

# THE ARTISTIC PATH AND DEVELOPMENT OF THE ARTISTIC CONSCIOUSNESS OF YAKUT NOVELIST N. LUGINOV

## ТВОРЧЕИТИЕСКИЙ ПУТЬ И РАЗВИТИЕ ХУДОЖЕСТВЕННОГО СОЗНАНИЯ Н.ЛУГИНОВА

### YAKUT ROMANCI N. LUGUNOV'UN SANATININ GELİŞİMİ VE ÖZELLİKLERİ

**Tuiara PERMYAKOVA\***

#### ABSTRACT

This article attempts to define the artistic path and development of the artistic consciousness of the Yakut national writer of the Republic of Sakha (Yakutia), Nikolai A. Luginov. The rise of the novella genre started having effect on the release of popular literature. Novellas as a genre became especially popular in the 1970s and 1980s. The artistic path of N. Luginov began in the middle of 1970s, when the Yakut literature novel began in the 1970-80s became particularly popular. The article considers the early works of N.Luginov, which, in our opinion, reveal the quality of N. Luginov as a novelist.

**Keywords:** Artistic Path, Artistic Consciousness, Novel, Philosophy, Socio-Psychological Novel

#### АННОТАЦИЯ

В данной статье предпринимается попытка анализа творчества и развития художественного своеобразия якутского прозаика, народного писателя Республики Саха (Якутия) Николая Алексеевича Лугинова. Выход прозы на первый план и взлет жанра повести начался со времен «оттепели» во всей советской литературе. Творчество Н.Лугинова началось в середине 1970-х годов, когда в якутской литературе повесть стала в 1970-80-х годах особенно популярной. В статье рассматривается повесть Н.Лугинова, которое, на наш взгляд, раскрывает Н.Лугинова как романиста.

**Ключевые Слова:** Творческий Путь, Художественное Своеобразие, Повесть, Философские, Социально-Психологические Повести

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\* PhD, Associate Professor NEFU

## ÖZET

Makalede Yakut Yazarı Nikolay Aleksseviç Luginov'un sanat gücünün ve özelliklerinin tahlil edilmesi amaçlanmıştır. Nesrin ön plana çıkarılması ve hikaye türünün gelişmesi Sovyet Edebiyatı'nda "don çözülmesi" denilen dönemden itibaren başlamıştır. N. Luginov 1970-80'li yıllardan itibaren yani Yakut edebiyatında nesir popülerlik kazandıktan sonra çalışmalarına başlamıştır. Makalede N. Luginov'un hikayeciliğini özellikleriyle açıklayan araştırmalar yapılmıştır.

**Anahtar Kelimeler:** Sanat gücünün gelişimi, edebi çeşitlilik, hikaye, felsefi, sosyal-psikolojikel hikayeler.

As for the Yakut literature, works of such novelists as Amma Achygyia, Afanasiy Fyodorov, Anastasiya Syromyatnikova, Nikolay Zabolockiy, Nikolay Yakutskiy, Sofron Danilov, Nikolay Gabyshev, Vasiliy Yakovlev played a huge role in making novellas the leading genre in literature. In their oeuvre, just like the 1930s' novelists, they had worked their way, which started with tales, leading them to writing novellas and then novels.

During the 1970-1980s, novellas became the main medium for showing the contemporary realities. In his works, "Flowers of Kolyma" (1967) and "Autumn rainbow" (1988) writer N.A. Gabyshev shows the working and everyday life, as well as interests and inner world of the modern man. In his novella 1966 novella "Trouble" Amma Achygyia explores man in extreme situations, author looks to understand man's capabilities, both moral and physical.

One of the most rapidly developing up-and-coming story is that of writer Sofr. P. Danilov. After his books of tales and novellas had been released in 1940s and 1950s, in 1967 comes out his novel "While the heart's beating", which became a notable event in Yakut prose and the first socio-moral novel in Yakut literature. Literal portrayal of the contemporary life and of the society's today problems in Yakut literature became possible after the release of this novel, whose author displayed the Khrushchev Thaw, writing about the changes that took place in the society at that time. Asking questions of morality in epic literary works becomes topical and takes prominent place in Soviet literature of 1960-70s. Discussion of said problems continues in Sofr.P. Danilov's novellas. The 1967 novella "Bringing people joy" author, similar to his novel, together with traditional for Soviet literature social conflict, brings up the morality issue. Its characters do not only fight for justice, but, first and foremost – are faced with the unsolvable dilemma – to be or not to be? Meaning the author is more attentive to the protagonist's soul's inner conflict, he pays more attention to disclosing the character's psyche. Such concept of an author is achieved in such novellas as "Fire" (1980), "Tomorrow shall come" (1980), "Plough" (1986). The author believes in mankind, in its moral high ground that is capable of bettering reality, of changing the world. These qualities apply to its characters – Alasov, Unarova, Natasha, Dariya, Basykka among others.

With their versatile library and their pioneer literary work Sofr.P. Danilov and N.A. Gabyshev had made a colossal impact on the development of modern Yakut prose during the 1970-80s. They had also played an ample role in encouraging the younger writers, their works having inspired them. While Russian authors proclaim, that they "have come out of the "The Overcoat" by N.V. Gogol and fell out of M. Gorky's wide sleeves", the young

Yakut novelists of the 1970-80s had been, indubitably, inspired by the work of Sofr.P. Danilov and N.A. Gabyshev.

In 1970-80s the Yakut literature welcomed a new generation of novelists, writers working in the genre of novella, whose names had started to gain fame – P.D. Avvakumov, N.A. Luginov, E.D. Sokolov, V.N. Titov, E.P. Neymohov, V.N. Gavrileva, I.G. Ivanov-Nuolur, S.A. Popov-Tumat, I.E. Fedoseev-Dooso, V.S. Yakovlev-Dalan, V.N. Egorov-Tumarcha, P.A. Prokopyev-Chuukaar, as well as others.

V.N. Gavrilyeva began her literary career because of the impressions that N.A. Gabyshev's romantic stories had left in her. V.N. Gavrileva's draft period falls on her debut storybook – "My dear bearchtree" (1967). Author admires her characters' beautiful inner worlds, she shows her love for people with delicate, sensitive souls. Yet, already in her next book "Rose" (1969) the author finds her own style of prose, which keeps on developing in her next novellas – "Foolish woman's love", "Love in autumn-time", "The Road" (1977). Her distinction is a peculiar artistic concept of a man and the reality. There were times when the author was reproached for sneaking in foreign artistic techniques into the Yakut literature. V.N. Gavrilyeva takes a few steps away from the central line of literature of the socialist regime, so to speak, and demonstrates not the imagery of the communist, and not even of the average man, who was the main theme of the 1960s prose, but of "the fool", i.e. an oddball, lonely, restless, and not suited to the regular life. The appearance of the misfit image in contemporary Russian literature is credited to V.M. Shukhin, whose works had characters not fitting into the norms of social interactions and society's rules. His works were interpreted as a metamorphosis of the critical realism's "small" man. V.N. Gavrilyeva's characters too fall out of the natural stream of modern life, they live inside their dreams, thoughts, only listening to their gut feelings, living by their own principals in their made-up reality while being completely uninterested in the outside world. Only V.N. Gavrilyeva sets a moral problematic of modernity, opposing her odd birds to the characters with philistine life attitude, to those who worship materialistic values and enjoy passing interests.

E.P. Neyhomov's artistic concept of a man in his novellas "Encounter" (1983), "Takeoff" (1986) is a portrayal of today's positive character. Similarly to a journalist, he searched them in real life, his novellas prototypes were famous wrestlers, singers, people who contributed to the development of sports and arts of not only the Republic, but also of the entire country. In 1988 his detective story "Case near the Saysary lake" is published, where the main protagonists touches present modern society's problems as he's solving the crime.

E.D. Sokolov portrayed modern man's fate in his novellas "Inseparable companions" (1981), "Happiness" (1985), "Odinets with an unhappy life", "Guilty" (1989). The image of a "small", always guilty man comes to life in his novellas. But his characters don't give up because of life's hardships and struggle for their happiness, for the triumph of justice. His last works saw the appearance of characters from a time period known as "Perestroika". It would seem that the time of man's freedom finally came to be, but the "small" man can't find his truth or his happiness here either, he becomes redundant. In author's artistic concept the cornerstone is the idea that all times, wheels of state and all social conventions or orders are inimical to the common man, and in that sense "Perestroika" changing anything isn't highly plausible.

Although it seems that young writers are continuing the traditions of major novelists by concerning moral problems of the man and the society in their works, they have also introduced a fresh outlook and their groundbreaking researches. What distinguishes them from works of A.I. Fyodorov, A.S. Syromyatnikova, N.A. Gabysheva, Sofr.P. Danilova is that while the works of before-mentioned authors were heavily labeled with signs of the Khrushchev Thaw, the young novelists are now portraying different times. In their novellas we find the people and the problems of the so-called “stagnant” society. From there we have the characteristics of its characters’ individualization. If the Thaw’s authors believed in the idea of a better future society and a new face of Communism, the young writers, having lost faith in that, show, on the contrary, the “small” man and his tribulations. Innovation of the young writers and their novellas’ distinctive feature became a structured organization of the product. First of all, this meant short volumes, contractedness and plot’s conciseness. This explains the volume and the economy of artistic techniques, the metaphoric and symbolic imagery.

When the novellas of 1970-80s had been displaying the contemporary reality, the 1990s novellas, of what is known as the “Post-Perestroika” period are filled with new themes, problems, images and genre diversity. We witness an increase in interest towards the early history of Russians, and towards the missing pieces of Soviet society’s history, society’s vexed problems also prove to be a point of interest. Such are the novellas by E.P. Neymohov, N.G. Zolotaryov-Yakutskiy, G.I. Borisov, V.N. Titov, E.D. Sokolov, K.S. Everstov and others. In 2000s, at the beginning of the XXI century the all-male novelists squad is joined by voices of female authors – Kuorsunnah, Sayya, Venera, A.E. Varlamova-Ayyshaany, T.P. Nakhodkina, G.V. Nelbisova, amongst others.

Writers who had been working in the genre of novella during the 1970-80s began publishing in the novel genre in the 1990s: P.D. Avvakumov, E.D. Sokolov, V.N. Titov wrote psychosocial novels, while N.A. Luginov and E.P. Neymohov had created historical novels.

Nikolay Alekseevich Luginov (born 1948) is national author of the Sakha (Yakutia) Republic, an “Alzhir on the intersections of culture” international literary award laureate, a Republic of Kazakhstan’s “Alash” literary award laureate, an honored artist of the Sakha (Yakutia) Republic. He became part of the USSR Union of Writers in 1979. Nikolay graduated from the faculty of physics and mathematics of the Yakut state university, worked as a teacher, an All-Union Leninist Young Communist League’s provincial committee’s instructor, is currently director of the Literary museum named after P.A. Ojunskiy. He finished higher literary courses of the Literary institute named after M. Gorky. He was elected secretary of the board of directors of the Russian Union of Writers, vice-chairman of the board of directors of the Yakutian Union of Writers, member of the editorial board of the “Literary Russia” newspaper, the “Northern World” and the “Polar Star” magazines. Presently he is co-chairman of the Russian Union of Writers. He is also Sakha (Yakutia) Republic’s spirituality academy’s academician. The up-and-coming of a writer is strongly dependent on his surroundings. N.A. Luginov had been “stewing” in a literary environment. In 1975 he took part in the VI All-Union Young Writers Conference, and there, as he himself noted, he became sure of his choice’s rightfulness. Young artist’s creations were supported by such Yakut authors as S.P. Danilov, Kyunnyuk Urastyrov, Sofr.P. Danilov, I.M. Gogolev, P.D. Avvakumov and others. As soon as in 1978 works by N.A. Luginov were up for discussion at the Council of young writers with the Russian

Soviet Federative Socialist Republic's Union of Writers. Speeches from Moscow writers and critics like G. Drobot, B. Kostyukovsky, V. Chukreev, G. Moskovskaya, I. Burkova and others took place during that council. They admired N.A. Luginov's novella called "Nuoraldzhim's grove" and suggest it for printing in Russian language so it would become available for the rest of the Union.

N.A. Luginov is a famous, major novelist of Yakut literature, author of novellas and a trilogy novel "By Genghis Khan's will" (1997-2005). He is viewed as a writer who contributed not only towards the Yakut, but also all of the Soviet literature. The works of N.A. Luginov are translated by Semyon Shurtakov, Pyotr Krasnov, Vladimir Karpov, Nikolay Shipilov and Anna Dmitrieva.

N.A. Luginov began his literary career in the middle of the 1970s. His first book, "Stories", was released in 1976, though the author decided to not spend any time with the small genre, immediately turning to novellas. One after another come out his books of novellas: "Sergelekh" ("At Sergelekh") (1978), "Nuoraldzhim's grove" (1979), "Combat" (1981), "Taas Tumus ("Stone beak")" (1984), "Leaf fall flood" (1986), "High islands" (1988), "Sky's axis" (1992), "Kustuk ("War arrow")" (1999), "Hunnish stories" (2010) and novels "Floors" (1980), "Chyys haan yyaahynan ("The sky knows")" (1997, 2000, 2005). The following works of N.A. Luginov had been translated into Russian language: "Nuoraldzhim's grove" (1981), "Song of the white cranes" (1982), "House on the tiny river" (1988), "By Genghis Khan's will" (1988), "Hunnish stories" (2010), and the "Taas Tumus ("Stone beak")" novella, after it was translated into English and French, became part of the worldwide readers' heritage. His novel to this day is the high-point of his literary achievements and of all present Yakut literature: "Novel "By Genghis Khan's will" marked a new countdown, a new level of quality of Yakutia's culture"(Sidorov, 2010: 51). As visible from the stated above, the writer works indefatigably, precipitously and fruitfully.

In his first novella, "At Sergelekh" N.A. Luginov demonstrates the life of today's youth. A friendship of fellows: Sergey, Mikhail, Semyon, Nikita and Ayaan – began in the student years, they were bonded by a life in a shared room of the university's dormitory and by studies at the faculty of mathematics. Despite common interests, the lads all possess different characters. Mikhail, although a capable and well-rounded man, leads a light-hearted, merry way of life. Semyon has a hard time with his studies, he is showing average abilities. Nikita, being the oldest of them, is purposeful, he is preparing to become a complete master of his destiny. Ayaan, since he is very sick, has a strong passion for life. Sergey is the youngest, slightly careless, your everyday student. What are their morals? Young people are maximalists; they all want to be the positive modern-day heroes. Mikhail, who is talented in every field (he dreamt of becoming an artist), says man must be versatile, all-around wholesomely developed. He is the one advocating theatre-outings and familiarizing themselves with the high culture. Semyon likes getting stubborn, arguing and finding faults in everything. Nikita and Ayaan, on the other hand, are more realist-like, they talk about how there is no such thing as perfect people and how life is extremely difficult. Now, the question is, who do they become? In his student years Sergey finds the love of his life, whom he marries happily and is successful in his career. Nikita loves only once during his life in the university, though unhappily. He dedicates his life to the thing he loves the most – sports and becomes a triumphant coach. Ayaan was able to cure his disease and is now doing science. Semyon grows up to be an innovative teacher who is embedding scientific advances into the educational process, is very involved with his work and isn't

married. And Mikhail becomes a major scientist who is opening up horizons for modern science. His personal life is complicated, but he does meet his love. All of the friends acknowledge that they became good specialists and better people thanks to the university, Sergelekh. It's their most beloved place; one that pulls them in, it's a starting point of all their accomplishments, happiness, and life. They all dream of Sergelekh, it appears to them as a small spot of warmth and light in this world. Sergey, finding himself at the end of the world, in Far North, often reminisces of Sergelekh, and Mikhail, who is a teacher, envies his students, their carefree life. The novella is written by a recent university graduate and is illumined with a light of student years nostalgia. This work attracted readers with its thematic novelty and became a sui generis ode to studentship.

The novella "At Sergelekh" is N.A. Luginov first students' book, and perhaps the subject of student life, that nostalgia brought him into the pen work.

In his second novella, "Nuoraldzhim's grove" (1979) the author once again demonstrates a wondrous time of man's life, only this time it's childhood. Nyurgun – an eight years old bubbly growing up in his native alas (village): he plays and runs around outside, studies, helps with work and hunts. The novella creates two images, one of an old grandmother and one of a grandson, their relationship is developed. Grandmother had to send seven of her sons to war, only two of them came back. Her life ends with her waiting. Waiting for her young, healthy children to come back, build their own lives so that the family endures. She longs to see their vigorous, productive lives. She waits for her oldest son to beget her grandson so that Nyurgun won't have to be lonely.

Nyurgun grows up, but the scenes of life are forever imprinted into his soul, because every man's life starts with his home. Young men of author's first novella view the beginning of their life to be the years they've spent in the university, in this sense making it a students' book; "Nuoraldzhim's grove", however, became a turning point in his career. Here he discovers his literary trail, his unique style of prose and took his place as a writer with his own concept of man and reality: "Of course, my vision of the world grew strong from a deep national peculiarity of an artistic perception of the world" (Sidorov, 2010: 126-127). Writer, as a creative artist, deeply understands art's essence, which is why he says, that the most valuable are "a national perception, particular qualities of a national world perception, and things that distinguish us from others" (Sidorov, 2010: 129). This is why literary researcher A.A. Burtsev considers this the author's "programming creation" (Burtsev, 2004: 175).

The youthful theme is continued in the "Combat" (1981) novella. Author takes up a sports thematic, shows us an image of an international competition's champion and a world-recognized athlete. The subject of sports and of the champion was inviting and untried in Yakut literature, since it was caused by the huge success of Yakut wrestlers at the world arena in the 70s.

The "Taas Tumus ("Stone beak")" (1984) novella drew the attention of not only its readers, critics and literary experts, but was also recognized abroad. The novella was translated into French language by Jacques Carro together with Lina Sabaraykina. For this work N.A. Luginov had received the highest award as he became a laureate of the international literary award known as "Alzhir at the intersections of culture". Writer portrays the painful fates of different people who are united by a single event. Toybol lost his child, Odon found him and Mikhey became a go-between. Toybol, as did the grandmother from the "Nuoraldzhim's grove" novella, spends his life waiting for the

child's return. Characters' life becomes a struggle, with which each of them deals in their own way. Before he passes away, Odon repents for his deeds, while Mikhey is always happy with himself and life. Just as with "Nuoraldzhim's grove", the author displays the post-war life and people from the war generation. "Taas Tumus" also became a significant and turning point novella in N.A. Luginov's work as he turns to the philosophical novella.

Later on the socio-philosophical novella work continues in his next titles: "Dance" (1984), "Leaf fall flood", "Old man's smile", "House on the tiny river" (1986), "High islands" (1988).

In his novella "Dance" the main heroine Anne, a war widow, raises a child on her own, but as old age approached she was faced with a possibility of being all alone. She couldn't come to terms with the youngsters, her son and his bride, who don't want to let them into their life, having a different view on how things are. Anna feels unneeded in today's society. Only art can lift her spirit and help her overcome the difficulties, to love life.

In "Leaf fall flood" we witness the haying time. A young lad is beside his elders, he follows their conversations, relationships, learns labor and life. But mentally he sees himself in far-away places, where he will definitely travel in pursuit of his dream. The writer states that only by growing up will he realize what an unimaginable and joyful summer he spent alongside congeners and on his native land.

In "Old man's smile" man is living in Tundra; he loves his native lands and never wants to leave it. He remembers his southern recreations with a shiver, he can't bear any other place but home. He can rejoice only when he's sighting his beloved trees, snow and deers.

"House on the tiny river" is a voluminous novella where the writer describes the fate of not only the protagonist, but of the supporting characters too. Makar spends his entire life in expeditions and thinks of himself as of an elated, happy man. But in his old age his son finds him, they build a house together and in that time a change in his attitude towards life occurs.

The final N.A. Luginov's socio-philosophical novella is "High islands" (1988). In this novella the writer explores the spirit of people who had been through war, they are all dealing with vast challenges in their lives. Every character holds a different position in life, and as their time comes they look back on their lives in order to reassess them.

A special group of novellas consists of N.A. Luginov's philosophical works, such as "Kustuk ("War arrow")" (1984), "Raven" (1984) and "Serge ("Hitching post")" (1987). In these author's philosophical novellas the main characters are unusual imagery – a dog, a raven and a hitching post-serge. All of them were personified by the author; they are thinking, conscious beings that are evaluating the world. These philosophical novellas showcase the author's concept of man and reality the most.

Philosophical novellas hold a primary place in N.A. Luginova's literary career and reveal his mastery growth, generally speaking, the author's maturity. Many researchers say that novella is a step to novel. N.A. Luginova, too, becomes a novel-writer in his middle years.

In the end of 1970 – the beginning of 1980s all of Soviet literature was going through sever times. After the "Perestroika" and the era of free publicity that came with it, the literature world had to face the need of revision of its principals and values. An

abandonment of socialist regime's methods, of principals of Soviet literature that put writers under certain restrictions and into a dependency on the authorities, which lead to a loss of national literature's singularity, has begun. During these years the writers' thrive for freedom of expression was unprecedentedly close to fruition. It seemed at that time that all literature had come to a halt and stopped for some period of time. National literatures had been slowly and painfully recovering from said state. But in the 1990s begins the dawning of new literature, named the "post-modernist" literature. N.A. Luginov's work also comes to a temporary break off, a respite time, when the writer rethinks his art, concludes what he has accomplished and looks for new paths, new themes and images. Creative searches are inseparable from doubts, difficulties. The writer, celebrating his 60 year anniversary in 2008, noted: "Real literature is hard work... I did all I could. To this day... I'm satisfied with it. Everything I've planned – I've done" (Sidorov, 2010: 137-138). In that time N.A. Luginov absorbedly studied the histories Asian and Eurasian peoples, he had a sweeping range of interests. First his friend presented him a book – "The sacred knowledge of Mongolians", then Genghis Khan's bloodline had been discovered, thus the writer gradually was pulled into long-past centuries' history. He went through a lot of archives, found plenty of documents. Sometimes it would appear that he's working on a historical piece, but the writer is endlessly glad that his work turned into a work of fiction about a historical figure and time of heroes" (Haritonov, 2008: 84).

The historical novel "By Genghis Khan's will" by Nikolay Alekseevich Luginov greatly credits his philosophical novellas. Although this novel's content is completely different from the writer's previous works. On one hand, such an overruling change in his work is explained by the "Post-Perestroika" literature's demand of freedom of writers' creative process. The new literature is also responsible for initiating Yakut literature's unheard-of interest in Yakut people's ancient history and in the historical genre in general. The first historical novel-writer is Dalan, who in his novels "Backwater Viluy" (1984), "Tygyn Darkhan" (1993) wrote about age-old time of intergeneric dissensions on Yakutia's territory. On the other hand, N.A. Luginov, as an author of philosophical novellas, became interested in humanity's global historical problems, in the sources of statehood, army, border and wars and in that chaos found a matching image – that of Genghis Khan. Writer's artistic concept is that Genghis Khan, the great general and emperor who changed the map of the world couldn't have been not implicated in Yakut people's history, who were taken from their ancestors and forced so far into the North. Also the poetry of his philosophical novellas was carried forward into this novel – those are parables about man's purpose and the meaning of his life, symbolic, archetypal imagery and plot motives that echo in his panoramic epic canvas. That is why the novel doesn't just have historical content, but it also has a philosophical ringing to it. O.G. Sidorov, seeing A. Kulakovsky traditions in the novel, called it "modernity's philosophical treatise" (Sidorov, 2010: 50).

While working on the novel, N.A. Luginov kept saying that he would definitely go back to writing his novellas (Haritonov, 2008: 85). By this he meant nothing but his philosophical novellas. Year 2010 saw the release of the "Hunnish stories", in which the writer stays loyal to the subject of his novel. This is the history of a Chinese state before the Genghis Khan era. Writer's artistic concept is that every nation, native land or even man's inner world have their boundaries, which must guarded advertently and bravely protected from an outer invasion. The author sees the meaning of life and man's duty in that defense. In this novella the symbolic imagery and philosophical sounding play a more profound role



compared to the previous work. N.A. Luginov, as he had planned, continues to create his philosophical novellas.

Such are the stages of the artistic path and of the development of an artistic consciousness of Yakut literature's leading novelist Nikolay Luginov.

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