



**LITERARY FEATURES OF THE COMIC GENRE IN
ARKADY AVERCHENKO'S WORKS DURING HIS
EMIGRATION TO EUROPE**

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HOLOBORODKO Yuri

Postgraduate Student at the
Dept. of Foreign Literature
and Slavic Languages,
H.S. Skovoroda Kharkiv National
Pedagogical University,
yu.holoborodko@gmail.com,
<https://orcid.org/0000-0002-2255-6494>

ABSTRACT

The article analyzes some aspects of life and features of the work of the world-famous satirist writer of the beginning of the last century Arkady Averchenko at the last stage of his emigration – during his staying in Europe, in particular, in the Czech Republic. The themes and motives of the writer's works of this period of emigration, the characteristics of the characters, the main means of creating comic, changing the ideological direction and content of his writing in accordance with changes in worldview and understanding of events in the world such as the socio-political situation in the Bolshevik Russia and drastic changes in the lives of emigrants, who were forced to start a new, rather difficult, life, arriving in Europe after the October coup of 1917.

The genre peculiarities of the European period of Arkady Averchenko's work of 1922 – 1925 are determined. Despite the general satirical orientation of the writer, his previous humorous aesthetics remains relevant in the creative work of the writer. Thus, the collection «Children» published in 1922 is marked by sensitivity in the depiction of child psychology. However, the leading style remains tragicomic, which best realizes the motive of troubles of emigrants abroad. It takes place in a general atmosphere of nostalgia and longing for the lost homeland, a reappraisal of values caused by social upheavals, and an understanding of Russia's destruction.

The article considers the scientific reception of worldview changes in the emigration period of A. Averchenko in the studies of foreign and native scholars, as well as the phenomena of his work as the main dominants of the continuation of literary and artistic traditions. The creative phenomenon of Averchenko's prediction of the future was noted, in particular, predicting the foreign policy strategy of the Soviet state, which was set out to consist of the capture of other countries or uncivilized interference in their lives.

Keywords: writer, satire, comic, tragic, emigration, phenomena of creativity.

АНОТАЦІЯ

Літературні особливості комічного жанру у творчості Аркадія Аверченка періоду його еміграції до Європи

У статті проаналізовано окремі аспекти життя та особливості творчості всесвітньо-відомого письменника-сатирика початку минулого століття Аркадія Аверченка на останньому етапі його еміграції – під час перебування в Європі, зокрема, у Чехії. Визначено тематику й мотиви творів митця цього періоду еміграції, характеристики персонажів, головні засоби створення комічного, зміни ідейного спрямування та змістовного наповнення його писемного доробку у відповідності зі змінами світогляду та розуміння письменником подій, які відбувалися у світі – як щодо соціально-політичної ситуації у більшовицькій Росії, так і кардинальних змін у житті емігрантів, вимушених розпочинати нове, доволі складне, життя, прибувши до Європи після жовтневого перевороту 1917-го року.

Визначено жанрові особливості європейського періоду творчості Аркадія Аверченка 1922-го – 1925-го років. Попри загальну сатиричну орієнтованість письменника, його попередня гумористична естетика залишається актуальною у творчому доробку митця. Так, опублікований 1922-го року збірник «Діти» відзначається чуттєвістю у змалюванні дитячої психології. Проте, провідним стилем залишається трагікомічний, що найкраще реалізує мотив поневірянь емігрантів за кордоном. Відбувається це в загальній атмосфері ностальгії та сумування за втраченою Батьківщиною, переоцінки цінностей, спричиненої соціальними потрясіннями, а також розуміння руйнації Росії.

У статті розглянуто наукову рецепцію світоглядних видозмін

еміграційного періоду А. Аверченка в дослідженнях зарубіжних і вітчизняних науковців, а також феномени його творчості як основні доміанти продовження літературно-мистецьких традицій. Відзначено творчий феномен передбачення А. Аверченком майбутнього, зокрема прогнозування зовнішньополітичної стратегії радянської держави.

Ключові слова: письменник, сатира, комічне, трагічне, еміграція, феномени творчості.

INTRODUCTION

Arkady Averchenko's work changed significantly during his life, in accordance with the objective conditions and realities of the time in which the writer lived, his worldview and attitude to the events that unfolded around him.

Averchenko's sensitivity and acutely empathetic perception of the smallest details of the surrounding world, inquisitive mind of a caring citizen and socially responsible personal attitude to changes in society could not but affect the literary features and genre characteristics of the famous artist himself. Gradually changing the ideology, directions, themes, ethical direction of the writer's work, and literary means of expression, manner and features of content, characteristics and typology of characters, defining criteria of funny and comic, expanding the limits allowed by Averchenko himself of sharpness and criticism, and sometimes even, some rigidity and ruthless categorical judgments. The latter even provoked considerable criticism on the satirist, accusing him of losing his good-natured and provoking laughter forever and turning into a bitter angry critic.

Of great interest is the study of the peculiarities of gradual, and sometimes quite drastic changes in the work of Arkady Averchenko, reflected in the literary publications of the time, his personal literary transformations – from cheerful and colorful humorist (and sometimes even good-natured buffoon) to critical, ruthlessly sharp and an acerbically-skeptical satirist.

LITERATURE REVIEW

The work of Arkady Averchenko during his emigration to Europe was the subject of research of many famous scholars, including A. Barshtein, I. Zhilenko, D. Levitsky,

V. Milenko, A. Khlebina, who studied some aspects of his work, in particular, during time of residence outside his home country, which the writer was forced to leave forever (Barshtein, 1972; Zhilenko, 2017; Levitsky, 1999; Milenko, 2010; Khlebina & Milenko, 2011).

Literary critics N. Egorova, D. Nikolaev, P. Pilsky, L. Spiridonova dealt in detail with the period of emigration of the writer and changes in the style of the author's satirical technique (Egorova, 2013; Nikolaev, 1993; Pilsky, 1994; Spiridonova, 1999).

Peculiarities of Arkady Averchenko's work of 1922-1925 were covered in his publications by modern foreign researchers E. Erinç, N. Hartmann, and in the works of Czech researchers, in particular, such as M. Hofmanová, A. Kopřivová, who studied the work of A. Averchenko according to new sources – open archives (including those in Prague) and home collections of Russian emigrants (Erinç, 2017; Hartmann, 1953; Hofmanová, 1968; Kopřivová, 1999).

The aspects of the analysis of the literary text developed by these scientists allowed to form a knowledge base, which not only characterizes the stylistic and genre features of a particular work or creativity of a particular author, but also their motives and conceptual basis.

AIM OF THE ARTICLE

According to such a wide range of studies of A. Averchenko's work, the European period of his emigration deserves attention, and therefore the purpose of this article is to analyze the motives, themes and features of the comic writer related to the context of his staying in Europe in 1922-1925.

METHODOLOGY

The obtained work results are based on the analysis and systematization of the literary sources and archives data. In the process of writing, the methods and techniques typical for scientific research in the field of literary science were used, such as analysis, synthesis, comparison and generalization of philosophical, psychological, culturological knowledge to identify the essence of leading motives and systematize the views of scientists on the literary features of Arkady Averchenko's works. Overall, the methodological instruments of the article are mixed: close reading technique,

comparative approach, synthesis and generalization.

RESULTS

The period of emigration – first, after fleeing from northern St. Petersburg – to his native southern Sevastopol, and from there – to Constantinople, and then to Europe – was marked by great shocks and, one might say, really astounding changes in the artist’s understanding of historical and universal patterns of existence of the community, the state, the world as a whole. Everything that the writer was sure of, which did not cause any doubts in him, was destroyed in those years with insane speed. What was valuable to Arkady Averchenko, what he defended and fought for with the help of his extraordinary and strikingly accurate satire as well as insanely bright humor, suddenly began to lose social significance and meaningful weight in the destructive course of the new, so-called revolutionary government, after the Bolshevik-Proletarian leaders came to power due to the October coup in Russia at the beginning of the last century, in 1917.

It should be noted that despite the general satirical orientation of the writer, his previous humorous aesthetic remains relevant in his work. Thus, the short story collection “Children” published in 1922 is marked by sensitivity in depiction of child psychology. However, the leading style remains tragicomic, which best realizes the motif of displacement of emigrants abroad. Situations are described differently: marriage to the mistress of an apartment to get housing (“Looking for a room”), a man is calling himself a woman to marry a foreigner to leave for Greece (“The Secret of Marriage”). These situations are connected to the fact that at first the story is perceived as a humorous anecdote, but the finale is unexpectedly tragic (“Ordinary Woman”, “Lady in Gray”, “The Story of an Actor”, “Turkey with Chestnuts”).

In general, the fate of emigrants is perceived as tragic, which is due to the motif of the separation of the hero from the homeland. In fact, A. Averchenko describes the tragicomedy of his own life, despair at the loss of former orthodox and literary traditions (“Evolution of the Russian Book”, “Volodya”, “Cosmas Medici”, “Conversations in the living room”, “Literature lesson”, “Sentimental novel”), which unites him with all Russian emigrants in a tragic mood of hopelessness (“Russians in Europe”, “Destroyed Anthill”, “Snails”, “History of Two Suitcases”). Thus, the autobiographical aspect is mixed on the motif field, which reveals fundamental changes in his worldview – from



comic pre-revolutionary to tragicomic post-revolutionary – with the involvement of author’s reflections in the form of insert monologues about the fate of Russia.

In these works, there is a contrast not only in showing certain characters, but in general – in contrast of the old Russia (already dead) and the new (actually alive), where to return the former means to return to the specific (although it is already dead), and that is why black humor and tragicomic characterize the situations and images described by him.

At that time, the array of narrative techniques was boldly updated – for example, the image of a naïve, simple man (in A. Averchenko – “simple-minded”), whose reaction to the surrounding events arouses the reader’s sympathy.

Examining this technique, it is worth noting the creation of a paradoxical reality in the description of events, because such a naïve character is like an opponent of the general mass of people or their individual representative – and specifically in what has and expresses his own view of reality, that is beyond social standards – as opposed to tradition, standard consciousness. This ultimately reveals the spiritual conflict and incompatibility of these opponents.

If we consider such a simple-minded character as leading in the work of A. Averchenko, we should mention the imagery of children to whom he paid special attention, considering that the child’s perception of the world was closest to him, and children were those who best understand its intentions. The writer notes this understanding between him and the children in the preface to the collection of short stories “Children”: “With children, I pretend to be incredibly naïve, even a pathetic man who needs protection and defense. Maybe deep down the child will even despise me a little. Let him. But he feels his superiority, mercifully takes me under his protection, and his soul opens before me like a cup of a flower before the rays of the sun” (Averchenko, 2006).

Such a psychological connection between the writer and children can be seen in the example of his “children’s” works, determining the inconsistency of the inner children’s world with the external material world and the understanding of an adult who perceives the environment differently. And it is these inconsistencies that make up the comic in the artist’s works.

For Arkady Averchenko, children are the bearers of sincerity, purity, self-worth. Even in the title of the collection of short stories “About the little ones – for the big ones” this comparison is felt, where the child’s character is further analyzed in detail

(there are even relevant terms – for example, in the title of the story “About children” and individual phrases such as “images that form in their brains”). The conclusions are concrete and rhetorical: “revolution not only kills physically, it cripples spiritually”, “children whose childhood was taken away”, “despite all the horror of what is happening, the child’s soul retains its sincerity and purity” (Averchenko, 2006).

In this context, the most striking contrast is in the description: “On the young green grass walk boors in huge heavy boots, lined with nails. Passed – lay down, lay a crumpled, half-crushed stalk, warmed by the rays of the sun, and again he rose and under the warm breath of a friendly breeze rustles about his own, about the small, about the eternal” (“Grass, crumpled by the boots”). In the microtext we highlight the negatively connoted characteristic, where even the noun “nail” adds to the semantics of difficulty, cruelty and invincibility. This characteristic is contrasted with the image of green young grass, stalk, which under the action of this force first acquires a negative transformation (pressed and semi-crushed), and then – under favorable conditions (warmed by the sun; under the warm breath of a friendly breeze) – positive (rose). Thus, that brute force (we see the adult world in it) is opposed by a thin stalk, which reveals a childish feature (i.e., the small), which represents the truth (i.e., the eternal). It is worth noting that the writer turns to children’s themes and, in particular, positive images of children contrasting with adults, in order to move away from the depressed state of recent years, from aggression and deception of the world around him. Children are associated with flowers – bright and fragrant against the background of gray life. However, he concludes that children will still become adults, and compares their future with a tree (oak), which can become a university chair, a frame for a portrait, or gallows. The artist remarks sadly: “I would only recognize children as people”, because “an adult is almost always a bastard” (Nikolaev, 2006).

Returning to the image of the “simple-minded”, we note that it was also transformed with a change in the creative guise of the artist in the period of late (stable) emigration. Arkady Averchenko in an afterword to “Notes of the Simple” marks about himself: “How strikingly has later changed the nature of Averchenko’s work! There is no more innocence in the expression on my face.” These sincere words of the writer are confirmed in the images of his characters, who often show akin features to the author, and this characteristic is associated by researchers with the literary device called “satirical mask”.

Thus, M. Bogdanova, researching the relationship between author and narrator,

notes that such a mask in A. Averchenko is expressive and embossed, although imaginary in its essence. It is manifested in the construction of phrases, the choice of vocabulary, but in general – determines the author’s view of the depicted events and the evaluative attitude to them (Bogdanova, 2000).

For example, in the collections “Notes of the Innocent”, “Boiling Cauldron” and the drama “At Sea”, the writer depicts the lives of emigrants, describing the various characters and means of survival and conducting business in new conditions for former Russians. And this happens through the prism of the narrator’s vision – “simple-minded”, similar to the author. These events are perceived somewhat differently through the eyes of a child (Children, 1922), where the writer reveals a deep knowledge of age psychology. In the last work – the novel “Maecenas’ Joke” (1923), published in Prague immediately after the death of A. Averchenko, the main character of Maecenas is compared with the author not only through external description but also through his speech and other verbal characteristics of the inner world.

Considering the theoretical and methodological aspects of the study of A. Averchenko’s work during the period of emigration to Europe, it can be noted that his works are divided into mostly humorous and mostly satirical, according to genre varieties – the everyday stories and humorous stories about the surrounding reality; stories, the plot of which is often created by the author’s imagination (dominated by grotesque, hyperbole, caricature); to create a comic the writer skillfully uses all relevant tools and techniques – irony, sarcasm, compositional features (including circular repetitions, elements of unexpectedness), descriptive (including mismatch of external features of the character to his essence, contrast), narrative (first-person narrative or omniscient eye), Author’s mask, transmission of the actual oral speech of the characters), lexical (comic professional phrases, antiphrasis, etc.); in the works of this period the writer contrasts two realities – pre-revolutionary (as already unattainable) and post-revolutionary (new both for those who remained in Russia and for emigrants who are already busy looking for a livelihood in the new conditions of their lives). In the general context of tragedy, the comic takes other forms – black humor and tragicomic. In such new conditions A. Averchenko remains true to his creative credo – satirical debunking of social evil, human stupidity, ignorance.

Considering the satirical concepts of Arkady Averchenko during his life in Europe in 1922-1925, it is worth noting the Czech period of the writer’s emigration. According to the chronology of the writer’s life and work, the last period was Prague,

but the capital of Czechoslovakia was only his home, from where the artist went to perform in other European countries. Exactly this context of his literary achievements of that time is under consideration, given the influence of European society.

Thus, among the motifs and themes of A. Averchenko's work during his emigration, a new motif is a purely positive attitude to Prague as a city that welcomed the emigrant writer, and the Czechs as a nation that differs favorably from the Russians in mentality (he compares two nations, for example, in the story "Prague"), where the former are characterized by calm, common sense, and the latter, getting to civilized Europe, behave like ignorant savages. Therefore, they must undergo "quarantine treatment" before settling in a different state; otherwise the refugees will simply not be able to adjust to a "normal, full life". It should be noted that Czechia also had a direct part in the First World War, and therefore the Czechs underwent the same trials, but compared to the Russians quickly recovered spiritually and materially, preventing radical social transformations.

Characteristic of Prague as a "beautiful old woman, dear to the heart of every artist", is perhaps a little rude in Russian, but it means its age (founded in the ninth century) and significance for artists: in the XIV century it was even the capital of the Roman Empire, and in the XVI – cultural center of Europe, where astrologers, magicians, scientists, musicians and artists gathered. In other words, Prague is probably one of the five most prominent European cities, and the Czech Slavs differ from other Slavic people due their centuries-old close contacts with the Germans, leveling their negative traits and gaining positive German ones.

So, we can say that for a short period of time in Prague, his soul rested (and will rest forever in the local cemetery) – he felt peace and material stability. Of course, this is all against the background of endless nostalgia and anticipation of change in his native Russia. During the three years of his life there (i.e., the last years of his life), the artist has done as much as many of his colleagues would not have done with their whole life: his works have been translated into many European languages, and he has successfully toured theaters including in Transcarpathia), but also Bulgaria, Germany, Poland, Romania, as well as the Balkan and Baltic countries. And everywhere his humor was perceived organically and with understanding. In Prague itself, A. Averchenko collaborated with the German-language newspaper Prager Presse and regularly organized creative evenings. During this period, about 20 collections of short stories and individual books were published (including "Nettle Rest", "Patron's



Joke”, “Notes of the Simple: I’m in Europe. Turkey – Czechoslovakia”, “Historical Teaching Stories”, “Pantheon of Tips for Young People”).

In the Czech artistic community, A. Averchenko was referred to as “Russian Hasek”, Mark Twain or A. Chekhov, but domestic researchers believe that the satirist was not like these writers, because he had his own creative style.

For example, in the preface to the first Prague short story collection “Paradise on Earth” (1922), the author explains his humor with the need to ridicule all strata of humanity – swindlers and those deceived by them, fools who love to obey, smart people who gnash their teeth, and want to “point to your neighbor meanness”. D. Levitsky analyzes the reaction of the European press to this collection, emphasizing some of its characteristics: “true stories about the Russian commune”, “humorous description of Russia under communist rule”. In particular, in Belgrade the reaction to the book was as follows: “if it were not for so much blood and suffering, no government in the world would have given so much material for satire and humor” (Levitsky, 1999, p. 304-305), noting its real semantic basis.

The stories of the Funny in the Scary collection describe the characters of people of new formations in the new Russia – either those who illegally use their unlimited power, or those who submit to such arbitrariness and do not even understand their sad situation. All this takes place in the absence of the old norms of culture and responsibility for their violation. It should be noted that this process continued for many years, and some of its rudiments surprise us today.

Considering the imagery analyzed above, with some new features added, it is worth noting the new situations – such as scenes of outright violence, infliction of physical injury – and not only to animals (dogs, cats and even mammoths), which people eat in starvation, but also to other people “Communion”, “Stanley”, “Experience”, “New Russian Reader”). With this technique, A. Averchenko emphasizes the differences between the new Soviet reality and the former imperial Russian reality, where he lived by everyday interests, creative and social ideas. Even now, his sharp criticism of the government is perceived with warm nostalgia, as in the episode of the story “Longing for the Fatherland”, where Russians in a Constantinople doss house recalls their St. Petersburg past, and even the story of a policeman who came to fine them for anti-government publications ends with nostalgic words about the desire to “cry together in a friendly way, as with their own.” At the end of the work, the author also gives the classic form of comparison “Is it rain?” “It’s raining in Russia!”

(Averchenko, 2006, p. 62), which can be analogous to the well-known phraseology “In the homeland even the sugar is sweeter.”

Compared to the style of the collection “Funny in the Scary”, which implies a tragicomic illusion (“Conversations in the living room”, “Drama at sea”, “My Uncle”), in the next collection “Pantheon of advice to young people, or the best ways to succeed life” (1924) A. Averchenko returns to the former light humor, where the tragic motive is already realized in another context – without sarcasm and irony. There is no traditional political satire for the artist. In the stories “The Story of an Actor”, “Out of the World”, “How to Hold a Funeral”, even death is taken seriously against the background of various curiosities of life, and it itself appears as a background for all sorts of absurd situations. So, in the last of the mentioned stories after collision of a hearse and the tram from the deceased got out of the coffin and began to scold inattentive drivers because of his bruised leg. This grotesque situation continued – the deceased went home, everyone left, the grave was filled up, part of the funeral dinner was ruined, and so on. (Averchenko, 2006, p. 163). No wonder fans of A. Averchenko’s work said that such a cheerful and peaceful person has the right to laugh at death.

In the preface to the above collection, the author doubts the usefulness of the knowledge taught in schools, because “secular life is a very tricky confusing thing, and not everyone can comprehend its capricious curves and curls.” That is why he wants to share his experience with young people in the tips indicated in the titles of sections of the collection – “Ability to keep yourself in society and at a dinner party”, “Tips for novice commanders”, “Economic advice”, “Easter advice”, “The art of humorous anecdotes”, “Tips on how to be successful with the charming opposite sex” other knowledge scattered as pearls of wisdom in the stories included in the book. Thus, the ability to tell humorous anecdotes is described in the feuilleton, which provides the following advice: “a humorous anecdote should be short, excellent in content and with an unexpected ending.” At the same time, a long anecdote “resembles the Eiffel Tower, which a person is forced to climb on foot, without an elevator” (Levitsky, 1999, p. 314-315). As we can see, the writer has played the role of a teacher or a senior mentor, who shares with the youth “scattered pearls of wisdom”, and does so not as a boring teacher, but with kindness and humor.

It may be noted that anti-Bolshevik motifs mostly fill the collection “Funny in the Scary” at almost the same level as “Boiling Cauldron” (1922) and “Cynic Stories”

(1925), although 18 stories of the first of them are related even to the Sevastopol period. Here it is also accurate to define situations of “black humor”, which are often hypertrophied to a state of satirical absurdity, which allows the reader to perceive death in a comic way (“Drama at Sea”, “My Uncle”, “Conversations in the Living Room”) – serve as the final chord in creating a grotesque image.

This includes a collection of feuilletons “Twelve portraits (in boudoir format)” (1923), the objects of ridicule in which are known at the time figures O. Kerensky, M. Gorky, F. Chaliapin, who are accused by the writer of not fighting against Bolshevism, as well as Lenin, Trotsky, F. Dzerzhinsky, and others who were directly connected with the revolution and subsequent events in Russia.

Since A. Averchenko was already a well-known theatrical figure in Europe at that time, as well as an author, administrator and performer, his works also needed a separate edition. Therefore, in 1923 a collection of plays and sketches “Oddities on Stage” was published from previously known works of the writer with the author’s remark that only he has the right to “mutilate his works” (i.e., to be a director and perform them personally on stage). These works are characterized by closeness to the realities of the artist’s theatrical activity.

In the story “Narrators” there are several portraits (for example, “a fat red-haired gentleman with a crimson face and bulging eyes”; “reddish, faded – his beard and mustache once and for all now go from left to right from frequent swiping of the palm from left to right, obeying the wave of the owner’s hand”, “a gentleman with raccoon eyes”, “a dry gentleman with a yellow Mongolian face and sparse hair on his mustache”) (Averchenko, 2006, p. 204-208). In addition, according to the theatrical tradition, the author uses after the portrait description a short nickname-marker of each of them – “man”, “lady”, “jumper”, “duck master”, “deacon”. From the listed portrait features it is possible to draw a conclusion about the predominance of negatively connoted units. And because they characterize men, it’s comedic. The same scheme is used in the story “Three Cases”, where there is also a “legend” – a story from three different people.

Analyzing the Prague period of A. Averchenko’s work, we note other collections published during this time. Thus, in 1925 the last collection of the writer’s life was published – “Cynic Stories” (28 pieces), which, along with the already known (“Rat on a Tray”, “Turkey with Chestnuts”, “Jiu-Jitsu”) included his new works “Fox Trot” and “Five Stories for the Reader”. The first story in the collection has the characteristics

of a preface, which is already indicated in its title – “Art and the public (instead of the preface).” And it was written in 1913 in St. Petersburg as a survey of the public for which works are written (Levitsky, 1999, p. 315) (“Mysterious close strangers – who are you?” – The author asks, pointing out to the reader to whom further stories are dedicated). Here he presents a characteristic dialogue of ignoramuses at the symphony concert: “tell me, is it Grieg? “I’m sorry, I’m new to the town” (Averchenko, 2006, p. 245). That is, A. Averchenko’s thoughts on the mental capacity of readers has remained relevant to him for over 20 years.

In the last year of the writer’s life, the artist’s only novel, “The Maecenas’ Joke”, was written in 1923 in Sopot, Poland. Parts of this work have already been published with a sequel called “The Whims of the Maecenas”, but a separate book was published only after the death of the author in 1925 (Levitsky, 1999, p. 315).

The genre of this work in literary studies is called “the novel with the key”, because its characters guess their true prototypes, including the author himself, and these are representatives of beau monde, among whom A. Averchenko spent his best years as a writer and editor. Finally, we have already noted that in the mood in which the life of artists, writers and journalists is described, there is sincere sadness and nostalgia for the pre-revolutionary life of St. Petersburg and friendly merry company. It should be noted that the genre and stylistic features of Averchenko’s work of the European period of his emigration in 1922-1925 characterize the writer’s obligatory observance of his own aesthetic and moral ideals, artistic skill in constructing stories, depicting images, and close connection of his works with literary traditions. Also, worth noting is the gradual transition of the artist from political satire to good (pre-revolutionary) humor, which was due in part to the positive conditions of his life in Prague.

DISCUSSIONS

In general, the fate of emigrants is perceived as tragic, which is due to the motif for the separation of the hero from the homeland. In fact, A. Averchenko describes the tragicomedy of his own life, despair at the loss of former orthodox and literary traditions. Thus, the autobiographical aspect is mixed in on the motif hierarchy, which reveals fundamental changes in his worldview – from the comic pre-revolutionary to the tragicomic post-revolutionary. Black humor and tragicomic characterize the

situations and images he described.

CONCLUSIONS

Considering the scientific reception of worldview changes in the emigration period of A. Averchenko in studies of foreign and domestic scholars, as well as the phenomena of his work as the main dominants of literary and artistic traditions, it can be concluded that the phenomenon of patriotism of the artist implies love for Russia not as a certain ethnic conglomerate, but as a vast empire uniting different peoples.

This perspective reveals his hatred of the Bolsheviks as the destroyers of his formerly prosperous life and his hostility to non-Russian nations, which is in line with the colonist's psychology. At the same time, there is a reluctance of the Russians themselves, who do not want to accept the local culture of the peoples. On the other hand, A. Averchenko perceives the Czechs (as well as other Europeans) positively, constantly comparing them with the Russians and even calling for their protection from the latter.

Within the phenomenon of A. Averchenko's childless love for children, which reveals the writer's knowledge of their psychology, his abilities of a teacher and psychologist can be recorded, and are based in his method ("simple trick") to gain trust from children: never show your superiority, status or power, in other words – to perceive a child as an adult.

Autobiographical works of A. Averchenko are manifested not only in formal features (first-person narrative) or informal (life motifs of the artist), but also in the similarity of some characters with the author – for example, Maecenas. This includes open, cheerful and optimistic attitude to life, wit, attentiveness, delicacy, politeness, which can be observed in this character. At the same time, there is a feature that is characteristic of the emigrant period of the writer's life – caring for others, which characterizes the hero of the novel "The Maecenas' Joke". There is also an external similarity, but only in a timely perspective, as well as the hidden desire of the author to become in the future a guardian not only creatively but also financially.

Worth noting is the creative phenomenon of Averchenko's prediction of the future, in particular, predicting the foreign policy strategy of the Soviet state, which was set to be the capture of other countries or uncivilized interference in their lives.

An analogy is noted with the events where the strategies described by the author were used – bribery, corruption, lies, exposing political fraudsters instead of the legal government, etc.

There was also a prophecy about the extermination (eviction) of Ukrainians (the story “Simple Fractions”), which could have been realized by Stalin 20 years after the completion of the story. In the predictions of researchers of the future of the writer himself in the event of continuation of his life – they projected Averchenko with the achievement of would have reached the fame of M. Twain – and noted that the Russian would have been still most worried about the fate of the homeland, and therefore all subsequent events in its territory would have motivated him to work with other than neutral (global) humor.

The analysis of Averchenko’s feuilleton (as well as humorous story) as a genre revealed that along with its actual basis and local temporal meaning, the author uses comic techniques, which form a kind of duality – versatile and one-sided (primitive) layers. At the first level there are deep associations and philosophical maxims, at the second – a visual description that does not require semantic analysis (mostly a description of the appearance or behavior of the character). At the same time, even at the second level, there are some signs of hidden analytical thinking.

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