

## Revisiting the impact of the Gorky's Oeuvre on the Yakutia's Russian literature in the first third of the twentieth century (as exemplified in the P.N. Chernyh-Yakutsky's Oeuvre)

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**Abstract.** The article is devoted to the impact of the Russian literary tradition on forming and developing the young national literatures. The oeuvre of the first Soviet writers of Yakutia has to a large extent arisen and been developed under the direct impact of the proletarian writer M. Gorky in particular, the ideological and thematic scope of whose oeuvre has turned to be notably close, recognizable, and the art forms have turned to be more apprehensible. In the case of the Russian-speaking writer P.N. Chernyh-Yakutsky the impact of the M. Gorky's oeuvre on the Yakut writers of the first third of the twentieth century has been revealed.

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### Introduction

The experience of the Russian literature has played a significant role in the formation of the Yakut literature and the development of the Russian and Yakut literary ties. Along with studying the issue of the Yakut motifs in the works of the Russian classics (K.F. Pasyutin [1], etc.), the issues of learning their literary traditions in the Yakut literature were studied by the famous researchers N.P. Kanaev [2], L.M. Morozova [3], M.G. Mikhailova [4], A.A. Burtsev [5], Z.K. Basharina [6], et al. In all works of the listed authors the role of the Russian literary traditions, which have helped the national literature to develop its own principles of reflecting the reality is emphasized.

At the present stage of developing the Russian literary criticism the preference has been increasingly given to the system approach of the comparative literary analysis, which is one of the important stages in the movement of the scientific thought towards the analytical and systematic processing of the literary material. Going beyond the traditional approach to studying the world literature in the form of the particular national literatures allowed many researchers to talk about the development of the transnational authors taking up a frontier, intermediate position between several nations and traditions. Thus, the study of the ties of some literary facts with the other ones arising in a foreign environment determines the specifics and originality of the artistic diversity of the national literatures, requiring the more detailed study.

In the middle of the twentieth century the importance of comparing the national literatures just in the terms of the comprehensive comparison was written by M.M. Bakhtin, who emphasized, that the foreign culture more completely and deeply reveals

itself in the estimation of the other culture only. One meaning reveals its depths, while meeting and being in a contact with another and alien one, they have some kind of dialogue which overcomes the isolation and one-wayness of these cultures. Upon such dialogic meeting of two cultures, they do not become one and mingle, each one retains its essence and open integrity, but they are mutually enriched [7]. From the entire range of issues studied by the comparative literary criticism, we are interested in the role of the foreign literary experience in the oeuvre of the national literature representatives.

### Body

Forming the Yakutia's Russian literature as an original and complicated phenomenon of the literary process was undoubtedly the result of developing the national fiction in general. Being arisen at the interface of the historical eras, national cultures and languages the Yakutia's Russian literature will always keep the names of the poets and writers who have played an important role in the development of the Yakutia's fiction. Thus, it was the beginning of the twentieth century which had to become the determinant time not only for developing the relations between Russia and Yakutia, but also for bringing together the Russian and Yakut people, where a major role has been played by the Russian literature, which undoubted significance is emphasized by not only the domestic scientists, but also the foreign researchers [8, 9, 10, 11].

It is known, that the original form of the literary impact was borrowing and when it comes to the influence of the Russian literature on the Yakut one, then just after the name of A.S. Pushkin the name of the another Russian writer - Maxim Gorky is mentioned [2]. There is not probably any Yakut

writer who would not be affected by Gorky. As a writer and a figure, Gorky is on the line between two epochs, thus, he embodies the entire experience of the literature of the XIX and early XX centuries. Many Yakut writers who have seen the world in its shift from one era to another one with their own eyes have the same destiny.

The Gorky's impact is felt in the general humanistic attitude to a life, understanding the nature of a new person, the ability to relate an individual's life and the time scales. The oeuvre of the first Soviet writers of Yakutia has to a large extent arisen and been developed under the direct impact of the proletarian writer M. Gorky in particular, the ideological and thematic scope of who's oeuvre has turned to be notably close, recognizable, and the art forms have turned to be more apprehensible.

The form of an autobiographical novel is not an accidental phenomenon in fiction, it is caused by the living needs: A new owner of the land - the working class - which has appeared in the world has to tell about his fate, about how he has gained the victory [6]. The same need came to the awaken nations, whose national identity was developed during the class struggle and the Revolution.

The individual's separation from a family, a community, the development of the human individuality - is a historically inevitable phenomenon. The time of separating one's own "I" and fate, the awareness of one's value - reflecting all this showed an increasing level of the pencraft. Thus, autobiographism - is the key link in the general evolution from the collective authorship to the personal creativity, from the folk historicism to the literary one. N. Mordinov could be called a vivid example of such movement in the Yakut literature. He persistently sought for the effective forms of the artistic impact on the reader, attempted to make his literary images the most expressive, full and brightly-toned ones. The artistic capacity of the typing techniques, the ability to convey the essence and implication in a few words were took on by N. Mordinov from M. Gorky.

The impact of the Gorky's pencraft on the N. Mordinov oeuvre is covered in the work by L.M. Morozova "Gorky and Yakutia". Thus, the author believes that the content of the novel "The Springtime" has required a convincing art form. Such form was a biographic novel, a novel of the nation destinies. Selecting this form of the work - is a fact of referring to the classical examples of the Russian literature, from a variety of which the author of the novel "The Springtime" has separated an autobiographical trilogy by Gorky [3]. The Gorky's humanistic and international traditions are also distinguished in the Erilik Eristin's oeuvre [12]. In his

novels "The Sons of the Revolution", "The Commotion" and the novel "The Youth of Marykchan" the representatives of various nationalities - the Russians, the Yakuts, the Kazakhs, the Buryats - fight together for the establishment and consolidation of the Soviet system in Yakutia. The M. Gorky's calls for learning the pencraft from the folklore were successfully implemented by the Yakut writers. Thus, being capable with the images of the oral folk art the Yakut writers have written such major works, as the poems by S. Kulachikov - Ellyay "Churumchuku", S. Vasiliev "The Younger Son", S. Novikov "The Granny - Poverty and the Girl - Freedom".

However, prior to the creation of all these works, one of the major events for the young Yakut literature was the meeting of two Yakut writers - P. Chernyh-Yakutsky and A. Boyarov - with M. Gorky held in 1928. The reason for this meeting was probably that great interest in the Yakut literature, shown by the founder of the socialist realism, in his greeting the Siberian writers [2]. The meeting held on August 28, 1928 in the Moscow apartment of M. Gorky was described in details in the drafts by P.N. Chernyh-Yakutsky stored in the archives of the National Library of the Sakha Republic (Yakutia): "We immediately were at home and at ease with Alexey Maximovich, as if we had long known each other". In the conversation, which lasted for about an hour, A.M. Gorky was interested in the nature, content and form of the Yakut literature, and wished the development of the prose genres. The critical comments made by Gorky, encouraged some of the Yakut writers to try their hand at creating novels. As a result the genre of a story has been further developed, not only in the oeuvre of the Russian-language, but also Yakut writers. Thus, in the 1930s-40s the novels "Executing the Will" by Erilik Eristin, "On Vacation", "The Offence" by N. Mordinov, as well as the novels "The Youth of Marykchan" by Erilik Eristin and "The Springtime" (First Edition) by N. Mordinov were published.

When speaking about the conversation of Chernyh and Boyarov with Gorky, it should be mentioned, that their meeting reached the agreement to translate the poem "The Red Shaman" by P.Oyunsky for the magazine "The Soviet State" [2; 14-15], which later was never published.

All this is the other confirmation of the influence of the figure and the writer M. Gorky on the local writers. L.M. Morozova claims, that "the young Yakut literature had in Gorky an aware mentor and an altruistic friend". L.M. Morozova emphasizes in her works, that the oeuvre and friendly ties with M. Gorky had had a fruitful influence on the development of the Yakut literature in general. Thus,

the optimistic spirit of the works by the Soviet writer has a particularly noticeable impact on developing the penwork of the Yakut poet P.N. Chernyh-Yakutsky.

L.M. Speaking about the impact of M.Gorky on the oeuvre of P.N. Chernyh-Yakutsky, Morozova considers the poetic heritage of the Yakut writer only. Thus, the poem "I - Am the Daughter of the Earth", nowhere published and stored in the archives of the poet, and does not unfortunately offer the possibility to set the date of writing is interesting in this regard. L.M. Morozova finds in it an explicit correlation with the poetic dialogue of Lisa and Vagin in the play "The Children of the Sun" by M. Gorky. P. Chernyh-Yakutsky speaks freely from conviction about the human place in the life, its beauty and priceless. Neither empty, mighty blue, nor cloudless views, but the Earth with its "inscribed cares", "lightning of a storm" and the struggle - that is the human, "the flower of the earth" happiness. The poem by P. Chernyh - is the hymn to the man - doer, the man - worker, and to this extent it is - the great contrast to Lisa's decadent philosophy, which asserts that it is fearful to be "the daughter of this sad earth", that it is better to "go to heaven, after the eagle!". The poet is much more at one with Gorky's Vagin, who contends with Lisa that in this life, which is actually full of "heavy needs", they are the people of "the future grain", "the fire coming" [3; 42].

The unrelenting tempestuous spirit, the feeling of a quiet space, "the sob of a storm", the images of "the darkest clouds" are also in some other poems of the poet: "In a Storm", "To the Wind", "Get away with Sufferings".

P.N. Chernyh-Yakutsky was indeed a quite scholarly man, who fully well knew the Russian classics, the oeuvre of A.S. Pushkin, M.Y. Lermontov, L.N. Tolstoy, V.G. Korolenko et al. In this regard, it is arguable, that it had a significant influence on the early works of the Yakut poet.

One of the earliest prose works by P.N. Chernyh-Yakutsky is the unfinished novel "In Taiga". Where the action takes place in the Yakut village in the remote taiga. The novel covers a quite long historical period and tells about bringing together the Russian and Yakut people. The novel spot is the life of a family of the common poor man and Khamnachit Kuobahsy Uybaan. He, like hundreds of the same Yakut poor people is in a state of bondage to the toyon, paying the debt of his father, who "has sunk into the grave without settling up the debt". This way of life was a commonplace among the poor Yakut people, and *"almost none of his fellow men has avoided this"* [13; 95]. In the image of Uybaan P.N. Chernyh-Yakutsky embodies the entire prerevolutionary Yakut people bearing the heavy

burden of a worker. The only bright spot in a life of the Yakut poor man is the unity with nature, with the native taiga: *"He walked into its mysterious depths as under the roof of his own house"* [13; 95].

As from the memories of the Kuobahsy Uybaan's childhood, the first signs of bringing together two nations had appeared. It is the priest, who was invited to his dying father and the first clumsy attempts to pray of little Uybaan, who could not concentrate, and the image of the shaman, who also came to his father a week ago, floated before his eyes. All this - *"the new kempt church"*, the toyon's luxury mansions a la russe - the common Yakut poor man could hardly take in and was led to reflections. As the time passes, in the village the Russian exiles have appeared who join the everyday work of the Yakut people, as *"a gross superstition, in which the Christian cult and the cult of shamanism have been intermingled"* [13; 101], as in the Uybaan's head.

The life of Kuobahsy, the son of Uybaan Basylay does not differ from his father's life. The only difference is his rare trips to the city and *"the Russian lodged in his house six months ago"*. Thus, in the steady life of the remote village, in the dark as the thick taiga, illiterate Yakut souls the new, still unexplored life has been gradually infused. And while telling his elders the news about the tsar's overthrow Basylay catches himself thinking, *"How differently they accept these news. We have some kind of a celebration at home ... My son sings new songs and speaks about the city being hot-eyed, but the people are afraid and near to cry here ..."* [13; 121].

Biotyur, the son of Basylay being a member of the illegal society in the city, has already become such "literate" Yakut, who educates the people in the remote taiga, while propagating the ideas of the working class. He also takes an active part in the social and political life of the village and has become the first local man among the "new chiefs from the city".

Unfortunately, this novel has been never finished by the author. In these eleven small chapters quite a long history of the Russian and Yakut relations has been placed, as well as in the case of the three generations of a common Yakut family not only the historical changes, but mostly the change of consciousness and the socialization have been shown.

It is this work, in which the fundamental concept of the Gorky's reality - the man is developed by the resistance to the environment - is keenly felt and has found the new content by the writer. Here we could notice the combination of the realistic and romantic literary traditions of A.M. Gorky. In the novel "In Taiga" P.N. Chernyh-Yakutsky quite clearly outlines the main motif of the entire Gorky's

oeuvre - the motif of uncompromising attitude to the suburban world order, the concept of an active person. Such person is Biutyur, the son of Basyly, the grandson of Kuobahsy Uybaan, who unsettling the traditional way of the life and thoughts goes towards the time and changes.

Here the realistic and intensive romantic imagery has been also intertwined. The feeling of the terrible time spirit and nearby disturbances is peculiar to the novel "In Taiga". While describing the central characters of the realistic novel - the Yakut poor men Kuobahsy Uybaan, his son Basyly and grandson Biutyur - the ugly truth of the life and at the same time the "romantic" thought of it have been combined.

### Conclusion

The writer gives a new meaning to the issue of the social outcasts known to the Russian literature before, the common Yakut poor people. The character of P.N. Chernyh-Yakutsky like the Gorky's character in his "proletarian disguise" has been raised by his will to independence, his concern for the situation in the world. . The character of the novel while asserting oneself is often alone. He disclaims the existing society as a whole; he opposes himself against it as the older generation of Kuobahsy Uybaan is opposed against the proactive attitude of the Biutyur's grandson. And in this the merits and demerits of his spiritual essence are revealed.

In a view of this entire one could claim the invaluable contribution of the Russian literature classics to the development of the Yakut literature and such local writers, as P.N. Chernyh-Yakutsky and others. The artistic vision of the writers at that time was much alike: they believed in the transforming power of the artistic expression, and considered it as one of the prime tools of the struggle for the new ideas of a new society.

### Conclusions

Thus, one of the main ways in which the Russian-language literature of Yakutia has been formed - it is also the development of the Russian literary tradition, what is felt in the general humanistic attitude to a life, understanding the nature of a new person, the ability to relate an individual's life and the time scales in the works of the local authors.

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