

Scientific Journal Impact Factor (SJIF 2022=5.016)  
Passport: <http://sjifactor.com/passport.php?id=22257>

## PRICELESS POETRY OF PUSHKIN IN THE PERCEPTION OF GORKY

**Nigora Hakimovna Bozorova**

Teacher of the department of Russian  
linguistics

**Mokhira Rasulovna Saidova**

Associate professor of the department of  
Russian linguistics

Bukhara State University

### ABSTRACT

Russian Pushkin studies have many excellent works on the connection of the great Russian classics of the 19th century - Gogol, L. Tolstoy, Dostoevsky, Chekhov - with the artistic world of Pushkin; about the attitude of the Russian avant-garde of the 20th century towards him, and about many other things.

But the role of Pushkin for the prose of Russian Russian classics of the 20th century remains an area little explored, if not almost untouched.

This has its own reasons and patterns.

The immediate precursor of the literary process of the 20th century was the complex Russian realism of the second half of the 19th century. The avant-garde currents repelled him, the neo-realist ones, one way or another, continued and developed his traditions. It might begin to seem that for the Russian prose of the new century, Pushkin became a figure in many respects distant, distant, although beloved.

**Keywords:** proportionality and conformity, sincerity, authenticity, justice, modernist currents, modernist currents, autobiographical trilogy, lyric poetry.

But it is not so. To understand the role of Pushkin in the history of Russian literature, two objective factors must be taken into account. It is the fundamental property of literature, its natural quality, which found its highest embodiment in genius. This was well felt, and all the Russian classics of the post-Pushkin period spoke strongly about it more than once. And therefore, the discovery of the "presence" of Pushkin, the types and forms of manifestation of "Pushkin's principles" (as we will conditionally call them), requires special approaches and types of analysis. The development of traditions is often understood as a direct continuation of the discoveries of the predecessor, therefore historical continuity is often not noticed where artists - like the eras that gave birth to them - are strikingly different in their originality.

But this is how our famous playwright A. N. Ostrovsky defined historical continuity at the celebrations on the occasion of the opening of the monument to Pushkin in Moscow (1880): "The treasures given to us by Pushkin are really great and invaluable ... Every great writer leaves behind a school, leaves followers. What is this school that he gave to his followers?"

Scientific Journal Impact Factor (SJIF 2022=5.016)  
Passport: <http://sjifactor.com/passport.php?id=22257>

He bequeathed to them sincerity, originality, he bequeathed to everyone to be himself, he gave courage to any originality, he gave courage to the Russian writer to be Russian. After all, it's just easy to say! After all, this means that he, .. Pushkin, revealed the Russian soul! 2. The difficulty of identifying Pushkin's principles in Russian prose is explained, to a large extent, by the fact that in the latter they want to find traces of Pushkin the prose writer, making sure, again and again, that a direct continuation (with rare and partial exceptions in Chekhov and Bunin ) Pushkin's prose did not have any subsequent periods in literature. In its further development, especially in the 20th century, Pushkin's poetry participated to a much greater extent.

There is nothing strange or unnatural in this. It was the lyric, the lyrical genre, as is known from the centuries-old history of the development of verbal art, that opened for the most part a new literary stage. Therefore, the discovery of "Pushkin's principles", the forms of his "presence", requires non-traditional types of research and analysis. Moreover, these forms themselves are sometimes quite Pushkinian, "suddenly" (to use one of his frequent words in case of an unexpectedly regular "case") - although very organically (which is again in Pushkinian) - can appear, germinate, respond; remind yourself with a memory or just an echo; affect the motive, plot, theme, position of the author in the composition of the work. Or - to flash in the turn of speech, the structure of the phrase of a separate work or work of the writer. If, from the point of view of what has been said, one carefully reads Russian prose of the 20th century, one cannot fail to notice the following.

None of its classics in their creative searches and accomplishments passed Pushkin by, but everyone has their own, special "traces", "echoes", "memories" of his "presence". The special inner need for Pushkin, the irresistible need for him, the general craving for Pushkin's world of artistic harmony most sharply, clearly and fruitfully affected the work of writers in the 30s, with the approaching centennial anniversary of his death (1937), which fell on the most difficult, one might say anti-Pushkin period of the most acute disharmony in reality itself.

For each and for each of the writers of that time, already noticeably becoming classics of the new time, Pushkin acted as a kind of "clarifier" and "guide". Gorky, to whom from a young age he became an "eternal companion", Pushkin

"led" to the creation of his "spiritual and artistic testament" ("Life of Klim Samgin"), a kind of invariant of "The Tale of Bygone Years" and "History of the Russian State" for the forty-year pre-revolutionary period; this is from the position of the author in the composition of the work, and from the side of content - to the invariant of the artistic "encyclopedia of Russian life" (Belinsky about "Eugene Onegin"), not so much, however, of real life itself (its main character is an imitator of life), but life of Russian ideas, currents and social movements of this time.

Scientific Journal Impact Factor (SJIF 2022=5.016)  
Passport: <http://sjifactor.com/passport.php?id=22257>

Sholokhov, as the author of *The Quiet Flows the Don*, the plot conflicts of the first parts of which were the sharpest clashes of heroes and events, Pushkin "led" in the last parts of the novel to an artistic harmony that was amazing for his theme and material. Bulgakov, a prose writer, in whose work Pushkin was already visibly present by his absence (the drama *Pushkin*, staged by the Moscow Art Theater - *The Last Days*), the genius of synthesis "slightly opened" for his last, "final work" "*The Master and Margarita*", the secret of an equivalent participation and influence on the fate of a person of two opposite higher forces. In Plato's world of "combined" - but not combined in a synthesis - spheres and phenomena of life and literature ("speculative and simple", "substance of existence" by S. Bocharov), Pushkin became "our comrade".

As the author of small stories about the little things of life and the petty psychology of small people, Pushkin gave Zoshchenko the opportunity to see, as it is now customary to say, "the light at the end of the tunnel" in his major stories "Returned Youth" and "Before Sunrise".

The list of Pushkin's "unidentified deeds" for Russian classics of the Soviet era can be continued for a long time. To penetrate deeper into the subject, to hear the "steps", to see the "traces", to feel the "echoes" of Pushkin in the above-mentioned creative individuals, "many and different", whose work largely determined the spiritual life of the 70-year period in Russian history of the twentieth century, - and try to lead the reader - the task of this study. This seems to be a tribute to justice, important and necessary both in relation to the writers of our outgoing century, and in connection with the 200th anniversary of the birth of Pushkin; a tribute of gratitude, a kind of "artistic certificate" to the Russian genius that his confident hopes for life in the art of the word after life have come true: he is immortal, "glorious will be" he, "as long as at least one piit lives in the sublunar world." But here, too, I would like to warn the reader. Not everything found during the analysis and noted on the pages of the work could be considered in detail, much less draw conclusions from it. And not only because of the limited space and time. To no lesser extent - and because of the dangerous prematureness of judgments and conclusions, which can lead to exaggerations and bad tendentiousness, which is always bad, but in relation to Pushkin - unacceptable. I would not like to see a negative connotation in one or another case. Pushkin's life after his life continued both in the forms of moving moments and "stopped moments".

At the same time, it is more accurate to determine the uniqueness of each creative person's perception of Pushkin (as well as her own uniqueness). And in the heterogeneous variegation, multiplicity of throwing and disarray of the literary process of the new time itself - to discover the unity of appeal, turning (each in its own way) to the central figure of Russian classics, the national genius, which was deeply and constantly present (and continues to be present) in Russian literature.

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

Perhaps, over time, this will help to introduce the necessary, and more durable, additional value orientations and criteria into the more than once rewritten history of Russian literature of the 20th century. And then that same “general Russian idea”, about which scientists of various specialties are now talking and bustling a lot, could appear not in the form of a slogan appeal, but in a living artistic movement and expression. Since the publication of Gorky's Capri lectures (1937, 1939), in particular the lecture on Pushkin, the draft manuscript of which is dated 1909, the unpublished Preface to the unpublished one-volume of Pushkin's prose in English, intended for American readers (dated 1925, ), his conversations, speeches, a number of letters and other materials that saw the light of day after Gorky's death, which happened six months before the centennial anniversary of Pushkin's death, his extremely high assessment of Pushkin's personality, creativity and role for the domestic - and even world - became widely known. literature, and not only in the past, but in the present and future. In Gorky's eyes, Pushkin is "the founder of great Russian literature", "the beginning of all beginnings" in it<sup>2</sup>, including the prose of the second half of the 19th century. - The latter, according to his firm conviction, “came out” not from the natural school (Belinsky), not from Gogol's “Overcoat” (“Dostoevsky or Turgenev?”), But from Pushkin's prose: “His stories “Queen of Spades”, “Dubrovsky” , "The Stationmaster" and others laid the foundation for a new Russian prose, boldly introduced novelty into literature by themes, "freeing the Russian language from the influences of French and German." “Incomparable to anyone, a man of absolutely amazing talent”, “unsurpassed by anyone either in the beauty of verse or in the power of expressing feelings and thoughts”, Pushkin - according to Gorky - “we are all forever a teacher Analyzing the Gorky cascade of Pushkin's high marks, a famous Pushkinist D. D. Blagoy drew attention to how Gorky carefully established and reasonably explained to Russian and foreign readers Pushkin's true place among the great classics of both Russian and world literature. Speaking of Gorky's “passionate love for his native Russian literature”, where he ranked L. Tolstoy above all other prose writers, “a deeply national writer”, “who with amazing completeness embodied in his soul all the features of the complex Russian psyche” (“Tolstoy is a whole world ": he has the violent mischief of Vaska Buslaev, the meek thoughtfulness of Nestor the chronicler, the fanaticism of Avvakum burns in him, he is a skeptic, like Chaadaev, a poet no less than Pushkin, and smart like Herzen ”), - D. D. Blagoy notes: “However, in the future, Gorky introduces into this assessment in the part concerning the comparison of Tolstoy with Pushkin ... an amendment clearly in favor of the latter. "Pushkin and he - there is nothing more majestic and dearer to us ..." - Gorky writes in his memoirs about Leo Tolstoy. And the name of Pushkin is put in the first place here, not only according to the chronological

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

principle. And in 1925, calling Leo Tolstoy "the greatest artist of Russia", Gorky significantly adds: "after Pushkin" (ibid.).

That this statement by Gorky was not an accidental reservation, but a stable opinion, like the assertion that Pushkin (and not Gogol) was the founder of Russian prose, is also evidenced by the fact to which Blagoi also refers: "In another article of his, written in the same 1925 year and also addressed to foreign readers, Gorky goes even further, bluntly declaring: "Leo Tolstoy is the greatest artist in the world after Pushkin." This reservation, according to D. D. Blagoy, is all the more expressive because it is made in an article addressed to Western European readers, "who are already accustomed to considering Tolstoy the greatest artistic genius of modernity and one of the greatest geniuses of all world literature in general. Pushkin, on the other hand, was known relatively little, and if they recognized him as a great Russian writer, then still a writer whose work had only national, and by no means global significance. "Thus," concludes the Pushkinist, "Gorky publicly, moreover, in the order of not an accidental statement, but an expression of his firm and deep conviction, proclaims precisely Pushkin "the greatest artist in the world." The poor acquaintance of the West with Russian poetry and the almost complete lack of orientation in its talents was known even in the time of Pushkin.

"Your fame should spread in the West, because the Russian language, one must admit, has not yet been heard in our area. You must become famous, "A. Tardif de Mello, a French writer and translator, addressed Pushkin with these words shortly before his death (end of November 1836). Speaking of his desire and ability to "publish a very solid book" on Russian literature, where "your knowledge of poetry would help me more than anything else to give value to this work, which I want to make European in meaning", even this enlightened European, belonging to Pushkin with great reverence and "the most perfect respect", evaluates him at the level of such Western European artists as Byron, Lamartine, Hugo. "You are Victor Hugo" in "modern Russian literature," declares A. Tardif de Mello. And in world literature - "Your name should be next to the Byrons and Lamartines; I undertake to take care of it." Against this background, Gorky's contribution to the history of Russian, world literature and, of course, to the creative personality of Pushkin is especially great: already at the beginning of the new century - the time of violations, shifts, "shifts" in the perception of the worlds of reality and art - Gorky introduced true value guidelines, criteria of high artistry into the hierarchy of the great artists of the art of the word. To give a clear idea to a Westerner about the strength of the talent of the Russian genius and his role in Russian and world art, Gorky makes the following comparison: "Pushkin for Russian literature the same magnitude as Leonardo for European art."

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

And what is especially significant: all this was weightily said and persistently affirmed during the period of changing historical and literary eras, and, accordingly, changing authorities. In the years when the new avant-garde and modernist trends in Russian literature considered Pushkin obsolete, and the Western world, which almost did not know him, but already appreciated L. Tolstoy and Dostoevsky (and looking with interest at the new Russian poetry and prose, noisily declaring themselves to be many and different schools and groups), bypassed Pushkin, as it were, by the side. In the years of the formation of new literature in Russia (the first quarter of the 20th century) and the wide popularity of its ancestor Gorky, who was already recognized not only in his own country, but also abroad, little has changed in this regard. Describing to Rolland in 1922 his position in Russia at a difficult moment for him and the country with the words of Pushkin: "The devil pulled me to be born in Russia with intelligence and talent," Gorky precedes them with such an attestation: "Our greatest, amazing poet Alexander Pushkin" exclaimed, - realizing that even Rolland, a great connoisseur of art, the author of biographies of his great people, and Pushkin himself, and his role and place in the history of Russian and world literature can be known and understood far from being sufficiently and to a degree. The true nationality of Pushkin is "the most complete expression of the spiritual forces of Russia", the "universality of a genius" makes him "the world's greatest artist", with whom even in world literature "few people can be compared".

Gorky's last thought was also the fruit of his long and thoughtful considerations and comparisons. In the above-mentioned Preface to the one-volume English version of Pushkin's prose, Gorky "seems to try on a number of the world's most recognized names in relation to Pushkin, and some of them, in view of their insufficiency in this regard, are immediately discarded" (469). So, having first placed Schiller, who was very popular in Russia during the revolutionary years, as the first in this series of giants, Gorky soon removed him and began the series with Shakespeare; the same thing happens with Byron. "As a result, in the "row of giants", together with Pushkin, Gorky names only two names - Shakespeare and Goethe. But the writer of the new era does not stop there either. "In terms of the range of creativity, Pushkin is closest to Goethe, and if we leave aside the scientific interests and conjectures of the latter, Pushkin's work will turn out to be more diverse, wider than the entire mass of achievements of the German Olympian" (470), he explains.

More than once referring to Gorky's statements and discovering new facets in them, the greatest Pushkinist, a connoisseur of numerous opinions and assessments of Pushkin, concluded: "None of even his most enthusiastic admirers, both Russian and foreign, have ever given Pushkin such a high assessment" And later he made a conclusion that is still valid today: "Gorky's affirmation of the truly global significance

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

of Pushkin as "the greatest artist in the world" is really the last word that we have said about Pushkin on behalf of the new era." "On behalf of the new era" Pushkin was spoken of even after Gorky, and many flattering words are being said today. They are grouped mainly in four areas: Pushkin for Russian literature, Pushkin for world literature, Pushkin in comparison with any of the outstanding geniuses (in science, arts related to literature, in cultural, social, state activities) and Pushkin personally for one writer or another. - The latter, it should be noted, happens most often.

For comparison, we recall some of the most significant of them. In "The Tale of Pushkin" (1961), Anna Akhmatova correctly noted how after his death, over time, "The whole era (not without a scratch, of course) gradually began to be called Pushkin's." And the former high ranks of the imperial court, "cavalry ladies, members of the royal court, ministers, chiefs" and others "gradually began to be called Pushkin's contemporaries"; it is in this form and quality (and not by themselves) that they remained interesting for posterity, being preserved in library catalogs and thus not sinking into oblivion.

Akhmatova, on the other hand, noted two special qualities of Pushkin's poetry that are important for modern poets: the original, non-translatable nature of Pushkin himself called "translations" or "imitations" (both Western and Eastern models), and his so-called "hoaxes" when Pushkin gives out his original creations - for copies from other people's originals. Drawing attention to the special autobiographical nature of Pushkin's poetry, Akhmatova concluded: "Responding to 'every sound', Pushkin absorbed the experience of his entire generation." "Based on personal experience, he creates complete and objective characters: he does not close himself off from the world, but goes towards the world." "That's why the self-confessions in his works are so invisible, and can only be discovered as a result of careful analysis."

A new turn in the vision of Pushkin and his role for Russia "on behalf of" the last decades of the "new era" is given in A. Bitov's article "Memories of Pushkin".

Our contemporary finds a great similarity between Pushkin and Peter the Great - in the equal size of personalities, significance for the history of the fatherland, and even in the behavior of both before death (the latter is confirmed by A. Bitov by parallel comparison of two "abstracts", in the literal and double sense of death: Pushkin's notes on history Peter before his and his death, which happened day after day - January 28 and 29, and Zhukovsky's diary about the last days of Pushkin).

Speaking about the courageous greatness of Pushkin in these last hours of his life and finding much in common in the situation of his personal life, behavior and the final fate of two figures, the writer, evaluating these figures in the context of Russian history and through the eyes of our modernity, concludes: "Did he really die in the context of

Scientific Journal Impact Factor (SJIF 2022=5.016)  
Passport: <http://sjifactor.com/passport.php?id=22257>

the "death of Peter" is not so important. It is certain that Pushkin the man died like a tsar.

In his reign, he ascended, perhaps not only higher than the Pillar of Alexandria, but even higher than the Bronze Horseman. The last words of Pushkin, recorded by Zhukovsky, "words of the highest accuracy" ("Life is over." "Life is over!"), allow A. Bitov to draw a conclusion about the amazing "unity of life and text" in him: "Who could put such an exact point in the end of EVERYTHING? It is not enough to say: a genius, it must be said: Pushkin. No less than Peter... Such a relationship between a poet and a great tsar in later world literature is only possible in Russia."

As the researcher believes and shows the finals of the life of two of the greatest personalities in the history of Russia, Peter the Great was the only figure equal in size to Pushkin. "Pushkin had predecessors and older brothers in writing. But it is unlikely that anyone in Russia at that time could take on the real the role of a mentor, teacher or idol: as a comparative value, Pushkin is immediately alone, like a genius ... already in 1824, after *The Gypsies*, Pushkin cannot hide his irritation at the persistent desire of his contemporaries to interpret him in the "Byronic" tradition ... " Hey Pushkin! Oh, you son of a bitch!" - in this delight about the end of *"Boris Godunov"* there is also a moment of ascent to the Shakespearean peak. "A New Scene from *Faust*" is an easy flight either through, or over, or past Goethe. And, finally, "Count Nulin", a little over a month after *"Godunov"*, is already a parody of Shakespeare - a pure sigh and a smile of liberation from an idol. Already from that time, A. Bitov believes, Pushkin in Russian literature "stands on the world road with his whole foot ... His literary role develops into a historical role. And Peter begins to occupy him more than Byron and Shakespeare.

That the idea of Pushkin's equal size in poetry to Peter in state activity was "the thought of the time itself" ("This idea was worn and settled"), and not the fruit of the conjecture of our contemporary, is said by his references to the authorities of Pushkin's time: "Raise Russian poetry to that stage between the poetry of all peoples, on which Peter the Great elevated Russia between the powers. Do alone what he did alone," Bitov cites the words of Baratynsky to Pushkin. From 1825 and the whole subsequent decade, Pushkin finds a modern writer, "literally dedicated to Peter" (his prose begins with "Arap Peter the Great", although not completed. Further - "Poltava", "The Bronze Horseman", "Peter's Feast" , endless work on the future "History of Peter", interrupted by death). Gorky's well-thought-out, well-reasoned concept of Pushkin's role, place and significance in the history of Russian and world literature was important not only for Pushkin studies.

After the publication of the Capri lectures, N. K. Piksantov, not without bitterness, remarked: "If this course had been published around 1925, this would have warned us against the gross errors of vulgar sociology" Indeed, for Gorky—unlike other

Scientific Journal Impact Factor (SJIF 2022=5.016)  
Passport: <http://sjifactor.com/passport.php?id=22257>

initiators and interpreters of the new Russian literature of the 20th century—Pushkin was not only not a dead tradition that hindered the expression of the new era with new means of verbal art and therefore was . As an artist of a new era, Gorky entered it - with Pushkin. As a child, fascinated by his poems, he was awakened to creativity by them. “I read them all at once, seized by that greedy feeling that you experience when you get into an unprecedented beautiful place - you always strive to run around it at once. This is what happens after you walk for a long time over the mossy hummocks of a swampy forest and suddenly a dry meadow opens up before you, all in flowers and the sun. You look at her enchanted for a minute, and then you happily run around the whole thing. And every touch of the foot to the soft herbs of the fertile land quietly rejoices. It is rightly said that Gorky's story about the first acquaintance with Pushkin of all that has come down to us is "almost the most exciting" Evaluating Pushkin's work "as an enthusiastic and insightful critic, he owed a lot to Pushkin -" the beginning of all beginnings "of Russian literature" - and as a writer-artist, "in developing in him a sense of artistic truth and beauty"

“Pushkin so surprised me with the simplicity and music of verse that for a long time prose seemed unnatural to me and it was embarrassing to read it. The prologue to "Ruslan" reminded me of my grandmother's best fairy tales, wonderfully compressing them into one. The full-sounding lines of poetry were remembered surprisingly easily, decorating festively everything they talked about; it made me happy, my life - easy and pleasant, the verses sounded like the blessing of a new life.

In adolescence, Alyosha Peshkov "defended" with Pushkin's poems from human malice and the gray everyday life, sharing his knowledge and joyful mood with working people who did not come into contact with the magical world of Pushkin. “The magnificent fairy tales of Pushkin were the closest and most understandable to me; having read them several times, I already knew them by heart; I will go to bed and whisper poetry, closing my eyes, until I fall asleep. And indeed, such a primordial figurative, sunnily magical, effectively full-fledged perception of Pushkin in childhood and adolescence cannot be found even among our greatest poets and writers, although few of them did not express it in their works or memoirs in a very poetic and personal way. Recall, for example, the memory of Pushkin from Bunin's autobiographical novel "The Life of Arseniev", which, as you know, was created already in exile.

“I heard about him from infancy, and we always mentioned his name with some kind of almost kindred familiarity, as the name of a person who is completely “ours” in that general, special circle to which we belonged together with him. Yes, he wrote everything only “ours”, for us and with our feelings. The storm that, in his poems, covered the sky with darkness, “snow whirlwinds,” was the same one that raged on winter evenings around the Kamensky farm. Mother sometimes read to me (singly)

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

and dreamily, in an old-fashioned way, with a sweet, languid smile): “Yesterday I sat at a bowl of punch with a hussar,” and I asked: “Which hussar, mother? With the dead uncle? She read: "A flower withered, without ears, forgotten in a book, I see" - and I saw this flower in her own girlish album. If for Gorky Pushkin and his poetry from childhood is a “miracle”, effective magic, a good miracle from the best Russian fairy tales, miraculously “compressed” into one, and they (both) remain such for him forever, even during periods of his mature age. and later life, then for Bunin Pushkin from an early age is his own; first, as we have seen - "ours", home, family, then, in the years of adolescence and youth - "my", personal "accompany". With Pushkin's poems, the hero of Arseniev's Life "often accompanied his own feelings and all that among which and with what I lived."

The hero of Bunin's novel, changing over the years, growing and maturing, more than once resumes meeting with Pushkin's poetry, more precisely, the joint passage of different stages of his life. And every time it retains a shade of "kindred familiarity", referring to the poet as a person of "our circle". First, as the best exponent of "our environment", then - as a poet, in a close and kindred way, who best of all conveyed the personal impressions, experiences, desires of the hero.

(“And thirty beautiful knights,” Pushkin, as you know, “knights.” But the hero, who was carried away by chivalry and chivalric novels during this period of his life, they are seen by Pushkin as “knights”). And here's what's interesting. The hero of Gorky's autobiographical trilogy, who perceived Pushkin as a "miracle", the same lines of the first song of "Ruslan and Lyudmila" ("There on unknown paths / Traces of unseen animals") - "amaze with their chased truth", seem very real, understandable: he “I saw these barely noticeable paths, I saw the mysterious footprints with which the grass was crushed, which had not yet shaken off drops of dew, heavy as mercury ...”.

For the hero of Bunin's autobiographical novel, to whom Pushkin has been his own, usually domestic, poet of "our circle" since childhood, the same lines, on the contrary, are full of "obsession", "witchcraft". In these two, so different to the complete opposite perceptions of the same Pushkin lines, in the same age period - the difference, of course, between the two future artistic natures of writers, conditioned both by the natural inner make-up of the personality, and by the way of life, the environment, and the way out of various class circles.

For Gorky, who immediately perceived the poetry of Pushkin and himself as a good miracle from Russian fairy tales, as effective magic, they always remain so, even in periods of his mature and late life. Earthly and heavenly - but not just earthly, with its smallness, but root, primordial, just born, and not just heavenly, but - divine, in light, solar rays and radiations, - harmonious union of this poetic newbornness, the primordial nature in Pushkin of these two, it would seem, so different spheres and properties of his

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

lyre and personality, variously called (“wonderful, magical” and “chiseled truth”, and in terms of theoretical categories - romantic and realistic) - Gorky himself did not cease to marvel (as a wonderful phenomenon in art), and captivate his readers and researchers with his creative surprise-discovery of Pushkin. Having presented to Gorky from the first acquaintance as “wonderful marvelous,” Pushkin’s word—in its sound, content, and action—opened itself to Gorky as a word in the literal sense of magic, having a miraculous effect on people, as an instrument of good higher forces. And this perception of Pushkin as a miracle, his art of the word as fairy-tale magic, was preserved for the rest of Gorky's life. Even in his Preface to Pushkin's prose, intended for American readers, where, while introducing the foreign reader to the work of the Russian genius in the spirit of American efficiency, he gives precise and brief descriptions of all the genera, types and genres of his work, Gorky cannot refrain from introducing into them elements of Pushkin's poetic "magic" and "wonderfulness". “Pushkin is the author of lyrical poems of amazing strength and passionate tenderness, the creator of such epic and wise poems as “The Bronze Horseman”, “Poltava”, fairy tales “Ruslan and Lyudmila”, “Mermaid”, wonderful in grace. He “amazingly, with brilliant humor, outlined in flexible, sonorous verse the wise tales of the Russian people - “The Golden Cockerel”, “About the Fisherman and the Fish”, “About the Priest and his Worker Balda”; he created the best in Russian literature and to this day unsurpassed historical drama "Boris Godunov", probably known to America from Mussorgsky's famous opera. "As a prose writer, he wrote the historical novel The Captain's Daughter, where, with the insight of a historian, he gave a living image of the Cossack Emelyan Pugachev ...".

"His stories "The Queen of Spades", "The Stationmaster" and others laid the foundation for a new Russian prose ...".

"The novel in verse "Eugene Onegin" will forever remain one of the most remarkable achievements of Russian art...".

"He was an amazing master of the epistolary style, Pushkin's letters to this day have not lost their significance:

#### REFERENCES:

1. Herzen A.I. About Pushkin // Herzen A.I. collected works: In 9 vols. M.: GiKhl, 1955–1958. t.
2. Gogol N.V. A few words about Pushkin // Gogol N.V. collected works: in 9 volumes. M.: Russian book, 1994. v. 7.
3. Grigoriev A.A. A look at Russian literature since the death of Pushkin. article one .Grigoriev A.A. art and morality. M.: contemporary, 1986.
4. Grotto Ya.K. Pushkin, his lyceum comrades and mentors. articles and materials. M.: bookstore, 2015.

Scientific Journal Impact Factor (SJIF 2022=5.016)

Passport: <http://sjifactor.com/passport.php?id=22257>

5. Mikhailova N.I. "Chocolate of Russian poets - Pushkin" // legends and myths about Pushkin...: Academic project, 1995.
6. Myth as a cultural phenomenon // URL: <https://studfiles.net/preview/4378948/>.
7. Nabokov V.V. Gift // URL: <http://www.litra.ru/fullwork/get/woid/00184871211548155284/page/18/>.
8. Novikov V. Twenty-two myths about Pushkin // Time and we. 1999. No. 143 // URL: <http://magazines.russ.ru/project/arss/novikov/pushkin.html>.
9. Parfenov L. 200 years of Pushkin // URL: <https://namednibook.ru/200-let-pushkinu.html>.