

HISTORIOSOPHICAL TRADITION IN M. A. VOLOSHIN'S PUBLICISTIC (ON THE MATERIAL OF THE ARTICLE-LECTURE "RUSSIA CRUCIFIED")

The article-lecture "Russia Crucified" (1920) is the top of M. A. Voloshin's publicistic creativity of the first years of the revolution, a work fully reflected the philosophy of the "great collapse". Voloshin – a poet, a thinker, an artist, a literary critic, a philosopher, a social activist, a paradoxicalist and myth-maker is considered to be an inexhaustible subject of historical and literary studies. An appeal to the publicistic heritage that is having a rich basis of the historiosophical tradition was initiated by L. K. Dolgopolov's article "Voloshin and Russian history (based on the Crimean poems 1917–1921)". The scientist formulated the most general principles on which "one should consider the problem of Voloshin's attitude to the revolution and Civil war as the most important facts of Russian history".

Revolutionary 1917, becoming a landmark period in the history of Russia, has led to a sharp polarization of political life of the country. This trend, also characteristic for the field of literature, resulted in a sharp demarcation of the writers' creativity on the pre- and post-revolutionary. Thus, the activity of M. A. Voloshin has traditionally been divided into two periods: "early, lyrical", covering 1900–1917 and "late, civilian", relating to the 1917–1932 years. So, if during the first period Voloshin is most clearly revealed as a poet and literary critic, then from 1917 publicistic works begin to dominate in the genre correlation. The writer is manifested primarily as a serious and deep thinker, for which human values are of higher priority than many political programs. The peculiarities of Voloshin's social and political position of the period of revolution and Civil war and their interpretation are the subject of more than a dozen literary and critical studies, the end result of which is dependent upon the position of the scientist. Thus, the life, social and literary position of Maximilian Voloshin is an indissoluble unity, the moral basis that allows to talk about the historical and philosophical tradition of his literary and journalistic work.

The historiosophical concept of Maximilian Voloshin that is reflected in the article-lecture "Russia Crucified" has a special meta-historical sense. The basis for the writer's thinking becomes not so much a revolutionary present in which age-old foundations are crumbling, but the events of the epochs that had already been past that are repeated from century to century. This aspect is also embodied in the composite structure of the work. It should be noted that "Russia Crucified" is a complex syncretic text that includes not only fiction, but also poetry. The poems included in the cycle, reflect a kind of retrospective of the poet. The author's aim is to actualize in the reader's memory the facts that are already known, to give the opportunity to rethink them in the case of new social conditions.