and his regime. His Russian poem "No Matter How" (1944), written in Cambridge, Massachusetts, and then translated into English, reflects his position against totalitarianism. The poet protests against the freedoms taken away by the Soviet government and the horrors imposed on the Russian people:

No matter how the Soviet tinsel shines on the canvas of the battle canvas; no matter how the soul does not dissolve in pity,

I will not bend, I will not cease to abhor the filth, cruelty and boredom
of silent slavery. No, no, I'm screaming,
my spirit is still alive, still hungry for exile,
I'm still a poet, consider me!

In the author's biography, we can quote a letter that young Vladimir wrote to his mother when he was in Cambridge; the letter describes the despair associated with the memory of Russia: Yesterday at sunset we were running around the paths and

fields like crazy, laughing for no reason, and when I closed my eyes, it seemed to me that I was in a hole. "Vyra" - what a strange word. ... I came home intoxicated with memories - with the buzzing of May bugs in my head, with my palms sticky from the ground, with a baby dandelion in my buttonhole. What a joy! What agony, what heartbreaking, defiant, unspeakable agony.

CONCLUSION

Thus, Nabokov expresses emotions of this magnitude in his poems, short stories and novels, emphasizing how characters forced to flee from exile always hope to restore their faith in life. He transforms the tragedy of his exile into what Humbert Humbert calls the "enduring colors" of art. Nabokov's achievement in *Invitation of a Small Guest* and *Pale Fire* is that the state of exile becomes a clear human condition.

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