

Summary

In this dissertation, the cultural identity of young Russian emigration generation of the first wave is the research subject. This subject becomes a part of the research scope conducted by the science called emigrantology. The most important scientific centres dealing with this issue include the International Committee of Slavs and Aleksander Solzhenitsyn's House of Russian Foreigners in Moscow. In large part thanks to these initiatives, we know more about Russian emigration, as new publications are published and conferences organized.

The dissertation analyzes the cultural identity of young generation of emigrants, assuming that subjected to research representatives of emigration living in Paris (determined as the cultural capital of Russian emigration) and born after 1900. Moreover, the complementary conditions for identifying the sources and materials of research were: a common generational experience, leaving Russia after winning of Bolsheviks, living and creating in Paris in the interwar period, dealing mainly with literature and leaving memories in a form of autobiographies or diaries, separating from the mass and consciously defining the new younger generation, participating in the dispute between "fathers" and "sons".

Remembrance literature has become the main written source of research, because firstly the emigration is largely connected with literature, and secondly we have recognised autobiographies as the most personal testimony of life, in which it is possible to find answers to questions related to cultural identity. Therefore, this paper includes the following works: Vladimir Warszawski *Unnoticed generation* (Незамеченное поколение), Gaito Gazdanov *Night roads* (Ночные дороги), Boris Popławski *Diaries* (Дневники), Vasily Janovsky *Champs Elysées. Memorial book* (Поля Елисейские. Книга памяти), Nina Berberova *Italics are Mine* (Курсив мой), Boris Vildé *Diaries and letters from the prison. 1941-1942* (Дневник и письма из тюрьмы. 1941-1942). To each of the above authors a separate chapter is devoted, and therefore in names of chapters appears the term "case study". We made an assumption that the case study allow for generalization of conclusions. Moreover, an analysis of individual cases provides more accurate answers than a study of mass phenomena, unknown, and anonymous.

The work was divided into the following parts: Introduction, seven chapters, Conclusion and Bibliography, and Abstract in English.

In the Introduction, the subject matter, scope and methodological assumptions are given. The test methods which have been chosen as tools for analyzing the test material are not homogeneous. This is due to the fact that dissertation is interdisciplinary, which is why there are considerations in the field of cultural anthropology, and above all the theory of Arnold van Gennep on the rituals of transition, which every person experiences in the face of life change (change of social status, spatial change, transition to the next age group, etc.). Van Gennep distinguishes three phases: separation period of the unit, transition period and period of including. The model proposed by the researcher was used as an explanation of the structure of changes that took place or did not take place in the cultural identity of the younger generation. However, in the dissertation, this model did not become a matrix automatically applied to the figure of each expatriate. We rather tried to put questions to each of studied here writers, the answers to which we sought in the texts. Thus, we were interested in the solutions to the following dilemmas:

- What were the reasons for decision to leave Russia?
- How did the daily process of settling down in a new reality proceed?
- What did home, homeland, tradition, religion symbolizes?
- Was there a feeling of longing for a homeland, home, old life, a desire to return?
- Was this emigrant interested in what was happening in the USSR?
- Was he fascinated with Western culture or was he willing to integrate?
- Did he learn a foreign language or did he create in this language?
- Did he feel like a Russian or a Western European?

An important issue was also the answer to question: what is the most important axiological issue for him, as an emigrant, and what was his direct impact on life in exile?

In dissertation, the following methods were also used: biographical (personal document method), which the subject of analysis is course of human life as a part of social and cultural reality; literary and cultural method; historical, sociological, comparative, analytical-educational, descriptive and synthesizing method.

Chapter I entitled *Theoretical Presentation*, explains the basic concepts that have been used in the analysis. The most important was identity and cultural identity. In the scientific literature it is possible to find many perspectives of these terms (we present them in the dissertation), but for us the most accurate definitions of identity were those by Maria

Jarymowicz that identity is an image of oneself possessed by man, and by Charles Taylor, who considered that human identity can be reduced to the dilemma: who am I? The concept of cultural identity is connected with the terms of familiarity and strangeness, because man is always culturally defined in opposition to another. It is identification with a specific culture through ideas, traditions, cultural patterns, symbols, gestures, behaviors, customs, rituals, holidays, language or religion. More generally, it is an axiological attachment to a given culture.

Studying the cultural identity of the young generation of Russian emigrants, we assumed that although they were young people with no experience in life, they were born in Russian culture, spoke Russian and knew Russian traditions. Nevertheless, they lived in a foreign culture of Western Europe, with which they wanted to assimilate or not. That is why we studied their cultural identity on the basis of opposition: “Russianness” – “Europeanism”. In other words, we referred to the well-known cultural dilemma of Russia’s confrontation with the West, which is rooted in Russian culture. We presented examples from history, such as the attempts to reform Russia in a European way by Piotr I, as well as discussions between philosophers and historians on Russia’s place in the world (a dispute between slavophiles with occidentalists). We also defined what in our understanding are “Russianness” and “Europeanism”. The first one is based on such features as: truth oriented to justice and conscience, Byzantine Orthodoxy, the role of art in shaping cultural identity, messianism, and the important role of statehood. “Europeanism”, on the other hand, we understood as an idea that embraces such values as Greek type of thinking and ethics, Roman law, Christianity, humanism and anthropocentrism, the subjectivity of the person and society. We have noticed that the young generation of Russian emigrants faced a dilemma: whether to follow the older generation and support the traditions of Russian culture, or to follow their own path and draw on European cultural models.

In the following part we analyzed the concepts of emigration and emigrant, as well as the causes of emigration known in history and what the everyday life of Russian expatriates looked like from the social and legal point of view.

The issues of generation, generational divisions, including the dispute between “fathers” and “sons”, which took place in the environment of Russian emigration of the first wave, were also described. We know that in this emigration we can distinguish at least three generations: older “fathers”, i.e. those born before 1900, younger “sons” born after 1900, and the generation of children, i.e. those who were born just before departure or after their parents

settled in exile. The category of generation includes many features: biological (similar birth time), sociological (belonging to a specific environment, group, and organization), literary and psychological (disappointment with authorities, need for changes), which affect the generational relations that create common generational content. The generational relation, which was based on the common experience of the historical event, i.e. the escape from Russia against Bolsheviks, and the experience of emigration were also important from the point of view of this dissertation.

Moreover, as cultural identity is analyzed in opposition to own-foreign, we have recognised that a study of cultural identity also in the context of generation is justified, because generations often confront each other. This was also the case for the older and younger generations of emigrants. It was inevitable that conflicts would have to arise between generations, which differed greatly. However, determination of own views and the resulting dispute between various groups, helped paradoxically to put the world of emigrants in order. We have noted that identifying with a specific group of emigrants allowed refugees to identify with certain values, take paths that were either creative or in line with their beliefs.

In this part of paper we also looked at the category of “unnoticed generation”, which arose in relation to the group of studied younger refugees in this dissertation. This term was created by Vladimir Warszawski (a representative of “sons”), who thus entitled his autobiographical book. The writer noted that he belongs to a generation of people living almost on the margins of history and the world, rejected by the authorities, incomprehensible, but bringing through their work values important for Russian culture. What is more, this generation was looking for own cultural identity, but also creative paths. They were people working in various fields: literature, art, music, politics and religion. It was emphasized in the dissertation that some of them, especially the artists, found themselves in avant-garde currents (Dadaism, Surrealism) so popular in Western Europe at the time, but also in Soviet Russia. Younger expatriates also organized themselves in associations (“Татарпак”, “Через”, “Союз молодых поэтов и писателей”, “Цех поэтов”, “Перекресток”), thanks to which their work could be presented to a wider audience.

The final part of this chapter is devoted to the analysis of types: autobiography, memoirs, and diaries. Autobiographies of emigration writers fit into the wider context of Russian personal literature. The main feature of autobiography is therefore the desire to separate an individual from the group. At this point we also noted the fact that in the conditions of exile many biographies were written, which can be divided according to their

origin: works written in the interwar period (1920 – 1939), works telling the story of the Second World War, works published in the post-war period (1950s – 1980s).

Chapter II is entitled *Political, religious and artistic life paths of the young generation. Case study of Vladimir Warszawski*. The biography of writer is briefly presented here, and we considered this to be justified, as it is impossible not to refer to his life experiences when studying the cultural identity of an emigrant.

As has been mentioned, Warszawski is the author of autobiographical book '*Unnoticed Generation*', in which he presents the features of that generation. He divides it into three groups: those who emigrated and were politically active, those who looked for their paths on the spirituality and religion path, and those who devoted their lives to art. The first group included young representatives interested in the Eurasian trend, but also emigrants who wanted to combine communist slogans with patriotic and nationalist ideas. Warszawski also drew attention to the popularity of fascist organizations, which attracted young people in the same way as the socialism of their fathers.

In dissertation, analyzing the text of Warszawski, we discussed the problem of another group, involved mainly in religious life. It was created, according to the writer, out of the need to search for spiritual values, because the emigrants were convinced that all the events that took place in their homeland caused the forgetfulness of God. Warszawski is based here on the guidelines of association important for this group – Русскоестуденческое христианское движение, and a newspaper in which younger emigrants could publish: "Вестник Русского студенческого христианского движения".

The last group consisted of artists, writers and social activists who lived in the Paris district of Montparnasse. These emigrants expressed a sense of alienation, unnoticeability or loneliness through art and their work.

We have noticed, that Warszawski in his text creates an image of the young generation of Russian emigration, which like the older generation, carried out the mission of emigration, i.e. defended the values of country and above all of the Russian idea of defending human dignity.

In Chapter III, entitled *In Search of the Being of Humanity. Case study of Gaito Gazdanov*, describes the identity issues in the work of this author, and above all his work of a memorable character – *Night Roads*. As in the previous chapter, here we also look at the writer's figure, as well as his views on the cultural identity of young generation.

We have noticed that the perception of world in case of this artist was based on two pillars: existential philosophy and his own experience. Using his example, Gazdanov draws an image of Russian emigrant, who is full of nostalgia and suffering. The emigrant misses his family home, places where he grew up and places close to his heart. He longs for knows well country and above all for his native language.

Another important element affecting the writer's identity is his experience of war. It forced him to escape abroad and changed his life – he had to enter adulthood faster and start life on his own.

It was stressed in the dissertation that *Night Roads* is a novel in which the author is at the same time an observer, narrator, and Paris taxi driver describing the outside world. The city plays the role of a symbol in the text, which in a metaphorical way reflects the writer's philosophy, in which the space of his existential experience is contained.

It should be noted that travel has also become an important motif in the writer's work, as can be seen especially in the titles of his works: *History of one journey* (История одного путешествия), *Flight* (Полёт), *Night roads* (Ночные дороги), *Pilgrims* (Пилигримы). However, Gazdanov understood it not literally, but metaphorically as the way and meaning of life.

Another important motive for understanding the author's identity of *Night roads* is the work he understood as virtue. The work in his view must be combined with such qualities as usefulness and a sense of duty, which should later be rewarded. According to the writer, this work carries a moral element, because man, by writing it, gives a part of himself, for which he is later rewarded.

In the analysis we noted that Gazdanov felt Russian, but he learned French artwork and used it fluently. However, he wrote in Russian. He combined in his writing the elements of European rationalism with Eastern mysticism. He became an artist who perfectly connected the Russian tradition with the influence of European literature and philosophy.

Chapter IV is entitled "*Designed*" cultural identity. Case study of Boris Popławski. The writer left behind the Diaries, which are different in subject matter from other texts discussed in this dissertation due to the fact that Popławski focuses mainly on himself, his emotions and experiences. He very rarely mentions the reality around him. We came to the conclusion that Popławski describes, among others, how he creates himself in relation to the outside world by imposing his own project of genius, originality, absolute freedom. He also presents his religious face, filled with mystical, occult and deeply spiritual moods.

Already in his lifetime, the writer was considered very talented, but also underestimated. At the same time, he was (thanks also to his own conscious creation) included among the condemned poets (*poetes maudits*). In our opinion, disagreement with reality, conviction of the world's imperfections, becomes the motive for the poet's creative activity. Moreover, Popławski lived in poverty, but it should be noted that he consciously took this path. He refused to take up a job (which did not develop him creatively) at the expense of living in poverty.

In dissertation we tried to emphasize the fact that a reason for the author's search for the identity of *Apollo Biezobrazov* was his sense of incomprehension and great loneliness. He wanted him to be remembered and not to die in infamy. In case of Popławski, it is possible to speak of several levels of his attempts to isolate himself. Firstly, starting from this broadest perspective, he was a Russian among the French and thus his nationality became a distinguishing mark. Secondly, in the group of emigrants he distinguished himself by his young age and therefore belonged to the younger generation of refugees. Thirdly, in the narrowest understanding of the sense of individuality, the writer among his peers was characterized by uniqueness and originality in writing, which is why he was considered a Russian caretaker of Montparnass.

Chapter V is devoted to the figure of Vasiliy Janovsky and is entitled "*Russianness*" *in the face of Western culture. Case study of Vasiliy Janovsky*. As in the previous parts, we also recall the outline of the writer's biography, and later his autobiographical book was analyzed, *Champs Elysées. Memorial book*. We have noticed that the subject of memoirs of the *Champs Elysées* are not only the heroes of the emigration life and the events connected with them, but first of all the analysis of such notions as freedom, morality, the essence of writing or man's attitude towards the world of values. In his text, Janovsky refers to stereotypes related to Russian cultural identity, but also to spirituality. He tries either to give new meaning to the established features of the Russian mentality or to condemn these which, in his opinion, can no longer be eradicated.

In our research on the writer's autobiographical work, we pointed out that Janovsky's memoirs are a gallery of portraits of Russian emigrants (they include among others Boris Popławski, Yuri Felzen, Viktor Mamchenko). There is no structure for chronological content, everything focuses on characters. Nevertheless, the book reveals an image of Russian emigrant confronted with his western, Parisian life in exile. Janovsky compares his world of exile, Paris and later New York with the image of Russia not only that which he remembers

and knows, but also that which he depicts in literature and culture. Most often, Janovsky is critical of his homeland and its conditions. Russian patriotism, approach to freedom, position of women in society, the Russian mentality and their attitude to work are badly assessed. The writer builds opposition: Russia – West, enslavement – freedom, fear – courage, generosity – greed, and religion – atheism. We also emphasized that Janovsky criticized Russia, especially that which emerged after the October Coup, and therefore chose the European path of own development. It was ideas taken from Western culture that became the foundation of his cultural identity.

Chapter VI is entitled *Women of Exile. Case study of Nina Berberova*. This representative of the young generation of Russian emigration of the first wave left behind memories entitled *Italics are Mine. Autobiography*. In the analysis of memories we have noticed that Berberova after arriving to Paris was open to a new culture, she abandoned the baggage of experiences, traditions, memories of people and family home. She received the Western world, identified with it, but at the same time she called herself a Russian, she was aware of her origins. Her cultural identity was therefore a conglomerate of many values and meanings, which is why one part of the chapter was entitled *Cosmopolitan Cultural Identity*. Berberova called herself a citizen of the world and therefore a cosmopolitan woman. Such an approach resulted not only from her origins, but also from the vision of world and herself. She wanted to be free, i.e. not tied to any place like her family home or the country she came from. She also criticized dictatorial of her works, for example, assigning her work to a specific literary genre.

We have therefore concluded that the development of Berberova's cultural identity has been largely influenced by the determination of own myths and symbols, which have become her life guidelines. She also uses the process of writing autobiography as a way of getting to know oneself. Using myths and cultural traditions, the author gave the reader tips to help decode own identity.

In the next part of this chapter we pointed out the fact that the writer's identity was significantly influenced by her personality as a strong woman. She was financially independent, physically and emotionally strong, she had a job, was successful, she was not too emotionally attached to anyone, both in terms of love and friendship. The aim of such actions was to create a cultural identity that would confront the Russian image of the woman on which she was brought up with the Western European that she knew from literature in her childhood and which she experienced in her exile.

Writing an autobiography was, in our opinion, not only of existential importance for the writer, but also a kind of social justification. Berberova wanted to explain herself to the world.

The last Chapter VII is entitled *Fighting to defend humanity in the face of totalitarianism. Case study of Boris Vildé*. It analyses the figure of the writer Boris Vildé, the author of *Diaries and letters from the prison. 1941-1942*, which were written in French in prison just before his death. We have noticed that Vildé is an example of the writer of young generation of Russian emigration, a Russian with French citizenship, fighting to defend a foreign State. He was one of the founders of the French resistance movement "Résistance" and he fought against the German aggressor.

During the analysis we emphasized that thematically and substantively they are notes, which could be described as spiritual preparation for upcoming death. Vildé raises a number of fundamental issues in his Diaries. He considers, among others, the following issues: wisdom, reason, goodness, happiness, immortality, life and death, Christianity, God, Buddhism, love, art, creativity, truth and others. The writer's reflections on life, death and love indicate his strong attachment to the Christian tradition from which he draws, following the thought of St. Augustine, believing in the element of immortal soul, but also in the power of love, which protects him from the stagnation of mortality. The writer reflects not only on whom he is as a person, but also on whom he is in the world surrounding him. He also addresses issues of cultural differences between the East and the West.

In the research on this text, we noted that Vildé had noticed that in the face of enslavement, the most important thing was a man and his humanity, and that the memory of human dignity and of the importance of man as a person allowed him to cross the border between himself and his belief that death was not ultimate. In this way, he joins, in our opinion, the most important ideas that can be found in works of the young generation of Russian emigration of the first wave.

Conclusions and summary of conducted analyses were described at the end of this paper. We considered that the young generation of Russian emigration had certain features in common (although, understandably, they were not representative of everyone). We have noted that the unique features of this generation are indicated by: life in a sense of incomprehension, escapism, conviction of not being noticed, especially by the older generation of emigration, love of freedom, tendency to mysticism, loneliness, experienced trauma, and pessimism. We stressed that understanding the cultural identity of this generation

presupposed the existence of a certain identity construction project. We have presented the characteristics that distinguish the younger generation from the older one, which is to determine the essence of phenomenon of this generation and individual artists.

We also noticed that the feature of this project was a Franco-Russian cultural marriage, which was based on the opposition of “Russianness” and “Europeanism”. We also referred to the anthropology of Russian culture, in which appear figures such as decembrist, superfluous man, condemned poet or the Russian European. And it is with the last group that we find the biggest similarities. We pointed out that it was not national origin that was important for the “sons” of emigration, but confessed values: human dignity and freedom, which made them Europeans.

An integral part of this paper is Bibliography and Abstract in English, which are presented at the end.