

POETICS OF TRAVELOGUES IN RUSSIAN LITERATURE OF THE END OF XIX – BEGINNING OF XX CENTURY IN ASPECT OF DIALOG OF CULTURES

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ABSTRACT

In contemporary studies of literature the theoretical and historical-literature study of travelogue genre gains more and more actuality. In contemporary science is weakly represented analysis of travelogues in system notations in frames of a certain period. In this article is considered representation of phenomenon of dialog of cultures in literature genre of travelogue an example of Russian literature of the end of XIX – the beginning of XX century. There are briefly highlighted sources and development of travelogue genre, considered different approaches to literary study comprehension of travelogue structure in different aspects, particularly in cognitive one. Also in article are presented history of study and major approaches to highlighting of dialog of cultures on basis of researches of Yu.M. Lotman. The analysis itself is conducted on basis of the most known and significant works of the stated period. In course of analysis is established that the integral feature in all presented travelogues is the presence of a foreign culture, in role of which can act both the hidden part of life of your own people, and philosophy, culture and customs of other nations. Especially important feature is the urge of authors to find the connection with a foreign culture, to feel the soil for establishing of dialog of cultures, noted by us in all works.

Key words: culture, dialog of cultures, foreign culture, travelogue, genre

1. INTRODUCTION

At present day researches in the field of literature studies are more and more often crossing with other humanitarian sciences, that calls into existence often cross-disciplinary nature of works dedicated to study of literature in different aspects. One of the most significant and actual problem in contemporary conditions is the dialog of cultures that finds its reflection in substantial part of fiction literature.

The most interesting representation of phenomenon of dialog of cultures can be found in documentary-fiction genre of travelogue. This is caused, first of all, by the nature of genre itself : the travelogue is often describing exotic realias, little known to bearers of culture to which the author belongs. By its nature the genre of travel notes supposes the touching to foreign culture, certain reflection of author connected to perception of alien culture, comparison of foreign and "native" culture, unavoidably creating the dialog of cultures.

In contemporary literature studies the travelogue genre is developed by scientists of different fields and schools. Especially should be distinguished researches in frames of project of Volkswagen Foundation "Views of Others, travels by metropole: Berlin, Paris, Moscow between two world wars" [Fähnders, 2005; Wolfgang, 2006; Fähnders, 2006]. However Russian speaking travelogues of the end of XIX – the beginning of XX century are studied comparatively a few. Task of our scientific work: detect how poetics of travelogue genre is determined by the problem of dialog interaction of cultures.

Poetics of travelogue genre is researches in different aspects. among which the cognitive one is especially distinct. As one of the central provisions of cognitive model of the genre, acts the idea suggested by representatives of Russian formal school, comprised in distinguishing of core and periphery of genre. "Genre is a mobile category, with vague limits and variative degree of membership, and not with static set of roughly determined features to which literary work corresponds. <...>" [Williamson, 2010]. N.A. Nikitina and N.A. Tulyakova disclose cognitive structure of genre, distinguishing major elements of genre and actualizing theme of borders dividing different picture os the world represented in travelogues [Nikitina]. A.A. Maiga gives major attention to origin and development of the genre and also t problem of determination of the genre itself [Maiga, 2014].

In field of study of Russian language travelogues of the beginning of XX century we would especially distinguish the collection of articles "Brief Glances", which composers are V.C. Kissel and G.A. Time [Kissel 210]. In this collection are represented works on analysis of travelogues, including in aspect of perception of foreign culture, i.e. dialog of cultures, in works of A.P. Chekhov, V.V. Rosanov, O.I. Mandelstam and other writers of the end of XIX - the beginning of XX century.

Results of conducted work could be useful in socially-humanitarian plane as researches that are clearing and complementing information about inter-culture communications, existing in science.

2. METHODS

Problem of dialog of cultures has a deep development in works of Russian scientists. Attention to problem of dialogueness of culture in Russian science is stipulated by impact of M.M. Bakhtin, who considers humanitarianism mentality as a large dialog of cultures. This problem at different times kept busy Yu.M. Lotman, V.S. Bibler and scientists of a new generation [Pashkurov, 2014; Bekmetov, 2015; Amineva, 2015]. Today the concept of dialog of culture is most often used when occurs the task of formation of tolerance in inter-ethnic relations. Usefulness of solution of this task is unquestionable and does not rise any doubts, however the solution of this task itself is impossible without the knowledge of content of ethnic cultures itself, without analysis of inter-cultural dialog mechanism.

The most interesting and productive approach to research of dialog of cultures proposes Yu.M. Lotman. The scientists distinguish two reasons promoting expression of certain culture bearer's interest to foreign culture: "1) it is necessary, because it's understandable, familiar, fits into concepts and values known to me; 2) it is necessary, because it is not understandable, not familiar, does not fit into concepts and values known to me" [Lotman, 1992]. In other words, by expression of Yu.M. Lotman, this is "the search for own" and "the search for alien". Yu.M. Lotman determines culture as act of creative consciousness; analyzing semiological aspects of communication he writes about impossibility of objective research of literature via analysis of its immanent development.

In understanding of major signs of travelogue genre we are relying on article of N.A. Nikitina and N.A. Tulyakova "Travelogue genre: cognitive model". So, researchers distinguish in travelogue the obligatory genre components: "I-narration, assuming a mandatory presence of narrator-traveler who represents the only one focus of image", limited by reality space-time frames of narration and composition blur, caused by distinctiveness of the narration itself.

History of genre development and determination of the term "travelogue" itself is disclosed in details by A.A. Maiga [Maiga, 2014]. He traces the history of genre from Ancient times (history of travels of Herodotus and "Anabasis" by Xenofont) till our days, noting explosive growth and development of the genre, starting from XVIII century. Namely from this period, in opinion of the scientist, travelogue stops being the translator of "exact geographic and ethnographic realias" [Maiga, 2014] and becomes full-fledged art genre, which blooming occurs in XIX century. It should be noted that blooming of the genre, from our point of view, is closely connected with the development of geography and ethnography.

Genre nature of travelogue is the most complicated question. So, V.A. Shachkova, relying on works of Russian scientists writes about diverse views of problem of travelogue determination. The researcher herself distinguishes a rather disputable common features of the genre, for example, principle of continuity of chronological narration [Shachkova, 2008]. Most scientists think that the travelogue is a synthesis of diverse genres, at this are named the most different genres, comprised in composition of travel literature. On travelogues is highly distinguished the touching of author and bearer of a certain culture with foreign culture that O.V. Mamurkina calls "metaphysical travel" [Mamurkins, 2013].

3. RESULTS

In frames of our work we analyzed travelogues of the end of XIX – the beginning of XX century and tries to classify them both by genre nature and by presentation of dialog of cultures in them. We considered the following works: I.A. Bunin "The Shadow of a Bird", V.G. Korolenko, "In a Famished Year", V.V. Veresaev "At Japanese War" N.G. Garin-Mikhailovsky "Through Korea, Manchuria and Lyaodun Peninsula", M.M. Gorky "Through Rus", V.M. Doroshevich "Sakhalin", I.S. Shmelev "Old Valaam", V.V. Rosanov "Italian Impressions".

Researched works include in themselves elements of diary, often the narration is built on the basis of diary notes and contents of pocketbooks of the author – for example, in the book of V.G. Korolenko, "In a Famished Year". Major part of works is built in a form of travel notes having a completed art structure and integrity. Structure of travelogues is diverse: so, V.V. Veresaev builds the narration "At Japanese War") in a ring form, starting and finishing narration by theme of a home. At this the narration itself is submitted to chronology of hero's staying at the Far East. V.M. Doroshevich, quite opposite, in his travelogue "Sakhalin" is extending away from chronological order and describes many elements of environment in separate chapters, for example, "Laws of Conviction", "Language of Conviction", "Songs of Conviction" etc. M.M. Gorky in cycle "Through Rus" in general is using a form of cycle of stories having different plots and connected with each other just by one narrator.

In all travelogues is present the "self" of author to some degree, all travelogues are plot-connected with certain space-time conditions. Nevertheless, we can conventionally distinguish travelogues, in which is conducted the "inner" travel – through Russia, and travelogues, in which is conducted the "external" travel – outside of Russia. The importance of such distinguishing is comprised in difference of perceived cultures: A travel through Russia discloses for a reader a little-known sides of his own mentality as a foreign culture, and a travel beyond country's borders unavoidably leads to comparison of mentality and customs of other nations as a foreign culture and a native culture.

4. CONCLUSIONS

It is necessary to note that in some cases, the subject of travelogue, being an "internal" travel at the first sight, actually happens to be external – for example, V.V. Veresaev ("At Japanese War" is clearly putting a border between place of action – a distant alien land, and home – Russia. In spite of the fact that in course of narration are described actions of Russian army, by cost of exotic of places itself and particularly toponyms, but mainly by cost of non-admission of "vain", "senseless" war is create the feeling of exotic, alienation from Russia of place and time of action of travelogue.

Among "internal travels" is especially distinct the work of I.S. Shmelev "On Rocks of Valaam". Dialog is built not on parity basis, but on peculiar reverence of the author for monkhood: monks are "wise", "ancient", many have "gimlet eyes". Deeply "internal" travelogues are works of V.G. Korolenko and M.M. Gorky. In travelogue of M.M. Gorky as foreign culture act life of a people, which author is living through, first of all. emotionally. In travelogue of V.G. Korolenko, to description of foreign culture of people's life is added a harsh social critique: the writer sharply discloses controversial and inconsistent position of aristocrats in attitude to people, and also shows a life of people unvarnished. Apart in a row of "internal" travelogues stands the work "The Shadow of a Bird" by I. A. Bunin. To significant degree these travelogues are dedicated to Eastern, Turkish foreign culture. Author is reflexing on theme of beauty of Islamic religious culture, poetics of philosophy of its representatives.

One of the brightest "external" travelogues is the work of N.G. Garin-Michailobsky "Through Korea, Manchuria and Lyadun Peninsula". Differently from the text of V.V. Veresaev, here the emphasis is put on geographical and ethnographic component. As a foreign culture acts the way of life and culture of nations inhabiting these countries. Nevertheless, for him the foreign culture is a subject of interest, he tries to get familiar and understand it. Especially should be noted that N.G. Garin-Mikhailovsky opposes Chinese mentality and European mentality, in which he obviously includes Russia too.

Travelogues of the end of XIX – the beginning of XX centuries are represented by works that are substantially different from each other. The integral feature in all presented travelogues is the presence of a foreign culture, in role of which can act both the hidden part of life of your own people, and philosophy, culture and customs of other nations. Especially important feature is the noted by us in all works urge of authors to find a connection with a foreign culture, to feel a soil for establishing of dialog of cultures – only through dialogic relations with a foreign culture the national culture can actually deepen and develop.

5. RESUME

In frames of our research we had conducted a certain work, concluded both in preparation of theoretical base of research and in practical analysis of works selected by us. Studies of travel literature of the period selected by us can significantly deepen information about inter-cultural communications in that transient period that, by our best beliefs, will unavoidably be reflected at nature of dialog of culture in our time too.

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