



REVISTA INCLUSIONES

CENCIA EN TIEMPOS DE CAMBIOS

Revista de Humanidades y Ciencias Sociales

Volumen 7 . Número Especial

Julio / Septiembre

2020

ISSN 0719-4706

CUERPO DIRECTIVO

Directores

Dr. Juan Guillermo Mansilla Sepúlveda

Universidad Católica de Temuco, Chile

Dr. Francisco Ganga Contreras

Universidad de Tarapacá, Chile

Editor

Drdo. Juan Guillermo Estay Sepúlveda

Editorial Cuadernos de Sofía, Chile

Editor Científico

Dr. Luiz Alberto David Araujo

Pontificia Universidade Católica de Sao Paulo, Brasil

Editor Europa del Este

Dr. Aleksandar Ivanov Katrandzhiev

Universidad Suroeste "Neofit Rilski", Bulgaria

Cuerpo Asistente

Traductora: Inglés

Lic. Pauline Corthorn Escudero

Editorial Cuadernos de Sofía, Chile

Portada

Lic. Graciela Pantigoso de Los Santos

Editorial Cuadernos de Sofía, Chile

COMITÉ EDITORIAL

Dr. Jaime Bassa Mercado

Universidad de Valparaíso, Chile

Dra. Heloísa Bellotto

Universidad de Sao Paulo, Brasil

Dra. Nidia Burgos

Universidad Nacional del Sur, Argentina

Mg. María Eugenia Campos

Universidad Nacional Autónoma de México, México

Dr. Francisco José Francisco Carrera

Universidad de Valladolid, España

Dr. Pablo Guadarrama González

Universidad Central de Las Villas, Cuba

Mg. Amelia Herrera Lavanchy

Universidad de La Serena, Chile

Dr. Claudio Llanos Reyes

Pontificia Universidad Católica de Valparaíso, Chile

Dr. Werner Mackenbach

Universidad de Potsdam, Alemania

Universidad de Costa Rica, Costa Rica

Mg. Rocío del Pilar Martínez Marín

Universidad de Santander, Colombia

Ph. D. Natalia Milanese

Universidad de Houston, Estados Unidos

Ph. D. Maritza Montero

Universidad Central de Venezuela, Venezuela

Dra. Eleonora Pencheva

Universidad Suroeste Neofit Rilski, Bulgaria

Dra. Rosa María Regueiro Ferreira

Universidad de La Coruña, España

Dr. Andrés Saavedra Barahona

Universidad San Clemente de Ojrid de Sofía, Bulgaria

Dr. Efraín Sánchez Cabra

Academia Colombiana de Historia, Colombia

Dra. Mirka Seitz

Universidad del Salvador, Argentina

Ph. D. Stefan Todorov Kapralov

South West University, Bulgaria

COMITÉ CIENTÍFICO INTERNACIONAL

Comité Científico Internacional de Honor

Dr. Adolfo A. Abadía

Universidad ICESI, Colombia

Dr. Carlos Antonio Aguirre Rojas

Universidad Nacional Autónoma de México, México

Dr. Martino Contu

Universidad de Sassari, Italia

Dr. Luiz Alberto David Araujo

Pontificia Universidad Católica de Sao Paulo, Brasil

Dra. Patricia Brogna

Universidad Nacional Autónoma de México, México

REVISTA INCLUSIONES

REVISTA DE HUMANIDADES
Y CIENCIAS SOCIALES

Dr. Horacio Capel Sáez

Universidad de Barcelona, España

Dr. Javier Carreón Guillén

Universidad Nacional Autónoma de México, México

Dr. Lancelot Cowie

Universidad West Indies, Trinidad y Tobago

Dra. Isabel Cruz Ovalle de Amenabar

Universidad de Los Andes, Chile

Dr. Rodolfo Cruz Vadillo

*Universidad Popular Autónoma del Estado de Puebla,
México*

Dr. Adolfo Omar Cueto

Universidad Nacional de Cuyo, Argentina

Dr. Miguel Ángel de Marco

Universidad de Buenos Aires, Argentina

Dra. Emma de Ramón Acevedo

Universidad de Chile, Chile

Dr. Gerardo Echeita Sarrionandía

Universidad Autónoma de Madrid, España

Dr. Antonio Hermosa Andújar

Universidad de Sevilla, España

Dra. Patricia Galeana

Universidad Nacional Autónoma de México, México

Dra. Manuela Garau

Centro Studi Sea, Italia

Dr. Carlo Ginzburg Ginzburg

*Scuola Normale Superiore de Pisa, Italia
Universidad de California Los Ángeles, Estados Unidos*

Dr. Francisco Luis Girardo Gutiérrez

Instituto Tecnológico Metropolitano, Colombia

José Manuel González Freire

Universidad de Colima, México

Dra. Antonia Heredia Herrera

Universidad Internacional de Andalucía, España

Dr. Eduardo Gomes Onofre

Universidade Estadual da Paraíba, Brasil

CUADERNOS DE SOFÍA EDITORIAL

+ Dr. Miguel León-Portilla

Universidad Nacional Autónoma de México, México

Dr. Miguel Ángel Mateo Saura

*Instituto de Estudios Albacetenses "Don Juan Manuel",
España*

Dr. Carlos Tulio da Silva Medeiros

Diálogos em MERCOSUR, Brasil

+ Dr. Álvaro Márquez-Fernández

Universidad del Zulia, Venezuela

Dr. Oscar Ortega Arango

Universidad Autónoma de Yucatán, México

Dr. Antonio-Carlos Pereira Menaut

Universidad Santiago de Compostela, España

Dr. José Sergio Puig Espinosa

Dilemas Contemporáneos, México

Dra. Francesca Randazzo

*Universidad Nacional Autónoma de Honduras,
Honduras*

Dra. Yolando Ricardo

Universidad de La Habana, Cuba

Dr. Manuel Alves da Rocha

Universidade Católica de Angola Angola

Mg. Arnaldo Rodríguez Espinoza

Universidad Estatal a Distancia, Costa Rica

Dr. Miguel Rojas Mix

*Coordinador la Cumbre de Rectores Universidades
Estatales América Latina y el Caribe*

Dr. Luis Alberto Romero

CONICET / Universidad de Buenos Aires, Argentina

Dra. Maura de la Caridad Salabarría Roig

Dilemas Contemporáneos, México

Dr. Adalberto Santana Hernández

Universidad Nacional Autónoma de México, México

Dr. Juan Antonio Seda

Universidad de Buenos Aires, Argentina

Dr. Saulo Cesar Paulino e Silva

Universidad de Sao Paulo, Brasil

Dr. Miguel Ángel Verdugo Alonso
Universidad de Salamanca, España

Dr. Josep Vives Rego
Universidad de Barcelona, España

Dr. Eugenio Raúl Zaffaroni
Universidad de Buenos Aires, Argentina

Dra. Blanca Estela Zardel Jacobo
Universidad Nacional Autónoma de México, México

Comité Científico Internacional

Dra. Elian Araujo
Universidad de Mackenzie, Brasil

Mg. Romyana Atanasova Popova
Universidad Suroeste Neofit Rilski, Bulgaria

Dra. Ana Bénard da Costa
Instituto Universitario de Lisboa, Portugal
Centro de Estudios Africanos, Portugal

Dra. Noemí Brenta
Universidad de Buenos Aires, Argentina

Ph. D. Juan R. Coca
Universidad de Valladolid, España

Dr. Antonio Colomer Vialdel
Universidad Politécnica de Valencia, España

Dr. Christian Daniel Cwik
Universidad de Colonia, Alemania

Dr. Eric de Léséulec
INS HEA, Francia

Dr. Andrés Di Masso Tarditti
Universidad de Barcelona, España

Ph. D. Mauricio Dimant
Universidad Hebrea de Jerusalem, Israel

Dr. Jorge Enrique Elías Caro
Universidad de Magdalena, Colombia

Ph. D. Valentin Kitanov
Universidad Suroeste Neofit Rilski, Bulgaria

Mg. Luis Oporto Ordóñez
Universidad Mayor San Andrés, Bolivia

Dr. Gino Ríos Patio
Universidad de San Martín de Porres, Perú

Dra. María Laura Salinas
Universidad Nacional del Nordeste, Argentina

Dra. Jaqueline Vassallo
Universidad Nacional de Córdoba, Argentina

Dra. Maja Zawierzeniec
Universidad Wszechnica Polska, Polonia

Editorial Cuadernos de Sofía
Santiago – Chile
Representante Legal
Juan Guillermo Estay Sepúlveda Editorial

Indización, Repositorios y Bases de Datos Académicas

Revista Inclusiones, se encuentra indizada en:





REX



UNIVERSITY OF SASKATCHEWAN



Universidad de Concepción



BIBLIOTECA UNIVERSIDAD DE CONCEPCIÓN

**MYTHOPOETIC ASPECT OF M. Yu. LERMONTOV'S OEUVRE:
THE MODERN STATE AND RESEARCH PROSPECTS**

Dr. Jana V. Pogrebnaja

Stavropol State Pedagogical Institute, Russian Federation
ORCID 0000-0002-9974-9147
maknab@bk.ru

Dr. Aleksander A. Fokin

Stavropol State Pedagogical Institute, Russian Federation
ORCID 0000-0002-0328-3101
dm21225602@mail.ru

Fecha de Recepción: 09 de abril de 2020 – **Fecha Revisión:** 22 de abril de 2020

Fecha de Aceptación: 04 de junio de 2020 – **Fecha de Publicación:** 01 de julio de 2020

Abstract

The topicality of the problem under study is due; firstly, to the paraphrase of Lermontov's 'A Hero of Our Time' in J. Littell's 'Les Bienveillantes' (2006) and A. Brusnikin's (a pen-name of B. Akunin) 'A Hero of Another Time' (2010) mythologizing the scene (Pyatigorsk) as well as the fates of Lermontov's characters and the author himself; second, to a dramatic integration of folklore studies with ethnography, psychology and literature within the framework of the anagogic literature studies based upon K. G. Jung's collective conscience archetypes. The article aims to decode the plot of the novel and the personality of the main character in a mythopoetic way to understand the nature of Pechorin's fatalism. The key approach is the contextual analysis of the novel's imagery enabling to reveal patterns and episodes indicative of the archaic elements of meaning relevant to the archetypes of Shadow, Child, Anima and Animus, Self (Personality) and Wise Man/Woman.

Keywords

Myth — Archetype — Mythopoetics — Comparative studies

Para Citar este Artículo:

Pogrebnaja, Jana V. y Fokin, Aleksander A. Mythopoetic aspect of M. Yu. Lermontov's Oeuvre: The modern state and research prospects. Revista Inclusiones Vol: 7 num Especial (2020): 476-492.

Licencia Creative Commons Attribution Non-Comercial 3.0 Unported
(CC BY-NC 3.0)
Licencia Internacional



Introduction

Lermontov's mythopoetics remained topical over the last decades. Scholars focus on the author's folklorism seen as adaptation of subjects and images from the Russian folklore, from that of the Turkic peoples of the Caucasus and from the Western European one. Moreover, they consider the mythological aspects of Lermontov's creations, revealed not only in the ways his words connect with a folklore image but in his mythologism identified at the level of generation of meaning, image structure and its artistic embodiment. A.V. Kuznetsova identifies in her thesis¹ and monograph² the mythopoetic meanings in Lermontov's literary works as the ways to realize the metaphoric and symbolic meaning of a poetical word. The Christian myth analysed as a basis of Lermontov's worldview is brought to date by I.A. Kiseleva³ In the meditations of A. Liubinsky on the fundamental work of I.Z. Serman 'Mikhail Lermontov: Life in Literature. 1836-1841'⁴, the analysis of the author's presence in 'A Hero of Our Time' is preceded by an extract from a James Joyce's letter to his brother: 'The hero of Lermontov is an aristocrat, a weary man and a fearless animal. Yet there is a resemblance in the goal, the name and sometimes in the cutting interpretation'⁵ in which the image of the main character is perceived in a virtually archetypal way, where the aristocrat is the persona striving towards the society, the weary man is the 'self' and the internal nature of the hero, and the fearless animal is the archetype of the shadow, the 'anti-self' and pre-human in man. Some particular aspects of Lermontov's mythopoetics are discussed by M.A. Galiyeva in her article 'Folklorism of Lermontov's Prose: a Statement of the Question. The novel 'Bela''⁶.

Materials and Methods

The mythopoetic perspective of description and analysis of Lermontov's oeuvre is based upon two complimentary and affined methods of literary studies: the historical genetic and historical comparative, since they are academic and fundamental in respect of their contents and scope of application. They are also subject to innovation and interchange with the neighbouring areas of philology and humanitarian science such as linguistics, folklore, ethnography, history, psychology, archaeology, and imagology.

The interest of domestic and foreign scholars, writers and wider audience to Lermontov's oeuvre ('A Hero of Our Time' was last translated into English in 2009⁷) promotes its comparative historic exploration. The comparative analysis of Lermontov's creations determines the peculiar direction of research aimed to correlate with mythopoetic studies. The work of L.I. Volpert 'Lermontov and the Literature of France' (St. Petersburg, 2008) sets this trend towards interaction and complementation of comparative and

¹ A. M. Lobok, *Antropology of Myth* (Yekaterinburg: BCI. 1997).

² Yu. M. Lotman, *Origin of Plot in Typological Presentationn* (Tallinn: Aleksandra, 1992), from http://yanko.lib.ru/books/cultur/lotman-selection.htm#_Toc509600945.

³ I. A. Kiseleva, "The Oeuvre of M.Yu. Lermontov as a Religious and Philosophic System" (Doctoral Dissertation in philology, MGOU, 2011) y I. A. Kiseleva, "M. Yu. Lermontov: bogosloviye prirody", *Prostor* num 4 (2014), from <http://druzhbanarodov.com/magazines/prostor/2014/4> (30.09.2017).

⁴ I. Z. Serman, *Mikhail Lermontov: the Life in Literature* (Moscow: RSHU, 2003) y A. Lyubinskiy, *At the Crossroads* (Saint Petersburg: Aletyya, 2007).

⁵ A. Lyubinskiy, *At the Crossroads...*

⁶ M. Galiyeva, "Folklorism of M. Yu. Lermontov's Prose: Posing the Question. Novel 'Bela'", *Filologicheskkiye nauki. Voprosy teorii i praktiki* num 9 (42) (2015): 71-74.

⁷ M. Yu. Lermontov, *A hero of our time*. Translated with an introduction and notes by Natasha Randall (New York: Penguin, 2009).

mythopoetic analysis. Mythology is identified (according to the concept of the novel suggested by F. Schlegel) from the point of view of the correlation of good and evil by F.W. Schelling. Neomythological ideas of Lermontov's time include the apologetic Napoleonic myth, revolutionary and liberatory myth of André de Chénier as well as the romantic interpretation of the myth of the Fallen Angel.⁸

A 'new' understanding of classic, focused on its comparative historic or mythopoetic aspect, must unveil the new artistic and philosophical meanings of Lermontov's epos and lyrics, make his creation more comprehensive and emphasize the peculiarity of his artistic conscience.

The mythopoetic studies in the present paper are focused, first of all, on the novel 'A Hero of Our Time'. Myth is interpreted here as a certain 'cultural code'⁹, an inseparable part of the conscience, a deep level of meaning, a bridge connecting man with the world of the archaic culture. The components of common mythic templates – archetypes and mythologems – are included in the image structure as one of the facets of its meaning. Individual creative thinking is a multilevel structure with its deepest levels relevant to the common and archaic mythic conscience. Creating an artistic image, they make it similarly multilevel as well as multidimensional, and these are the two properties of a mythological phenomenon which identify (according to Lévy-Bruhl) the creative myth-making conscience with the archaic and pre-logical one, because 'things, beings, phenomena may be simultaneously themselves and something else in a way which is incomprehensible to us'.¹⁰ The archetypal, mythically-meaningful component is an intrinsic and ideologically significant part of a multidimensional artistic image as well as one of its identification parameters. The revelation of this part completes the image semantically to be understood to a fuller extent and more accurately.

The very modern understanding of literature as a self-contained reality, and of the novel as an independent, integral world, detached but simultaneously open to understanding and interpretation, actualizes mythological semantic components in the novel artistic space, giving meaningful qualities to rudiments of mythological thinking.

Results

Since the archetypes of the collective unconscious were discovered by K.G. Jung, unconditional involvement of any form of imagery or any social, political, everyday generalization in archaic sources which can be read and actualized by diachronic decoding began to be perceived a priori. Later works of M. Eliade assert the thesis about the need to change attitudes toward archaic forms of figurativeness which is no longer simply an object of external study and comprehension but must be taken from the depths of the consciousness of any person who identify themselves through an archaic myth¹¹.

Thus, in literature, art and culture as a whole, the myth has two main forms. The first one is aimed at a new understanding and interpretation of the archaic myth being typical for

⁸ L. I. Volpert, *Lermontov and the Literature of Fantasy* (Saint Petersburg: Aleteya, 2008).

⁹ A. M. Lobok, *Antropology of Myth* (Yekaterinburg: BCI, 1997).

¹⁰ L. Lévy-Bruhl, *The Supernatural in Primordial Thinking*, from http://royallib.com/read/levibryul_lyusen/sverhestestvennoe_v_pervobitnom_mishlenii.htm (30.09.2017).

¹¹ K. G. Jung, "Archetypes of the Collective Unconscious", *History of foreign psychology (30-60 years of the 20th Century)* (1986): 159-170.

the times of demythologization such as those of the romanticism. The second one strives towards decoding the mythic content in works that do not aim to interpret any old myths being memetically compliant with post-mythological historic meanings. In both forms, the myth's identity manifests itself by its translation into a new artistic or extra-artistic world with different spatial and temporal properties.

It is necessary to emphasize the fundamental difference of the archaic myth from the modern one which is a secondary semiological system reproducing the main features of the archaic myth, namely, the cyclicity of time, the pre-personal character of the hero, the identity of fiction and truth. This concept defines the fact crucially important for the new myth engendered in the relations of (at least) two texts: any text can be perceived as a myth. It is worth noting that mythic components expressed by direct reception of an archaic myth as well as those present in the context (archetypes, mythologems etc.) are not projected on the modern work but read from its semiotic sphere. The main mythopoetic decoding principle is, thus, not a projection of the myth on the artistic work but the establishment of intrinsic mythological meanings of the latter.

At the same time, the myth – archaic as well as occasional – is engendered by attitude and perception of a modern myth-maker in the two main ways: by mythological analogy (aimed to establish a correspondence between modern heroes and archaic characters – as in J. Joyce's 'Ulysses') and mythological restoration of general laws, patterns and episodes of the myth as a container of archetypes. At the plot level, this leads to the reproduction of the rituals such as initiation, individuation, and mythic biography. Both ways of producing the neo-myth are correlated with the corresponding theories of mythological thinking as participation (the path of mythological analogies) and metaphorization (the path of myth restoration). The revocation of an archaic myth and the creation of a new one by the artist lead to a temporal aberration overcoming the linear concept of time, and both ways are identifiable in the oeuvres of Lermontov. However, the principle of analogy is not fulfilled completely, whereas the principle of restoration is represented in various forms. At the same time, any reference to the myth aims to reach the eternity, to overcome the linear nature of time and inevitable death.

Drawing the difference between the archaic and modern myth, the authors of the present study referred to the 'post-archaic myth', emphasizing its non-identity with the myth in its cosmic phase. This term is applied to the myths of the XX century (modelled after archaic ones), as well as to the mythological reflection typical for Lermontov's novel and made visible only with the mythopoetic decoding of its images. At the same time, creation of a post-archaic myth at the level of context-hidden meanings and at the level of the whole cosmogony of the myth meets the two main trends which determine the specificity of the archaic myth: the hero's pre-personality and the cyclic nature of time.

The same archetypal patterns of K. G. Jung can also be discovered in the XIX century literature; even though the author may avoid interpreting a particular myth, the collective unconscious is common for creators of both centuries because in the lower levels of the consciousness of a XIX-century myth creator, the same archetypes are present and functioning a priori as in the collective unconscious of a XX-century artist.

The main features of an archaic myth are the identity of the signifying and the signified, the identity of fiction and truth, pre-personality of the hero and reversibility or cyclic nature of time. However, the new myth does not allow complete restoration of all the qualities of the archaic one due to the historic distance dividing the two myths and to the cardinal

change of the myth-maker's mind. Nevertheless, turning to the deepest levels of the unconscious (relevant to the archaic types of thinking) and to the creative expression in the language of archetypes, the myth-maker of the modern times recreates the general laws and patterns of the archaic thinking.

Diachronic decoding of plot or image, be it a folklore or a literary one, is the key method of the school of myth and ritual such as of J. Campbell¹², M. Bodkin¹³, G.R. Levy¹⁴ as well as of the myth restoration school¹⁵ and the scholars of the Moscow semiotic circle including V.V. Ivanov, V.N. Toporov, T.V. Tsivyan and others¹⁶.

The main principle of the ethnolinguistic study of text is set out by V.V. Ivanov as follows: "Any text contains its history in itself. It can revive depending how the text is used".¹⁷ In this case, the point is the restoration of some components of the mythological thinking as patterns, premises, images or development, i.e. a mythological reflection of Lermontov's artistic thought.

The modern concept of the myth unites two modifications of the latter and differentiates between the archaic or primordial myth and the modern one reproducing the general laws of thinking at the cosmic phase and thus referring to similar archaic and mythic images, motifs and mythologems and speaking the language of archetypes. R. Bart concludes, that a modern myth "may be built on the grounds of any meaning"¹⁸ because the common laws of the mythological thinking that may be restored in modern literature are objective. The archaic myth was not only real but material; the reality of the world was created by it and out of it, and there was no other reality beyond this. Although a full and exhaustive definition of myth cannot be emulated, in the present context M.I. Steblin-Kamensky's definition is pertinent: "Myth is, thus, something created by fantasy and reality, the fiction and the truth".¹⁹ Another function of the myth is determined by A.K. Baiburin as the principal one for the unity of the myth and the ritual. He considers the main purpose of the myth and the ritual as structuring the world along the axes of oppositions and bringing the principal opposition of friend and foe in the cosmic order.²⁰ Given that in the first two parts the protagonist of 'A Hero of Our Time' acts in the 'alien' world among the highlanders ('Bela') and smugglers ('Taman'), and given his strive to restructure the world by stretching or elimination the limits of the 'alien' and by bringing his own laws and values in (money given to Azamat, threatening the smuggler 'Undine'), this view of the main function of ritual and myth may be considered topical for this study.

¹² J. Campbell, *The Hero with a Thousand Faces: Myth, Archetype, Unconscious* (Saint Petersburg: Sofiya Ltd, 1997).

¹³ M. Bodkin, *Archetypal Patterns in Poetry. Psychological studies of imagination* (New-York: Oxford University Press, 1963).

¹⁴ G. R. Levi, *The Sword from the Rock. An Investigation into Origins of Epic Literature*. (London: Faber & Faber, 1953).

¹⁵ S. M. Telegin, "Myths, Restoration of Myths and Transcendental Phylology", *Mif – Literatura – Miforestavratsiya* (2000): 132-154.

¹⁶ *From Works of the Moscow Semiotic Circle. Collection of Articles* (Moscow: «YAzyki russkoy kultury», 1997).

¹⁷ V. V. Ivanov, "On Some Principles of the Modern Science and Their Application to Semiotics of Small (Short) Texts", *Etnolingvistika teksta. Semiotika malykh form folklore Vol: 1* (1988): 5-9.

¹⁸ R. Bart, *Selected Works. Poetics. Semiotics* (Moscow: Progress, 1989).

¹⁹ M. I. Steblin-Kamensky, *Myth* (Leningra: «Nauka», 1976).

²⁰ A. K. Baiburin, "Ritual: the Own and the Alien", *Folklor i etnografiya. Problemy rekonstruktsii faktov traditsionnoy kultury* (1990): 3-13.

The link connecting the mythologised object and historic subject (a recipient in the widest sense) is the concept of archetypes of the collective unconscious developed by K.G. Jung. As a primeval pattern or image precondition, the archetype, although unspecific, is a constant of the imagination creating as well as reproducing things. It plays the role of intuition preceding the conscious experience and modelling the psychic and, particularly, creative activity as well as outward social behaviour. The sphere of archetypes precedes the individual; it is universal and undifferentiated. Proceeding from the archetypes, Jung developed the concept of individuation – finding a particular and unique self against the background of the archetypal paradigm.

According to Jung, “individuation is the process of separation and differentiation from the whole, the process of recognition of the particular which is not artificial but exists in the being’s inclinations a priori”²¹. Arguing with Jung, E.M. Meletinsky considers individuation as a plot process and from the point of view of the mythic hero’s biography. Here, he uses the archetypes singled out by Jung: Shadow, Child, Anima and Animus, Person or Self, Wise Old Man or Woman. These archetypes are regarded by Meletinsky as the stages of individuation, i.e. “as the gradual separation of an individual conscious from the collective unconscious changing the proportion of the conscious and unconscious in the human personality until they finally are harmonised at the end of one’s life”.²²

In the article ‘The Origin of the Plot in a Typological Clarification’, Yu.M. Lotman takes the cyclic nature of time and pre-personal quality of the hero as the principal traits of the myth, pointing at the rudiments of the mythological thinking in the modern literature which are related first of all to the duplicity of characters and radical transformation of the hero’s personality.²³

The book of the reputable Lermontov scholar B.T. Udodov stresses the openness of Pechorin’s personality surrounded by doubles: Kazbich, Grushnitsky, Verner, Vulich. Jung writes: “...in one individual there may be several personalities...”²⁴ Duality can be described in terms of the theory of archetypes, but it is important to relate the fixed archetype to the stage of individuation of the hero and to the social environment in which the events of this stage unfold.

The same shadow element of Pechorin’s personality is revealed by the draft of the novel where Lermontov gives a brief outline of Pechorin’s appearance using an interesting metaphor: “If you believed that every man is similar to an animal, Pechorin could be compared only to a tiger...”²⁵ This double of Pechorin does not belong to the human realm – it embodies the dark and pre-human facet of the hero’s mind. “...All the negative traits of the individual acquired through heredity but rejected by the consciousness and driven out to the unconscious form the figure of Shadow or anti-self,” – this is how the meaning of this

²¹ K. G. Jung, “Archetypes of the Collective Unconscious”, *History of foreign psychology (30-60 years of the 20th Century)* (1986): 159-170.

²² E. M. Meletinskiy, “Analytical Psychology and the Problems of Origins of the Archetypal Plots”, *Voprosy filosofii* num 10 (1991): 41-47.

²³ Yu. M. Lotman, *Origin of Plot in Typological Presentationn* (Tallinn: Aleksandra, 1992), from http://yanko.lib.ru/books/cultur/lotman-selection.htm#_Toc509600945.

²⁴ K. G. Jung, “Archetypes of the Collective Unconscious”, *History of foreign psychology (30-60 years of the 20th Century)* (1986): 159-170.

²⁵ S. M. Telegin, “Myths, Restoration of Myths and Transcendental Phylology”, *Mif – Literatura – Miforestavratsiya* (2000): 132-154.

archetype is rendered by S.S. Averintsev, who adds that “Shadow is a kind of a devil of the psychic microcosm”.²⁶

Maksim Maksimych explains the contradictory nature and ‘oddities’ of Pechorin as follows: “...what he thinks he gets; probably, his mother spoiled him in his childhood...”²⁷ Remembering Azamat, the same Maksim Maksimych notes: “And surely, Grigory Aleksandrovich and I had spoiled him”²⁸ Azamat would do anything to get what he wants be it a ten rouble coin promised by Pechorin or the famous Kazbich’s horse. Pechorin stops at no end to get Bela just because he likes it, and he is curious about conquering her heart. Yet Azamat is a child, a ‘boy’ as Kazbich calls him²⁹ while Pechorin says: “I thought you were a man but you are still a child, and it’s too early for you to ride...”³⁰ Kazbich, a man and a warrior, refuses Azamat’s proposal to kidnap his sister, while officer Pechorin does it contrary to the laws of civilisation he represents and the general human ethics which all the characters of the novel are subject to. Maksim Maksimych considers the actions of Pechorin as a “bad cause”³¹. Azamat agrees to give the sister, yet remembers the disapproval of his father and becomes “pale as death”³² In the opinion of the narrating officer, Kazbich “had rewarded himself for the loss of the horse and revenged”³³ which is opposed by Maksim Maksimych noting: “Of course, he was absolutely right to their mind”.³⁴ The resemblance of Azamat whom they refuse to regard as a man and Pechorin, an adult who experienced a lot, reveals one more archetypal facet of the hero’s personality – the element of Child. In this context, one trait of Pechorin’s character is important: “There was something childish in his smile”³⁵. The archetypal elements of Child and Shadow were stressed in the first part of the novel ‘Bela’ by the neighbourhood of Pechorin and Maksim Maksimych who is senior to the hero in respect of his age and rank and is playing the role of a mentor introducing the hero to the morals and customs of the highlanders as well as to the specificity of the military service at the Caucasus.

The elements of Shadow and Child comply with the actions of Pechorin showing the wild highlanders the shadow side of the civilisation. In the myths of creation, the dark side of the hero was his double or sometimes a demonic twin. Not infrequently, their functions are combined in one person and revealed in mischief and tricks of the cultural hero. “First of all, it must be said, that tricks performed not always with a benevolent or constructive purpose are ascribed to the most ancient cultural heroes,” E.M. Meletinsky notes.³⁶

C. Lévi-Strauss stresses that the trickster (the demonic double) and the cultural hero are both mediators connecting the opposite worlds, which explains their duplicity.³⁷ Pechorin

²⁶ S. S. Averintsev, “Analytical Psychology of K.G. Jung and the Laws of the Creative Fantasy”, *O sovremennoy burzhuaznoy estetike* num 37 (1972): 110-156.

²⁷ M. Yu. Lermontov, *Collected Works in 2 Volumes* (Moscow: Khudozhestvennaya literature, 1970).

²⁸ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

²⁹ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³⁰ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³¹ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³² M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³³ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³⁴ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³⁵ M. Yu. Lermontov, *Collected Works in 2 Volumes*...

³⁶ E. M. Meletinskiy, “Celtic Epos. Scandinavian Epic Poetry”, in *History of world literature in 8 Volumes. Volume 2*, eds H. G. Korogly, A.D. Mikhailov (Moscow: Nauka, 1984).

³⁷ C. Lévi-Strauss, “Mythologic, Raw and Boiled”, in *Semiotika i iskusstvometriya*, eds Yu. M. Lotman (Moscow: Mir, 1972).

is an intermediary between the wild and the civilised world; he carries out the interchange that is common for the archaic world: with cattle and women. Yet his dealings are lawless from the point of view of the both myths. The deeds of a cultural hero in creative myths may be phased as follows: assimilating land, engendering people and animals, prescribing customs and rituals, introducing marriage rules, teaching arts and crafts, fighting forces alien to humans (sometimes, monstrous ones), and attempting to conquer death (unsuccessful, as usual). Pechorin explores the new world remaining within the limits of the fortress – the focus of his space in the unexplored alien world. He conjoins with the bride of another breaking the rules accepted by both parties; instead of imparting the attributes of art, he teaches trade, bringing in the wild word money which is recognised by the whole European culture as an instrument of Devil. Pechorin's actions are those of a cultural hero acting by his shadow or reversed aspect. This situation is partly changed in the novel 'Taman', where the hero has an official status though not realising it. The 'shadow' deeds of the hero give place to omissions. In 'The Fatalist', in the framework of the cultural hero's actions, Pechorin attempts to defeat death, but the hero succeeds only at postponement of his end instead of the declaration of his immortality. In this story, Pechorin knows the secret of death and whose turn is to die, but he has no power over it. Thus, a harmony is reached between the status of a cultural hero proceeding from the circumstances and Pechorin's life event, yet it is not the epitome of his life, since the plot of the novel does not coincide with the sequence of the hero's life, and the collision in Bela (where the hero has to realise the archetypes of Child and Shadow acting out of the shadow side of the cultural hero) is only to come while he has already tried the fate in 'The Fatalist'.

This mismatch of the hero's life events with the plot of the novel is also read at the level of Pechorin's individuation. Thus, the first phase of individuation related to the archetypal facets of Child and Shadow falls at the novel 'Bela'. In the next chapter, Pechorin's portrait reveals a feminine element: "his skin was somewhat womanly tender", he is sitting "as a Balzac thirty-year-old coquette in her downy chair after a wearisome bal", the narrating office notices his "small aristocratic hand" with "slim pale fingers"³⁸ – all those are the traits of the Anima-Animus archetype as the unconscious element of the opposite sex, i.e. of the female one in Pechorin. The same portrait shows the 'childish' smile of the hero which means that the previous archetype of the first individuation phase has not been overcome.

In Taman, the hero does not only pursue the "governmental need" but "makes a serious and even stern face"³⁹ promising to report to the commandant what he saw that night. Pechorin behaves like a 'persona', a socially engaged archetype of the 'father' supporting the established external order. The new facet of this archetype is realized in 'Princess Mary': Pechorin manages the destinies of the world, but not from officially significant but psychological positions. Pechorin points out his age and experience when speaking about the cadet Grushnitsky: "...I was also a cadet once and, honestly, it was the best time in my life!" – says Pechorin to Mary pointing at the length of time separating him from his youth⁴⁰. He tells Mary about his lost hopes and utters in a conversation with Verner: "...we know nearly all the secret thoughts of each other; one word is a story for us; we see the core of each our feeling through the triple cover"⁴¹. In 'The Fatalist', Pechorin knows not only the hidden drives of the psychic life drama but the secrets of death. Looking at Vulich,

³⁸ M. Yu. Lermontov, Collected Works in 2 Volumes...

³⁹ M. Yu. Lermontov, Collected Works in 2 Volumes...

⁴⁰ M. Yu. Lermontov, Collected Works in 2 Volumes...

⁴¹ M. Yu. Lermontov, Collected Works in 2 Volumes...

he says: "...I read the imprint of death from his face"⁴². This ability to read the fate Pechorin compares with the experience of "old warriors"⁴³. Here, the hero reaches the highest level of individuation – that of the Wise Old Man seeing the meaning of events through the diversity of everyday life. In 'Princess Mary', Pechorin notes that the end of the novel is known to him beforehand making him bored; now he claims the same of the whole life as a "bad imitation of a long familiar book".⁴⁴

Passing through the phases of individuation with their different age and social status is confirmed by rituals. The hero ascends from Child to Persona through initiation, and from Warrior to Father and Husband through a number of wedding trials. Initiation and wedding trials are connected with overcoming of danger. Passing initiation, a boy survives temporary death to be reborn as a man, sometimes with a new name, because his former personality dies, giving place to a new one. Thus, the archetypes of Child, Shadow and Anima have to be overcome in 'Taman' where Pechorin acts as a social Persona – "an errant officer travelling for government cause".

Initiation took place in an "alien" space intentionally brought beyond the world familiar to the tribe. It imitated devouring of the man by a monster or temporary burial⁴⁵. Pechorin stops at a hut near the town border which is, according to sergeant, "somewhat unclean"⁴⁶ and the hero's Cossack describes it in a similar way⁴⁷. The hut is not only at the outskirts (i.e. on the border of the own and the alien space) but "on the very seashore"⁴⁸. Thus, the hut marks the line between the orderly and familiar human world and the elements acting as a spacial mediator between the own and the alien or the cosmos and the chaos. The owners of the hut are a blind boy and an old woman, i.e. mediators, respectively, between norm and ugliness and life and death. Both are ideal guides to initiation due to their borderline position. The blind boy behaves suspiciously to Pechorin because despite his blindness, he is quite confident. Pechorin is struck by his "barely noticeable smile" that "ran over his thin lips"⁴⁹. After that, Pechorin begins to doubt his blindness. The daytime role of a cripple does not coincide with his night behaviour: the Little Russian accent disappears, and the boy firmly walks down to the sea. The blind boy knows some secret inaccessible to Pechorin who is trying to unravel it. Moreover, the blind boy, the old woman and the girl are smugglers brought beyond the legally reliable society.

Following the blind boy, Pechorin leaves the town, and the girl takes him out to the sea. The hero leaves his space, and the fight with the girl in the open sea is perilously risky to him. The smuggler girl has qualities placing her outside the human realm. Pechorin calls her 'Undine' especially often, because she attracts him with a mysterious song just as mermaids and sirens do. She is the one who takes him to her space – the sea. Fighting with her in the boat, Pechorin compares her with a cat calling her nature "snake-like" afterwards⁵⁰; thus, he emphasises that she belongs to an alien world. At the beginning of the novel Pechorin ironizes: "There, I nearly starved to death and moreover, they tried to drown me"⁵¹.

⁴² M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁴³ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁴⁴ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁴⁵ J. Fraser, *The Golden Bought* (Moscow: Politizdat, 1983).

⁴⁶ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁴⁷ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁴⁸ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁴⁹ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵⁰ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵¹ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

Temporary starvation often related to temptation with food was part of the initiatory rites assimilated by fairy tales. The hero recognises, even if ironically, that the danger was a deadly one. However, the initiation was not completed by a change in the status; the hero did not become a socially engaged personality, did not comply with law and did not join the smugglers either.

In 'Princess Mary', where Pechorin nearly becomes a married man, the duel with Grushnitsky is caused by, first of all, rivalry over Mary which may archetypally be interpreted as a wedding trial. The duel ends in the victory of Pechorin who has survived a deadly danger once again, yet once again does not change his status, remaining unbound socially as well as maritally. Outwardly, the duel is reminiscent of an initiation: the place chosen outside the town, both fighters are accompanied by friends synonymic to groom's friends in this ritual context. The hero does not again pass to the next step of individuation. Further still, plot-wise, the death of the hero had taken place before the meeting with the smugglers and the duel (the officer becomes entitled to publish 'Pechorin's Journal' as soon as he learns about his death). Therefore, the real death of the hero had not changed his status. Having died, he remains involved in the circle of events experienced in life, in fact. The initiation described in the novel does not coincide with the sequence of events described in it.

No phase of the hero's life may be considered fully complete. He confesses: "There is no man in the world over whom the past would have such a power as it has over me. ...I forget nothing – nothing!"⁵². Again and again, Pechorin returns to the turmoil of his first love, the youth, constantly resuming his long completed romance with Vera. The elements of Shadow and Child unleash themselves unexpectedly in 'Princess Mary', where the hero's status is more pertinent to that of Father. Having lost his horse in the pursuit of Vera, Pechorin behaves as his shadow double Kazbich: "...I fell on the wet grass and cried like a child"⁵³ – compare it with the way Kazbich expresses his pain of losing the horse: "...then he yelled, struck the gun against the rock and smashed it, fell on the ground and sobbed like a child"⁵⁴. The Wise Man of 'The Fatalist', reading the imprint of the imminent death on others' faces, does not forget the pretty sergeant's daughter Nastya. After the duel with fate, the hero returns to fortress N to continue his service under command of Maksim Maksimych.

All the archetypal facets of Pechorin's personality coexist in him, and none of them may be recognised as fully outlived. No step of his biography is divided from another with a change in the status, although the hero passes all the necessary trials such as the adulthood initiation, wedding trials, and shamanic initiation. This uncertainty shows itself as the vagueness of the hero's physical age. At first, Maksim Maksimych wonders about the incompletion of the hero's age with his mood: "...for the first time I heard such things from a man of twenty-five years and, hopefully, for the last..."⁵⁵. The narrating officer looks at Pechorin and notes: "At first glance at his face, I would not have given him more than twenty-three years of age, although I was ready to give him thirty afterwards"⁵⁶. After the new encounter with Vera, having experienced all the impressions of the first love again, Pechorin wonders himself: "It is curious that I am still a boy in appearance. Although the face is pale it is still fresh; the thick hair curls, the eyes are bright, the blood flows fast..."⁵⁷

⁵² M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵³ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵⁴ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵⁵ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵⁶ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵⁷ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

The hero strives to travel in time as freely as in space, resurrecting his youth and the dead. His own death in the middle of the novel looks incomplete and reversible, because the plot continues to develop and the hero lives and acts. Having met Vera, Pechorin remarks: "We have not seen each other for a long time", but he seems not to hear the answer: "Yes, and we both have changed in many respects!", and he resumes the former relationship.⁵⁸

Strictly speaking, the myth is not a narrative – it has no plot and is not discrete, its internal time is cyclic, which is why the hero is involved in the permanent whirl of deaths and births. The myth has no beginning and no end; its hero knows neither one birth nor absolute death. The hero of a myth is pre-individual, he changes and renews, constantly passing from one guise and double to another. "...the more noticeably is the world of the characters reduced to singularity (one hero, one hindrance etc.), the closer it is to the genuinely mythic structure of the text" – this conclusion of Yu.M. Lotman is inarguable.

The personality structure of the novel's hero is close to the open pre-personal character of the mythological hero – Pechorin also strives to build his life as a cycle and not as a linear sequence of events, he does not complete any stage of his life, does not go from one stage of individuation to another, always reserving for himself the possibility of a return, even after death. The discrepancy between the internal (reversible) and external (linear) time (the latter being sequential and narrative) as well as the hero's orientation to the past lead him to a tragic inadequacy with the present where he has to act. Whereas the stages of individuation look contingent from the point of archetypes (since the archetypes are fluid and unspecific), the duplicity and multipersonality of the hero unfurl in conventionally separate events (biographies) as the myth transforms into an epic narrative.

The phases of transformation of the myth into an epos are relevant to desacralisation and alienation from the ritual: sacred transforms into social, cosmogonic (fighting the chaos or a chthonic monster) into adventurous, the cyclic time into the linear one. Each stage of the hero's biography is seen as complete and not to be returned to. Analysing myths and eposes of different peoples, V.M. Zhirmunsky finds a number of common places expressed in recurring motifs such as an unusual birth of the hero, his pranks and wilfulness, invulnerability to magic, wonderful steed and/or weapon, sworn brotherhood, heroic suit etc.⁵⁹ Based upon Zhirmunsky's conclusions, P.A. Grintser⁶⁰ and E.M. Meletinsky⁶¹ suggest their own versions of heroic biography. Similarly, the life of a folklore and fictional hero is approached by N. Frye with his metaliterary studies. He builds all the artistic process according to the four principal phases of the archetype of myth and ritual⁶². Similar phases were determined for the mythic hero ready to pass to an epic narration by Yu.M. Lotman in his article mentioned above⁶³. This is the distinct trend found in works of many scientists acting from different methodical positions. It is also possible to say that the material of archaic eposes used to draft heroic biographies is objective by nature. The stages may vary,

⁵⁸ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁵⁹ V. M. Zhirmunskiy, *People's Heroic Epos: Comparative Historical Essays* (Moscow, Leningrad: SPH, 1962).

⁶⁰ P. A. Grintser, "Epos of the Ancient World", *Tipologiya i vzaimosvyaz literatur drevnego mira* (1971): 134-206.

⁶¹ E. M. Meletinskiy, *On Literary Archetypes* (Moscow: RSHU, 1994).

⁶² N. Frye, "Anatomy of Criticism", in *Zarubezhnaya estetika i teoriya literatury*, eds G. K. Kosikov (Moscow: MSU, 1987).

⁶³ Yu. M. Lotman, *Origin of Plot in Typological Presentationn* (Tallinn: Aleksandra, 1992), from http://yanko.lib.ru/books/cultur/lotman-selection.htm#_Toc509600945.

but they can be summarised in a general scheme including mysterious or miraculous descent, obtaining or owning magic artefacts, childhood pranks or wilfulness, wedding trials, fighting a dragon, temporary or ostensible death, revival in a new and superior state. The sequence of events is somewhat contingent: the dragon fight or journey to the underworld may precede the marriage, or magic articles may be obtained in the course of the wedding trial.

The motif of pranks is obligatory to this system as it demonstrates the hero exceeding his abilities. Epic hero "is always active, persistent and dynamic, his individuality is beyond the common prescriptions and norms," concludes P.A. Grintser, having compared Sumerian, Hindu, Greek and Ugaritic eposes.⁶⁴

By birth, Pechorin does not belong to any of the worlds he is active in. Maksim Maksimych notes: "...he seems to be a rich man – such a lot of various expensive things he has!"⁶⁵. Verner relates the princess's words to Pechorin saying: "...I told her your name... It was known to her. Your story seems to have made much noise there..."⁶⁶.

Pechorin leaves for Persia, naming America, India and Arabia as his possible destinations⁶⁷, all these routes being unexplored and unexpectedly exotic. A mystery surrounds the hero's past (the scandalous 'story' in Petersburg, a strange romance with Vera with final severance, though they loved each other). His future is no less mysterious than his death on the way to Persia. The magic birth of the hero is determined historically, socially (wealth, nobility) and artistically – by omissions and some uncertainty of the text.

Mysterious articles owned by the hero are rethought socially. Defining his relationships with Verner, Pechorin says: "...I have servants and money"⁶⁸. After the unlucky meeting with Pechorin, Maksim Maksimych says about the latter's servant: "...a lackey but such a proud one!"⁶⁹. The narrator notes Pechorin's carriage as well as exquisiteness of his undergarment⁷⁰.

Pranks are made by the hero through the whole novel – since the archetypal phase of Child has not been passed, it is curiosity and not the 'government cause' that makes him follow the smugglers. The joke with the carpet rebought from Mary's mother looks like a teenage trick. He kidnaps Bela and makes Mary fall in love with him out of pure wilfulness.

Death of the hero falls at the middle of the novel, which is why it seems temporary or ostensible. The fight with a monster is rethought as confrontation with fate in 'The Fatalist', the mad Cossak being an embodiment of the blind fate. In this case, most important are Pechorin's words that he got tired of the tricks of his own imagination "like after a night fight with a ghost"⁷¹

⁶⁴ P. A. Grintser, "Epos of the Ancient World", *Tipologiya i vzaimosvyaz literatur drevnego mira* (1971): 134-206.

⁶⁵ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁶⁶ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁶⁷ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁶⁸ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁶⁹ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁷⁰ M. Yu. Lermontov, *Collected Works in 2 Volumes...*

⁷¹ M. Yu. Lermontov, *Collected Works in 2 Volumes* (Moscow: Khudozhestvennaya literature, 1970).

Discussion

In the times of establishment of new forms of moral identity, Russian classic literature always was the source of ideas and behavioural models, helping choose humane ways to overcome internal discords and the crisis. Heroes of Dostoyevsky and Tolstoy were moral and artistic benchmarks for W. Faulkner, J. Salinger, J.P. Sartre, A. Camus. In his novel 'The Falling' (1956) Albert Camus draws the direct analogy between his hero and that of 'A Hero of Our Time', pointing out that his hero is, likewise, a quintessence of vices of the time, he reflects its rebellious spirit.

Among the new genres of the modern novel searching for identities of modern heroes and events, a popular one is the novel-paraphrase, setting analogies between the imagery that has already taken a definite place in the history of world literature and new artistic circumstances and heroes reminiscent of the works of the transitional period. The novels by Yu. Buyda give substantial place to reminiscences and allusions to Dante's 'The Divine Comedy'. J. Updike's 'Terrorist' is a parody on a traditional English upbringing novel.

Expectedly, this search for identity in the Russian and the world literature gives rise to novels paraphrasing 'A Hero of Our Time'. The scene of J. Littell's 'The Kindly Ones' (2006) is laid partially in the occupied Pyatigorsk viewed by the narrator through the prism of Lermontov's novel. The main character confesses that "had not once parted with 'A Hero of Our Time'"⁷². A duel is impending between the boaster Turek and the hero; the hero's second would be his friend and confidant doctor Hoenegg, describing the duel as follows: "Lermontov has probably infatuated you"⁷³.

Staying in Pyatigorsk, the hero meditates on Lermontov's fate and death at the duel, remembering the words said by Blok about Pushkin: "It was not the bullet of Dantes that killed him. He was killed by the lack of air".⁷⁴ He concludes that these words pertain to Lermontov to the full extent⁷⁵; at the same time, he tries to identify himself against Lermontov's background and his hero, adding: "I also suffered from the lack of air"⁷⁶.

The novel of Boris Akunin. A Hero of Another Time (2010) (issued under the penname Anatoly Brusnikin⁷⁷) is a paraphrase of Lermontov's novel at the level of achronic composition by combination of the author's narrative and the monologue of the hero's diary. Attraction to 'A Hero of Our Time' spreads in this book beyond the pure citing and compositional analogies – the characters argue about Lermontov himself. Thus, the heroes of modern novels, experiencing moral crises and deep internal conflicts, turn to the fate of Lermontov and his hero to find the ways to rectify their personalities.

Conclusion

Thus, the main events of the mythic hero's life are recognized in Pechorin's biography, although in a rather intermediated way. Yet its main event – the temporary death

⁷² J. Littell, *The Kindly Ones* (Moscow: Ad Marginem Press, 2014).

⁷³ J. Littell, *The Kindly Ones*...

⁷⁴ A. A. Blok, "On Destination of a Poet", Speech Pronounced in the House of Writers at the Solemn Assembly Devoted to the 84th Anniversary of Death of Pushkin, from <https://ru.wikisource.org/wiki/>

⁷⁵ J. Littell, *The Kindly Ones*...

⁷⁶ J. Littell, *The Kindly Ones*...

⁷⁷ Anatolij Brusnikin, *A Hero of Another Time*, from <http://knizhnik.org/anatolij-brusnikin/geroj-inogovremeni>. (30.09.2017).

– does not lead to the hero's revival in a new capacity after having overcome the phases of Shadow, Child and Anima as those depriving the personality of its wholeness by splinting it in the pairs of doubles. Pechorin's personality remains fractional with new doubles having replaced the old ones. The hero does not reach maturity and old age – he is young but, at the same time, a child and an old man. In each part of the novel, the hero faces deadly danger: pursuing Kazbich in 'Bela', being pushed out of the boat by the smuggler girl in 'Taman', barely killed at the duel with Grushnitsky in 'Princess Mary' and narrowly escaping death at the hands of the mad Cossack in 'The Fatalist'.

Even the journey to Persia in 'Maksim Maksimych' is connected to the risk of travelling and staying in a foreign cultural environment which was no less dangerous for Pechorin at the Caucasus despite the absence of properly military action. Surviving a temporary death during the archaic rite of initiation, an adolescent (influenced by archetypes of Shadow, Child and Anima) acquired the new social status reaching the stage of maturity governed by archetypes of Persona and Self. Pechorin never survives deadly danger with passing to a new social status – an official representing the law in 'Taman', a married man in 'Bela' and 'Princess Mary'. No stage of his life may be considered complete from the point of view of the phases of individuation.

The hero never tries to reach harmony with the real situation – on the contrary, he breaks it, making it play by his rules. The hero is captured by his Self once formed under other circumstances, and brings this former Self to new worlds, still remaining captive in his past. The freedom of the hero and his ability to pass to the next phase of individuation or biography is determined by his ability to change.

The fate projected by the hero outwards is nothing but a prolongation of his past experience in a new situation. The hero belongs to the past and is unable to definitely refuse what he once had but lost, which is why he cannot give freedom to Vera as well. These are the permanent Pechorin's reflections which are the source of his lack of freedom and the cause of his inability to complete individuation harmonising the contradictory inner self. Unable to overcome the past, Pechorin deprives himself of the future and the hope to change internally, and these are only external changes – travels – that are left for him.

The dispersed personality of the protagonist and his simultaneous staying at all phases of individuation combined with the only certain knowledge of the beginning and end of the human life (notably, in the conversation with Verner, according to the concept of incompleteness of the past, he first declares the inevitability of the end – "one fine morning", and then – the obligatory nature of the beginning – "one ugliest night", i.e. the metathesis of the beginning and the end is supported by the backward daily cycle: first, death in the morning, then, birth in the evening) allows to specify the nature of Pechorin's fatalism as an expression of his philosophic and active position.

In the context of attraction of the modern Russian and foreign literature to Lermontov's novel and of the actualisation of the 'Lermontovian myth' in culture and literature, the mythopoetic decoding of 'A Hero of Our Time' as the central oeuvre of M.Yu. Lermontov with the apparatus of Jungian analytical psychology and analogical literary studies is of crucial importance, because it reveals not only the origins of the artistic image but establishes its ability to focus the links connecting historical epochs and the types of artistic consciousness generating new artistic contents.

References

Averintsev, S. S. "Analytical Psychology of K.G. Jung and the Laws of the Creative Fantasy". *O sovremennoy burzhuaznoy estetike* num 37 (1972): 110-156.

Baiburin, A. K. "Ritual: the Own and the Alien". *Folklor i etnografiya. Problemy rekonstruktsii faktov traditsionnoy kultury* (1990): 3-13.

Bart, R. *Selected Works. Poetics. Semiotics*. Moscow: Progress. 1989.

Blok, A. A. "On Destination of a Poet". Speech Pronounced in the House of Writers at the Solemn Assembly Devoted to the 84th Anniversary of Death of Pushkin, from <https://ru.wikisource.org/wiki/>

Bodkin, M. *Archetypal Patterns in Poetry. Psychological studies of imagination*. New-York: Oxford University Press. 1963.

Brusnikin, Anatolij. A Hero of Another Time, from <http://knizhnik.org/anatolij-brusnikin/geroj-inogo-vremeni>.

Campbell, J. *The Hero with a Thousand Faces: Myth, Archetype, Unconscious*. Saint Petersburg: Sofiya Ltd. 1997.

Eliade, M. *Myths, Dreams, Mysteries* Moscow: REFL-book. Kyiv: Vakler: 1996.

Fraser, J. *The Golden Bough*. Moscow: Politizdat. 1983.

Frye, N. "Anatomy of Criticism". in *Zarubezhnaya estetika i teoriya literatury*, eds G. K. Kosikov. Moscow: MSU. 1987. 232-263.

From Works of the Moscow Semiotic Circle. Collection of Articles. Moscow: «YAzyki russkoy kultury». 1997.

Galiyeva, M. A. "Folklorism of M.Yu. Lermontov's Prose: Posing the Question. Novel 'Bela'". *Filologicheskiye nauki. Voprosy teorii i praktiki* num 9 (42) (2015): 71-74.

Grintser, P. A. "Epos of the Ancient World". *Tipologiya i vzaimosvyaz literatur drevnego mira* (1971): 134-206.

Ivanov, V. V. "On Some Principles of the Modern Science and Their Application to Semiotics of Small (Short) Texts". *Etnolingvistika teksta. Semiotika malykh form folklore* Vol: 1 (1988): 5-9.

Jung, K. G. "Archetypes of the Collective Unconscious". *History of foreign psychology (30-60 years of the 20th Century)* (1986): 159-170.

Kiseleva, I. A. "The Oeuvre of M.Yu. Lermontov as a Religious and Philosophic System" Doctoral Dissertation in philology, MGOU. 2011.

Kiseleva, I. A. "M. Yu. Lermontov: bogosloviye prirody". *Prostor* num 4 (2014), from <http://druzhbanarodov.com/magazines/prostor/2014/4>.

Kuznetsova, A. V. "The Lyrical Universe of M.Yu. Lermontov: Semantics and Poetics" Doctoral dissertation in philology, Saratov State University, 2003.

Kuznetsova, A. V. The Lyrical Universe of M.Yu. Lermontov: Semantics and Poetics. Rostov-on-Don: RSPU. 2003.

Lermontov, M. Yu. A hero of our time. Translated with an introduction and notes by Natasha Randall. New York: Penguin. 2009.

Lermontov, M. Yu. Collected Works in 2 Volumes. Moscow: Khudozhestvennaya literature. 1970.

Levi, G. R. The Sword from the Rock. An Investigation into Origins of Epic Literature. London: Faber & Faber. 1953.

Lévy-Bruhl, L. The Supernatural in Primordial Thinking, from http://royallib.com/read/levibryul_lyusen/sverhestestvennoe_v_pervobitnom_mishlenii.htm.

Lévi-Strauss, C. "Mythologic, Raw and Boiled". in Semiotika i iskusstvometriya, eds Yu. M. Lotman. Moscow: Mir. 1972. 25-49.

Littell, J. The Kindly Ones. Moscow: Ad Marginem Press. 2014.

Lobok, A.M. Antropology of Myth. Yekaterinburg: BCI. 1997.

Lotman, Yu. M. Origin of Plot in Typological Presentationn. Tallinn: Aleksandra. 1992, from http://yanko.lib.ru/books/cultur/lotman-selection.htm#_Toc509600945.

Lyubinskiy, A. At the Crossroads. Saint Petersburg: Aleteyya. 2007.

Manuylov, A. V. Novel of M.Yu. Lermontov 'A Hero of Our Time'. Commentaries Moscow. Leningrad: Prosveshcheniye. 1975.

Meletinskiy, E. M. On Literary Archetypes. Moscow: RSHU. 1994.

Meletinskiy, E. M. "Analytical Psychology and the Problems of Origins of the Archetypal Plots". Voprosy filosofii num 10 (1991): 41-47.

Meletinskiy, E. M. "Celtic Epos. Scandinavian Epic Poetry". in History of world literature in 8 Volumes. Volume 2, eds H. G. Korogly, A.D. Mikhailov. Moscow: Nauka. 1984. 460-467.

Serman, I. Z. Mikhail Lermontov: the Life in Literature. Moscow: RSHU. 2003.

Steblyn-Kamensky, M. I. Myth. Leningra: «Nauka». 1976.

Telegin, S. M. "Myths, Restoration of Myths and Transcendental Phylology". Mif – Literatura – Mifo-restavratsiya (2000): 132-154.

Udodov, B. T. Novel of M. Yu. Lermontov 'A Hero of Our Time': Book for a Teacher. Moscow: Prosveshcheniye. 1989.

Mythopoetic aspect of M. Yu. Lermontov's Oeuvre: The modern state and research prospects pág. 492

Volpert, L. I. Lermontov and the Literature of Fantasy. Saint Petersburg: Aleteya. 2008.

Zhirmunskiy, V. M. People's Heroic Epos: Comparative Historical Essays. Moscow. Leningrad: SPH. 1962.

CUADERNOS DE SOFÍA EDITORIAL

Las opiniones, análisis y conclusiones del autor son de su responsabilidad y no necesariamente reflejan el pensamiento de **Revista Inclusiones**.

La reproducción parcial y/o total de este artículo puede hacerse sin permiso de **Revista Inclusiones**, citando la fuente.