

NON-RUSSIAN WORLDVIEW IN RUSSIAN-LANGUAGE LITERATURE OF AUTOCHTHONOUS PEOPLES OF RUSSIAN ARCTIC (STYLISTIC ASPECT)

VISÃO MUNDIAL NÃO RUSSA NA LITERATURA EM LÍNGUA RUSSA DE POVOS AUTOCTÔNICOS DO ÁRTICO RUSSO (ASPECTO ESTILÍSTICO)

VISION MUNDIAL NO RUSA EN LITERATURA EN LENGUA RUSA DE PUEBLOS AUTÓCTONOS DEL ÁRTICO RUSO (ASPECTO ESTILÍSTICO)

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ABSTRACT: For the first time, the article deals with the uniqueness of artistic consciousness and perception of the world and the features of conveying them by means of the Russian language using the example of the types of literature of the small-numbered peoples of the Russian Arctic. The authors' attempt to identify the features of the non-Russian perception of the world and the reflection of national life through the Russian language makes it possible to detect and analyze such types of bilingual creative work as conditional bilingualism and creative bilingualism in the artistic work of indigenous writers of the Russian Arctic. The historiography of the matter indicates that the problem of bilingualism in the prose of the indigenous peoples of the Russian Arctic has been poorly studied in national literary criticism.

KEYWORDS: Autochthonous peoples of Arctica. Chukchi literature. Nivkh literature. Evenki literature. Conditional bilingualism. Creative bilingualism.

RESUMO: *Pela primeira vez, o artigo trata da singularidade da consciência artística e da percepção do mundo e as características de transmiti-las por meio da língua russa, usando como exemplo os tipos de literatura dos pequenos povos da Ártico russo. A tentativa dos autores de identificar as características da percepção não russa do mundo e do reflexo da vida nacional por meio da língua russa torna possível detectar e analisar tipos de trabalho criativo bilíngue, como o bilinguismo condicional e o bilinguismo criativo no trabalho artístico de escritores indígenas do Ártico russo. A historiografia do assunto indica que o problema do bilinguismo na prosa dos povos indígenas do Ártico russo foi pouco estudado na crítica literária nacional.*

PALAVRAS-CHAVE: *Povos autóctones do Ártico. Literatura Chukchi. Literatura Nivkh. Literatura Evenki. Bilinguismo condicional. Bilinguismo criativo.*

RESUMEN: *Por primera vez, el artículo trata sobre la singularidad de la conciencia artística y la percepción del mundo y las características de transmitir las por medio del idioma ruso utilizando el ejemplo de los tipos de literatura de los pueblos pequeños de Rusia. Ártico. El intento de los autores de identificar los rasgos de la percepción del mundo no ruso y el reflejo de la vida nacional a través del idioma ruso permite detectar y analizar tipos de trabajo*

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creativo bilingüe como el bilingüismo condicional y el bilingüismo creativo en el trabajo artístico. de escritores indígenas del Ártico ruso. La historiografía del asunto indica que el problema del bilingüismo en la prosa de los pueblos indígenas del Ártico ruso ha sido poco estudiado en la crítica literaria nacional.

PALABRAS CLAVE: *Pueblos autóctonos de Arctica. Literatura de Chukchi. Literatura de Nivkh. Literatura evenki, bilingüismo condicional. Bilingüismo creativo.*

Introduction

The era of globalization actualizes the problems of cultural self-identification, the need to overcome stereotypes of perceiving foreign cultures. The problems of the dialogue of cultures become relevant and require in-depth study. Since the first third of the 20th century, the Russian language has firmly entered the cultural life of the small-numbered peoples of the Russian Arctic. This is due to the linguo-cultural situation at that time, the lack of a broad readership in their native language, and the possibility of reaching the All-Union (All-Russian) reader.

In the prose of the small-numbered peoples of the Arctic, there are several models of bilingual creative work – conditional bilingualism (the Chukchi Y. Rytkeu), "creative bilingualism" (the Nivkh V. Sangi). The typological characterization of the Russian-language work of bilingual writers makes it possible to present the patterns for the formation of poetics genre, understand the nation-specific features of the worldview and the unique traits of using native vocabulary in the stylistics of the text. Language is part of the culture of each ethnic group and its representative. A bilingual personality-writer does not need to have one of the languages supplant the other. Examples of this are the works by the Evenki G. Keptuke and A. Latkin, the Nivkh V. Sangi, the Yukaghirs G. Kurilov-Uluro Ado, and N. Kurilov, the Evens A. Krivoshapkin and V. Bargachan, etc. In Russian and foreign literary criticism, this issue is also not futile and is being actively studied: for example, the problem of creativity of bilinguals – creators of literary texts (BOKAMBA, 2015; BOLTON, 2010; GLĂVEANU; TANGGAARD, 2014), analysis of the verbal strategies of bilingual writers, which reveal linguistic nuances in psychological, linguistic and sociological aspects (BAMIRO, 2011; CLARK, 1994; DISSANAYAKE, 1985; KACHRU, 1983; 1992), as well as the problems of bilingualism, have become the subject of research in the field of cognitive science (KHARKHURIN; WEI, 2015; KHARKHURIN; REBER; TILEI, 2005).

The problem of bilingualism in the works of literature of the indigenous peoples of the Russian Arctic has not been studied systematically. Its important substantive aspects are indicated in N.G. Mikhailovskaya's work, where the researcher identifies two factors

contributing to the emergence of bilingualism in literature: 1) the general interaction of national works of literature; and 2) the importance of the Russian language as a means of interethnic communication (MIKHAILOVSKAYA, 1981). In the work "National Images of the World", G.D. Gachev emphasizes that bilingualism is a dialogue of two worldviews that determines stereoscopic vision and multidimensional thinking. The scholar addresses the emergence of the phenomenon of bilingualism in newly written literature and concludes: "Writers in their native language do not have such a developed system, and therefore their native language is restraining" (GACHEV, 1988, p. 44). Ch.T. Aitmatov, referring to the problem of bilingualism in literature, emphasizes the fundamental importance of the process of writing and thinking in Russian: "the experience of another language and the culture behind it, is constantly present and helps to gradually, spontaneously, as if invisibly expand the scope of vision" (AITMATOV, 1989, p. 17). Ch.G. Guseinov also addresses the issues of bilingualism in literature and, relying on his own artistic experience of the creator of original works in the Azerbaijani and Russian languages, makes an important remark

The educational and cognitive role of the work that involves the Azerbaijani reader in the historical reality of Russia, in the world of acting Russian figures which are not known to the reader fully and comprehensively, is also growing and often, so to speak, in statistics separately, and not in actual interaction, moreover, in the element of the native language, in the context, including the reader's history, in the context of the figures familiar to the reader (GUSEINOV, 2006, p. 230).

The problems of bilingualism in literature and their reception in modern literary science became the subject of discussion in the article by R.O. Tuksaitova (2005) and U.M. Bakhtikireeva (2004). In particular, the scholar believes that N.G. Mikhailovskaya and Ch.G. Guseinov did not quite accurately define bilingualism in literature – "this is creative work not in a native language, but "two". Using the concept of "situation of bilingualism", the researcher offers her definition, considering that "national" is what belongs to the author's culture, is perceived in a work of art as something whole, creating its stylistic originality. The role of proficiency in a second language is emphasized. The individualized implementation of the highest levels of linguistic competencies in a literary text creates conditions for the perception of the author's text as bilingual (that is, the ability to create texts in a second language and transform them into each other, the situational ability to use the language, linguistic and cultural knowledge of nationally determined specific features) (TUKSAITOVA, 2005, p. 48-49).

Methods

The works of bilingual national writers in Russian literature are called the phenomenon of Russian prose of the national writer, and in national literature – the phenomenon of national prose (poetry, drama). We consider the Russian-language works of Northern prose writers as an integral part of the history of national literature, in particular, the Russian-language texts of bilingual writers from among the indigenous peoples of the Arctic are part of the national works of literature of these peoples. Within the framework of the study, we use comparative typological and phenomenological approaches to the problems of the Russian-language literature of the autochthonous peoples of the Russian Arctic.

Results and discussion

The use of the Russian language by writers from the North and the Far East was historically predetermined: the need for an intermediary language for the multilingual and diverse North was urgent. Among the Northern peoples, national-Russian bilingualism develops in direct dependence on the "preservation" of their native language. However, many Northern peoples use their native language less often in everyday life which leads to its assimilation and partial loss. It was based on the national-Russian bilingualism that the Russian-language literature of the Northern peoples was born.

At the same time, Russian-language literature is made national by the corresponding content: a reflection of the life of the people, their culture, worldview. National content is determined by the authors' national thinking, national artistic perception of the world. We agree with E.N. Kremer: "Linguistic and ethnic identity, linguistic worldview, features of speech behavior, linguo-social stereotypes, etc. are reflected in a special way of thinking" (KREMER, 2015, p. 312). We share Sh.A. Mazanaev's position on approaches to the bilingual work of national writers:

Bilingualism should not be qualified as a "Russification" of the non-Russian population... National identity is expressed not only in the language of the work. It is preserved, as a rule, even when a non-Russian writer creates their works in Russian that performs the same functions in the work as the native language (MAZANAEV, 1997, p. 45).

In the history of the works of literature of the peoples of the Russian Arctic, one can also observe the phenomenon of bilingualism. Artistic works in Russian of the first prose writers of the North – the Yukaghir T. Odulok, the Even N. Tarabukin, the Evenki G.

Gantimurov constituted the initial stage of the tradition of bilingualism. The choice of the language was determined by various reasons: for example, G. Gantimurov, a representative of the ancient Evenki princely family, wrote exclusively in Russian, which was dictated by the ancestral tradition – excellent command of the Russian language. Whereas the texts by T. Odulok and N. Tarabukin which were originally written in Russian and in auto-translation, are primarily addressed to the All-Russian reader and the choice of language is dictated by the desire to tell about the life of their people, preserving the unique world of national thinking and being in Russian-language texts. In the 1970s and 1980s, numerous works were created in the Russian and Yakut languages, such as plays, poems, and prose by the Yukaghir G.A. Dyachkov, the stories by the Evenki D.N. Aprosimov, a novel by the Even P.A. Lamutsky. Prose writers who were fluent in their native language wrote exclusively in Russian (Y. Rytkeu), and at the same time, V. Sangi writes both in Russian and in his native language. However, all these writers are, to varying degrees, culturally and linguistically "bilingual". Accordingly, they have different self-identification as translators of tradition.

The history of the formation and development of the works of literature of the small-numbered peoples of the Russian Arctic testifies that the use of the Russian language activates the creative development of national literary art. This is on the one hand, but on the other, Russian-language literature enriches national prose at the problematic, stylistic, and genre levels. In particular, in works of literature, at the junction of national and foreign (Russian, Yakut) genre traditions, new artistic forms arise, for example, a story-legend, a novel-fairy tale, a story-myth, etc. In other words, the experience of more developed kinds of literature, to which Northern prose writers turn, provides an incentive to renew existing national traditions. Hence the phenomenon when traditional genres get a new life in qualitatively different conditions, for example, the Ulgur-story by G. Keptuke (1989) or the story-myth by Y. Rytkeu (1977) "When the whales leave". Contemporary authors turn to the Russian language due to both personal linguistic and cultural preferences and the desire for creative self-assertion outside the "limits" of the ethnos. However, these writers are still characterized by the knowledge of their native language, perfect command of Russian, national and universal view of the world. Living in a specific time, having gone through all the stages of education with Russian-speaking teachers, writers turn everything in favor of their native, national works of literature. Turning to the folklore text, the writers, using their knowledge of languages, enrich the Russian sound of their texts lexically, intonationally, through the very structure of ethnic thinking. The Russian-language works by Y. Rytkeu, V. Sangi are national because these works reflect the problems of the life of their people, their mentality, their vision of the world and are based on the people's

artistic traditions. The Russian-language work of the bilingual prose writer is characterized by the continuous use of traditional national motives, images, and symbols. Literary bilingualism is productively investigated in the aspects of poetics and style of a bilingual writer, the specifics of the literary speech, individual-national vision.

The Russian-language component in a literary text is the writer's ability to look at the world through the eyes of the national element of the writer's people, and the Russian language is at the same time a form of oral-written communication. Y. Rytkeu's story "When the Whales Leave" and the novel "Magical Numbers" are written in Russian (RYTKHEU, 1986). For Y. Rytkeu, Russian is a native language, in which a harmonious system of associations and semantic connections is freely formed in the writer's mind. The Chukchi writer uses the Russian speech mechanism which allows him to create a work of fiction about the life of his fellow countrymen. Rytkeu is a conditionally bilingual writer, that is, the writer creates only in Russian while knowing his native language, and his works are not devoid of national content and vision of the world. The analysis of the literary language of Rytkeu's story "When the Whales Leave" and the novel "Magical Numbers" allows us to conclude that the texts of the Chukchi prose writer do not contain any inharmonious stylistic, syntactic, structural types of phrases characteristic of the Chukchi language, that is, the language of the writer is free from the influence of the Chukchi language system. Although the texts contain expressions untypical of colloquial Russian speech, dialogues-monologues of the Chukchi, this was done deliberately to create a national color of characters. Such bilingualism of Y. Rytkeu is predetermined by extralinguistic facts from the life of the writer who until the end of his life worked and lived in Leningrad. The writer grew up in Chukotka, in an environment of natural bilingualism, – studied at a Russian school, his first books were Russian classics. The writer was fluent in two language systems but to a different extent (Chukchi at the everyday level). Working with the Russian word, his thought "flows" and does not linger, which cannot be said about his Chukchi writing. Kabardian bilingual writer A. Keshokov said, "a writer writes in the language in which they can best express themselves in the hope that they will find a reader... the language that was a priority throughout the writer's training becomes the working language of the writer" (BAKHTIKIREEVA, 2004, p. 23). In a private conversation with A.V. Poshatayeva, the writer admitted that he deliberately refused to write in Chukchi because the "possibilities" of the native language for the Chukchi prose writer seemed extremely narrow. However, despite perceiving the Russian language as a native language, Y. Rytkeu is a Chukchi by nationality and, accordingly, carries a corresponding national moral, ethical, and spiritual system. For the Chukchi writer, the "primary" language is Russian, that is, it expresses thought and is the

"reality of thought" of the national writer. The second is Chukchi, it manifests itself in the unconsciously intuitive, truly national understanding of things and events.

V. Sangi's work represents a different model of literary bilingualism – Sangi writes in both the Nivkh and Russian languages. From the position of linguistics and cultural studies, the writer knows his language well and reflects the nationally specific from the inside. The writer's view of the subject embraces the entire complex system of moral and psycho-sensory traditions of the Nivkh and a vivid example of this is the novel "The marriage of the Kevongi" (SANGI, 1984). The introduction of Northern "realities" (these include ethnographic and toponymic realities) as a nationally specific object in the Russian-language text becomes a "resource" for disclosing the national existence of the Nivkh. Often, realities become "building blocks" in the structure of works. Thus, in V. Sangi's novel "The marriage of the Kevongi", the role of "ethnographic units" is significant. In particular, the content "nodes" of the novel are marked with a hunting *menologium* (menology), reflecting a pagan worldview. The hunting activity and the corresponding way of life of the Nivkh are manifested in the semantics and etymology of the ancient pagan names of the months. The use of the names of months or any other realities (for example, specific names of animals by color, age and sex, musical instruments, clothing and a description of the details, patterns etc.) indicates a significant figurative and semantic load in the literary text. The author introduces nation-specific concepts and phenomena into the novel. For example, "The month of Capture died, the Cold month was born" (SANGI, 1984, p. 15). However, this is a superficial level of expressing nation-specific features in a Russian-language text. The hidden plane of expression of national identity can be attributed to introducing images, concepts into the text that belong to the linguistic consciousness of the characters. That is, the author uses Russian vocabulary, the features of speech, and the behavior of the characters in a communicative situation typical for Nivkhs,

[...] Talguk did not have time to find out her husband's name. And she did not know who the attackers were. She obediently allowed herself to be put into the boat [...] Talguk sat down in the middle of the boat. Next to her, a hunter was pushing off with a pole, very similar to the one sitting at the stern. "Probably father and son", Talguk thought then ... Around a big turn, the elderly man turned to the one in the bow:
- Brother, let us land on the shore, we will find out what is the matter with Kaskazik's elder brother.
And Talguk understood. The elderly is the father. He has two sons with him (SANGI, 1984, p. 12).

It should also be noted that when analyzing the literary text of a bilingual writer, various violations of the literary norms of the Russian language appear on the surface. Creating

nationally specific linguistic images, the writer uses "broken" Russian speech, introduces foreign words into the text to convey local realities that are absent in Russian culture. However, in V. Sangi's text, attention is drawn to the "hidden" plane of expression of the national originality of the bilingual writer's literary speech: there may be violations of the linguistic norm, but national specificity, "hearing" the native language in the images of someone else's speech, stereotypical speech behavior can be preserved, conditioned in the culture of the people by traditions, customs. In the style of the author's monologue, similarities can be found manifested in the reproduction of the national situation, the formulation of speech etiquette, tracing of individual words, phrases, phraseological units. However, one cannot say that V. Sangi's text is Russian prose: it is perceptible how the author thinks and feels differently, there are completely different life realities, their assessment, imagery, language, the Nivkh language is audible there. This "otherness" lies in the fact that the native Nivkh language is the basis of the national prose writer's work, and the language took root in him with the speech of his mother and ancestors. Most often, this effect manifests itself in the recreation of a national situation, in the context of the description of which the word is enriched, acquiring a different conceptual correlation. This is because in a certain communicative situation the characters become the transmitters of their worldview, manifested through the national speech etiquette, or the character's "speech" tactics which go back to national traditions and customs.

[...] Put the loops. Just do not forget to carry out the myth-ard," the father wanted to leave but changed his mind. "Together we will feed the Earth. Bring it," he nodded. Ykilak understood who the last word was addressed to. And he knew what was required of him. He ran to the camp, brought berry mosejelly wrapped in birch bark, dried daylily tubers, a little dry-cured fish, a pinch of tobacco... Kaskazik took it all in his hand, turned his palm towards the hill behind the ravine, and spoke to Yzng, the owner of the area:

- We came to you. To the kind owner of the land. Would give you more, but we are poor people. We would feed you better, but we have nothing else. We are poor people, we are destitute people, Here you go, accept. We share the last with you. Don't be angry. Make us feel good. We are poor people, destitute people. Choo! (SANGI, 1984, p. 47).

According to V. Sangi, there is a discrepancy between the way of thinking of different peoples, which should be combined into a single whole in literary work: "The originality – I mean the line of thought – the thinking of my fellow countrymen is so different from the thinking of, say, a Russian person, that the existing stylistic models from both Russian and world classics could not give any acceptable examples" (MIKHAILOVSKAYA, 1981, p. 106). The linguistic features of V. Sangi's novel stem, in our opinion, from the very uniqueness of

national life – the traditions of the rite of matchmaking, the "bear holiday", the existence of the phenomenon of shamanism among the Nivkh:

Kutan, who until the last moment sat inconspicuously in the corner, seemed to explode. Noisily he jumped into the middle of the winter hut and, black and terrible against the blazing hEarth, wriggled and jumped in a devilish dance.
Klang Klang! – bent like a worm.
Klang Klang! – bent like a bow ...
That night he never came to Ykilak... Of course, he was looking forward to this trip. Waited through autumn, waited through winter. Waited through summer and another autumn. Waited, but did not show impatience... (SANGI, 1984, p. 145).

The stylistics of the description of the shamanic ritual is close to the traditional one: the author uses nationally semantically colored comparisons, numerous repetitions, and corresponding syntactic structures. We believe that V. Sangi's use of these linguistic means to a certain extent compensates for the loss of meaning, which is inevitable when describing a foreign-language reality – shamanic rituals. It seems that this thinking is conveyed through the mediation of V. Sangi's original vision of the world. Each page of the text of the Nivkh novelist is permeated with a view, spirit, sensations of the Earth, sky and water, a worldview, which are peculiar to the Nivkh.

Conclusion

Thus, all Northern writers are distinguished by "fluency" in both linguistic elements. They have no separation of their own and foreign cultures. The writers' perception of the world is nation-specific. Thus, V. Sangi'd usage of national words in the Russian-language text is not "interspersing" but cultural and linguistic synthesis. The synthesis is caused by the contacts of the Russian language and the languages of the peoples of the Arctic for more than three centuries, and the corresponding mutual influence of national cultures. This determines the absence of linguistic "alienation". In other words, the author's style allows one to get closer to understanding the author's worldview, but on the other hand, the author's very perception of the world "shows" through the selection of words, the methods of creatively conveying life material, from which the nationally colored individual style of the Nivkh prose writer is created.

We emphasize once again that mythology and folklore play a special role in Russian-language prose. In these genres, small-numbered peoples reflected the code of human life – customs, rituals, and etiquette. In the novel, V. Sangi uses proverbs and sayings, describes signs and beliefs that do not have an ornamental function in the text but are determined to the

functional demand in the way of life and the cultural tradition of the Nivkh. Unlike V. Sangi, the Russian artistic tradition is more tangible in Y. Rytkeu's narratives. The writer turns to folklore, through which artistically reflects modern moral and civilizational conflicts.

When creating an original in Russian, according to Ch.G. Guseinov's accurate remark, a national writer "must identify and convey the context, as well as bring out and expand the subtext" (GUSEINOV, 1988, p. 399). Bilingual writers managed to create their own figurative artistic world through the Russian language, which "is not only a means of communication but also the reality of thought, a key to the national experience, an instrument of its cognition [...]" (GUSEINOV, 1988, p. 397). The conditionally bilingual Y. Rytkeu and the bilingual writer V. Sangi are united by a deep reflection of national life, key issues in the life of their fellow countrymen, and the desire to be heard. Therefore, it is in the Russian language that the expression of their thoughts with the national soul has become appropriate.

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