

**"TWO LIVES" by CONCORDIA ANTAROVA IN THE CONTEXT OF  
20TH CENTURY FINE PROSE RESEARCH  
(Clearly Expressed Thoughts and Warnings of The Forces of The Universe  
Seeking The Truth)**

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**Abstract.** The article describes the mutual influence of Russian-English literature and culture within the framework of K.E. Antarova

The main characteristics of the philosophical and ethical treatise are analyzed, and the concepts of the structure of the Universe of the theosophists of the 20th century are presented.

In the course of the research, the author examines the literary and artistic concepts of K. Lewis and K. E. Antarova using the comparative method.

The main ideas of K.Lewis are described in detail in the article: The concept of word as a source of information, the concept of space is replaced by the Heaven, the idea of intuitive concepts, etc.

The difference in the artistic image of K.E. Antarova's world is: the purity of the desire of a seeker who is eager for great knowledge, not being an observer, but a helper, remembering that the Teacher is always with him, the ability not to be afraid of difficulties, and having a sense of responsibility to participate in what is happening.

The author of the article, considering the dichotomy of good and evil of the real characters of the works, by analyzing the secrets of the Universe, concludes that K.E.Antarova's concepts are implemented on the surface of the Earth, without K.Lewis' interplanetary flights in the Solar system.

The scientific significance of the study lies in the disclosure of the features of the literary and artistic concepts of K.E. Antarova and C. Lewis, as well as the characteristics of the philosophical and ethical treatise of the 20th century.

The conclusions of the work are of great practical importance, as they can be applied in teaching the history and theory of Russian literature at school and universities, in developing questions of idiostyle at seminars, special courses, etc.

**Keywords:** fine fiction prose, mysticism, spiritual values, cosmic space, concept of the Universe, philosophical and ethical treatise, the image of the Teacher, the image of the Guardian of mankind.

### **Introduction**

At the Novodevichy Memorial Cemetery in Moscow there is a unique space where, not far from each other, are the graves of the deepest mystic and poet of the 20th century Daniil Andreev, the world-famous director K.S. Stanislavsky, famous for his system, which helps the actor to go beyond the limits of mere text and mere stage space, to convey the high meanings of eternal values and the essence of art, and the opera soloist of the Bolshoi Theater Concordia Antarova (1886 - 1959),

whose repertoire included the leading arias of an extensive contralto repertoire, including the most difficult parts in operas of the Wagner cycle. “Ring of the Nibelung” (“Gold of the Rhine”, “Siegfried”, “Death of the Gods”).

### **Basic Provisions**

Conkordia Evgenievna Antarova created a multi-volume work of more than 2.5 thousand pages, now published as three and four volumes, known as "Two Lives"[1], which combines elements of artistic prose and spiritual revelations, reflecting personal life impressions from communication with K.S. Stanislavsky, S.V. Rachmaninov, captured in her work in the images of theatrical figure Stanislav Bronsky and pianist Anninov.

The work created by K. Antarova reflected both her involvement in the theosophical society in Moscow and her personal spiritual experience. The books describe the path of searching and ascent of outstanding acquirers of spiritual values, masters of science and art, servants of the Light, who create under the guidance of the Great Teachers. The images of the Teachers are created both carefully and boldly. Their names and essence are hidden from the uninitiated, they become mentors and helpers of the seekers.

### **Materials and methods**

According to eyewitnesses and biographers, K.E. Antarova began work on the “Two Lives” books at the start of World War II. At the same time, in Great Britain, Clive Lewis (1898-1963), better known in Russia and in the world as author of The Chronicles of Narnia.

Through the mouth of the central character of the “Space Trilogy”, the linguist Ransom (Elwin Ransom) in the final part of the first novel (“Out of the Silent Planet”, 1938), C. Lewis formulated his own writing super-task: to acquaint people with the new a set of ideas and, for a start, be able to change the concept of Cosmos to Heaven, tell about outer space, overflowing with life, living according to strict objective laws, the guardians and guarantors of compliance with which are cosmic hierarchs, known in many cultures of the earthly world as deities, angels, forces [2].

In the concept of the universe, built by Lewis, who taught a theology course at Oxford, their existence does not contradict Christian ideas about monotheism. All the forces inhabiting the cosmos are subject to a strict hierarchy and are assistants to the supreme principle.

In modern language, Lewis asserts the existence of a single information field of the universe. The writer manages to reproduce the feelings of a person who has come into contact with this field, who receives non-verbal information, who has managed to use the channel of intuitive knowledge, which since the time of Plato has been reasonably considered an important way of knowing reality.

In the third novel of the Lewis’ trilogy (“That Hideous Strength”, 1945. In 1958, Avon published a version of the novel called “The Tortured Planet” - “Tormented Planet”) when approaching the people of the guardian lords of the five planets ( hierarchs-oyars, Oyarsa? pl. Oyéresu) the possibility of non-verbal communication is perceived by a person as “a game not with words, but with

thoughts, paradoxes, images, inventions (...) Hypotheses - whether funny or serious - were born one after another", but no one then couldn't remember what it was about.

"In all their lives they have not heard such eloquence, such precise rhythm, such conjectures and metaphors. But they could not remember what they were talking about ... (...) The mind flew apart: desires, memories, thoughts were crushed and merged again into sparkling balls. Fortunately for them, they loved poetry; one who is not accustomed to seeing two, and three, and more meanings, simply could not bear it. Ransome, who had studied the word for many years, experienced heavenly delight. He was at the very heart of speech, in the red-hot crucible of language. For the lord of meanings himself, the herald, the herald, the herald came to his house. Oyyars came, who is closest to the Sun - Viritribia, who was called Mercury on Earth" [3].

### **Literature review**

In developing the concept of the Word as a source of information, Lewis largely follows the English tradition and follows John Milton (1608-1674), to whose collected works he wrote and published an introductory article [4].

Just like in Milton, the communication of Eldil angels (Eldil, pl. Eldila) - the eternal multidimensional essential energies ("multidimensional energy being") of Clive Lewis with people is subject to the principle of measure, reporting information about the world in accordance with the level of consciousness: "To say more than said would be unreasonable," Ransome states at the end of the novel shortly before the final Postscript.

When meeting with them for the first time and perceiving them as constantly rotating and iridescent energies, he asks them to change their appearance and appear in a different form.

Asked by Ransome whether only God sees things as they are, the rulers of the planets answer: "There are no holding places in your mind for an answer to that" [5] to contain the answer" (Trans. EC) – "Your mind cannot contain the answer" (Trans. N. Trauberg) [6, p.118]. And his conclusion that only an appearance is available to a person – the Hierarchs confirm: "Everything that is given to you is only an appearance..."

In Milton, the principle of proportionality of information to the level of consciousness is set forth in the VIII book of Paradise Lost, where the Archangel, who is wondering about the essence of Knowledge, speaks to Adam about the wisdom of the world, about the incomprehensibility of the Divine plan and about the futility of trying to know what God has not given to know Man, about wisdom ignorance, the ability to "not poison / Anxious superstitious wisdom - delights / Blessed life." (Translated by Ark. Steinberg). God, according to Milton, allows people only to guess about the structure of the world and reveals his secrets, laughing at their attempts to make sense of them:

Vse mirozdan'e predostavil On  
Lyubitelyam dogadok, mozhet byt'  
Nad nimi posmeyat'sya vozzhelav,  
Nad zhalkim suemudriem muzhej  
Uchenyh, nad besplodnoyu tshchetoj

Ih mnenij budushchih, kogda oni  
Ischislyat zvezdy, sozdavat' nachnut  
Modeli umozritel'nyh nebes  
I mnozhestvo pridumyvav' sistem,  
Odnu drugoj smenyaya, im stremyas'  
Pravdopodobnost' mnimuyu pridat'.  
(Per. Ark. Steinberg) [7, pp.72-82].

### **Results and discussion**

Lewis echoes Milton's call not to try to penetrate into the impossible to understand man. Higher beings advise Ransom not to focus on what you do not understand, “so as not to miss the more important”: “My people have a rule not to talk too much about sizes and numbers, even with weeds (i.e., representatives of the most knowledgeable and wise people - E.Ch.). If you do not understand, do not focus on it, otherwise you may not notice the truly great.

More important, integral, inexpressible is given to a person in moments of intuitive insights. One of these states C. Lewis describes as sent to Ransome by higher beings in the course of explanations given to him about the phenomena associated with faith:

“And then everything somehow changed, as if what had been speech was now turning to vision. Ransome thought he saw the Great Dance, woven from ribbons of light, passing under and over each other, weaving into intricate arabesques and patterns as fragile as flowers.

Each figure that he saw became a focus, through it he perceived the whole, everything became one and simple - and again became entangled when, looking at what he considered the border, the edge, the background of the dance, he saw that this also claims to be superiority, not taking it away from that first figure, but even increasing it.

He also saw (although vision has nothing to do with it) instantaneous flashes of light where the lines intersected and, no one knows how, realized that these tiny lights, ephemeral flashes - instantly disappearing people, civilizations, cultures, teachings, systems, in a word, all that what the story says.

The lines themselves, the ribbons of light in which millions of particles lived and went out, belonged to some other nature. Gradually, Ransome saw that almost all of them were separate creatures, and he thought: if he is right, the time of the Great Dance is not at all like our time.

Some of them, the thinnest and most delicate, were those whom we consider short-lived - flowers and butterflies, fruits, a spring shower, and even (it seemed to him) a wave of the sea. The wider ribbons were creatures that seem almost eternal to us—crystals, rivers, stars, mountains. And brighter, lighter, more brilliant than all were living beings, although their radiance and color (sometimes going beyond the spectrum) differed from each other no less than from creatures of a different kind.

He also saw abstract truths, and living people turned into lines of light, and they opposed, together, particles of generalizations, flashing and fading at the intersections of lines. (...) the whole set of lovingly intertwined twists suddenly

turned out to be the surface of a much more complex figure, leaving for the fourth dimension, and this dimension broke into other worlds.

The dance got faster and faster, the lines weaved thicker and tighter, clung to each other more and more, the radiance grew brighter, one dimension added to another, and that part of Ransome that could still think and remember was separated from his vision.

And then, at the top of the most complex dance in which he was involved, all complexity disappeared, dissolved, like a white cloud in the bright blue of the sky, and an incomprehensible simplicity, ancient and young, like morning, revealed itself to him in all its clarity and silence. He entered into this silence, into this welcoming freshness precisely when he had moved farthest from our ordinary existence, and it seemed to him that he woke up, woke up, came to his senses. Sighing happily, he looked around [6, p. 86]. Such a description is consistent with what is given in a comic novel "Antic Hey" (1923). O. Huxley, reproduced the movement and interweaved musical themes.

This insight in the 17th chapter of "Perelandra" Ransome experiences after a desire to clarify theological issues, issues of faith. In an effort to comprehend the information, a person tries to formalize it verbally.

The author verifies, works out in the word what is called the intuitive form of cognition and correlates with the insight that he experienced in the 25th year of his life (1600) and described by Jacob Boehme, testifying to his life, which allowed him to penetrate into the innermost depths of nature, or Pascal on the night of November 23-24, 1654, "from ten and a half in the evening until half past one at night", written on parchment, which biographers will call "Memorial" or "Pascal's Amulet", and he himself designated the word "Fue" (flame, the fire).

Insights make it possible to go through the information corrupted by the fallen angel to its pure source. The hero of Clive Lewis realizes that a corrupted mind, nurtured in a corrupted world, cannot comprehend the Creator's plan, just as Boehme, as noted by Nikolai Berdyaev in his dedicated essay, felt the distortion of Christianity by scientists and theologians, popes and cardinals.

"Who owns that emptiness where there is not a single planet? What can you say to the Enemy when he says that there is no intention or purpose in all this? As soon as I see the goal, how it turns into nothing, into another goal that I did not think about, and what was the center becomes the curb, and so on until we believe that any plan, any pattern, any the idea is only a deception of the eyes that have been looking for hope too long. Why all this? What morning are you talking about? What will start with it?"

A strange conversation began, in which Ransome did not distinguish which words he himself uttered, which - one of the interlocutors; which are human and which are eldila. Speech followed one another - unless, of course, they all sounded at once - as if five instruments were playing or the wind shook the crowns of five trees on a high hill.

This game of consciences corresponding to Ransome is conveyed by Lewis in a series of twenty extended remarks, the authors of which remain unnamed.

The unwillingness of consciousness to accept the reported information about the structure of the world and the laws by which the cosmos lives, leads to the fact that reliable facts in their pure form are not perceived by earthlings, they can and should, according to the author, be presented in artistic form as a probability. Ransom comes to this conclusion by the end of the second novel, and in this way the artistic and philosophical form chosen by Lewis for presenting important ideas for him turns out to be explained and justified.

The same artistic form of recreating the forces involved in the ongoing construction of the universe is chosen by K.E. Antarova.

Among those who, like Random in Lewis, are allowed to see and communicate with the Guardians of Humanity in the books she created is the image of Natalya Vladimirovna Andreeva, in which the distinct features of E. P. Blavatsky appear: "...full, of medium height, with a strong curly hair, ugly brown hair. But her eyes, huge, gray, bulging, restless, with an imperious expression, did not exactly fit into this dense body. These eyes, it seemed, needed to know everything, to intervene in everything, to delve into everything.

<...> the lady smiled - as if she had drilled a hole in my heart", "Despite the outward rudeness, the power of goodwill radiated from Andreeva" [8]. The central character connecting the detailed plot, the young Lyovushka, immediately feels a friend in her and ceases to be afraid of her piercing penetrating eyes.

### **Conclusion**

As follows from the text, those relentlessly and selflessly engaged in the most active spiritual search for truth and solving meaningful life problems gather in the Community. Andreeva appears there when she was not even seventeen years old, and they accept her with joy. The strength of her vibrations does not benefit everyone, only very hardened people can communicate with her. She goes to the secrets of humanity under the guidance of the Teachers. Her companion and assistant is the quiet and docile Colonel Oldenkot.

Her passion for knowing the Truths of Being is encouraged. She is admitted to familiarity with carefully guarded ancient manuscripts. At the same time, it is on the example of this image that it is shown how indefatigable and inattentive to the advice of the Teachers can harm on the path of ascent. In particular, ignoring the Teacher's advice to get enough sleep before a difficult journey, the character is engaged in night vigils - she wants to finish reading and adding something, which subsequently interferes with the steady and calm overcoming of the difficulties of the path and requires additional efforts from the companions to maintain the safe movement of the character.

Another overlap between two works - Lewis and Antarova - is the idea that a breakthrough to the cosmic hierarchs, against their will, leads to misfortune.

Clive Lewis has the self-serving scientists of the N.I.C.E. "The National Institute for Coordinated Experiments" in Bellbury, seeking to put the awakened Merlin at their service, are punished by the curse of the Tower of Babel: they cease to understand each other and lose the ability to clearly express thoughts: "by their

own evil will, they broke in there, to unearthly forces (... ) They came to the gods, who did not go to them, and brought down the sky on themselves” [9, p.108].

With these words (“They brought down the sky upon themselves”) is the title of chapter 13, which shows how the corrupted consciousness misperceives the reality and the possibilities of knowledge. An unprepared consciousness perceives a culture that has gone far in its purity for backwardness, simplicity for primitiveness. This is what happens in the first novel of the trilogy, when the inexperienced take the voice of the invisible spirit-hierarchy of the planet either for a loudspeaker, or for a ventriloquist sorcerer [10, p. 58].

K.E. Antarova has characters dreaming of grandiose achievements and complaining about the insuperability of interfering circumstances. Guardian assistants provide them with the opportunity to accomplish, removing obstacles from their path, opening roads to the Community, but everything turns into empty talk, beautiful-hearted dreams for those whose spirit is not strong in the fight against obstacles.

In addition to the rule to give information according to consciousness, taking into account the purity of the aspirations of the seeker of super-knowledge, Antarova's teachers repeatedly repeat several advice-requirements for students: 1) not to be an observer, to be an assistant; 2) to remember the constant presence of the Teacher, which strengthens the spirit, courage, the ability not to be afraid of difficulties and a sense of responsibility for being involved in what is happening.

Books by K.E. Antarova combine the characteristics of a philosophical and ethical treatise outlining the concept of the structure of the universe of the Theosophists of the 20th century, and a novelistic beginning, according to which the proposed circumstances are traced on the fates of specific characters who meet with the personified forces of good and evil. Unlike C. Lewis, K. Antarova did not need interplanetary flights in the solar system to present similar ideas. All passages into the secrets of the Universe are carried out in the earthly plane.

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## **XX ҒАСЫР КӨРКЕМ ПРОЗАСЫНЫҢ ІЗДЕНІСТЕРІ МӘНМӘТІНІНДЕГІ КОНКОРДИЯ АНТАРОВАНЫҢ «ЕКІ ӨМІР» КІТАБЫ**

**(Ақиқат іздеушілерге Әлем күштерінің ашық айтылған ойлары мен  
ескертулері)**

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**Аңдатпа.** Мақалада XX ғасыр теософтарының ғаламның құрылымы туралы түсінік беретін философиялық-этикалық трактаттың негізгі сипаттамаларына талдау жасалынады.

Мақала К.Е.Антарованың кітабы және К.Льюистің романдар циклі мысалында орыс-ағылшын әдеби және мәдени өзара әрекеттестігіне арналған.

XX ғасырдағы теософтардың ғалам құрылымы туралы тұжырымдамаларымен таңыстыратын философиялық-этикалық трактаттың негізгі сипаттамаларына талдау жасалынады. Автор зерттеу барысында К.Льюис пен К.Э.Антарованың әдеби-көркемдік концепцияларын салыстырмалы әдісті қолдану арқылы қарастырады.

Мақалада К.Льюистің негізгі идеялары нақтыланып сипатталған: Сөз ұғымы - ақпарат көзі ретінде, ғарыш ұғымы аспанмен алмастыру арқылы, интуитивті түсініктер идеясы т.б.

К.Е.Антарова әлемінің көркемдік кеіпінің айырмашылығы мынада: асқан білімге күштар іздемпаз ұмтылысының тазалығы, бақылаушы емес, көмекші болуы, ұстаздың үнемі жанында екенін есте сақтауы, қиындықтардан қорықпау қабілеттілігі, болып жатқан оқиғаға қатысу үшін жауапкершілік сезімінің болуы.

Мақала авторы шығармалардың нақты кейіпкерлерінің жақсылық пен зұлымдықтың дихотомиясын қарастыра отырып, ғалам сырларына талдау жасау арқылы, К.Е.Антарованың тұжырымдамаларының К.Льюистің күн жүйесіндегі планета аралық ұшуларынан айырмашылығы жер бетінде жүзеге асырылуында деген тұжырым жасайды.

Зерттеудің ғылыми маңыздылығы К.Е.Антарова мен К.Льюистің әдеби-көркемдік концепцияларының ерекшеліктерін, сонымен қатар 20 ғасырдағы философиялық-этикалық трактаттың сипаттамаларын ашуда.

Жұмыстың қорытындыларының практикалық маңызы зор, өйткені оларды мектепте және жоғары оқу орындарында орыс әдебиетінің тарихы мен теориясын оқытуда, семинарларда, арнайы курстарда және идиостиль мәселелерін зерттеуде қолдануға болады.

**Тірек сөздер:** көркем проза, мистика, рухани құндылықтар, ғарыш кеңістігі, ғалам туралы түсінік, философиялық-этикалық трактат, Ұстаз бейнесі, адамзаттың қамқоршысы бейнесі.

## **КНИГА КОНКОРДИИ АНТАРОВОЙ «ДВЕ ЖИЗНИ» В КОНТЕКСТЕ ПОИСКОВ ХУДОЖЕСТВЕННОЙ ПРОЗЫ XX ВЕКА (Откровения и предостережения сил Света ищущим Истину)**

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**Аннотация.** Статья посвящена русско-английским литературным и культурным взаимодействиям на примере книги К.Е.Антаровой и цикла романов К. Льюиса.

Анализируются основные характеристики философско-этического трактата, излагающие концепцию строения мироздания теософов XX века.

В работе при помощи сравнительного метода рассматриваются литературно-художественные концепции К.Льюиса и К.Е.Антаровой.

Автор статьи конкретизирует основные идеи К.Льюиса: концепцию Слова как источника информации, замены понятия Космоса на Небеса, примеры интуитивных прозрений и др.

Отличие художественной формы мироздания К.Е.Антаровой заключается в следующем: Учителя человечества приближают к себе учеников, опираясь на наличие чистоты устремлений искателя сверхзнания, его способности не быть наблюдателем, быть помощником, помнить о постоянном присутствии Учителя, не страшиться трудностей, быть ответственным за причастность к происходящему.

Автор статьи, рассматривая дихотомию добра и зла на примере конкретных персонажей произведений, анализируя тайны Вселенной, делает вывод о том, что идеи К.Е.Антаровой в отличие от межпланетных полетов по Солнечной системе К.Льюиса реализуются и осуществляются в земной плоскости.

Научная значимость исследования заключается в раскрытии особенностей литературно-художественных концепций К.Е.Антаровой и К. Льюиса, а также характеристик философско-этического трактата 20 века. Выводы работы имеют большое практическое значение, так как могут быть применены в преподавании истории и теории русской литературы в школе и вузах, в разработках вопросов идиостиля на семинарах, спецкурсах и т.д.

**Ключевые слова:** художественная проза, мистика, духовные ценности, космическое пространство, концепция мироздания, философско-этический трактат, образ Учителя, образ Хранителя человечества.

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