K.R. Nurgali

L.N. Gumilyov Eurasian National University, Astana, Kazkahstan
(E-mail: nurgalik1@mail.ru)

Literary reality in V.Belov's creativity: specific nature of reflecting the writer's worldview

The article explores the literary world in Vasily Belov's works as a secondary reality through the correlation of the concepts «literary world» and «world view». The author compares different concepts that reveal the concept of «artistic world». In the article by analyzing the system of character, their speech, the sources of the writer's works, V. Belov's the view of the world is revealed. On that basis the classification of his literary world is given. The author comes to the conclusion about the correlation of the artistic world and the language picture of the writer's world. The article defines the fine lines between such similar literary categories as the writer's world, the literary world, the picture of the world, the language picture of the world. On the basis of this differentiation the author comes to the conclusion about the correlation of these categories in the artistic world of Vasily Belov's poetic works.

Keywords: V.Belov, literary world, secondary reality, view of the world, writer's worldview.

Vasily Belov wrote about his work as follows: «When I write, I see those houses, those people, but the stories that happen, they are from somewhere in my past, although this has never happened to me» [1; 25]. This is confirmed by the fact that the literary picture of the author's world is always deeply personal and is reflected in various elements of the narrative: heroes, plots, details, etc.

It is known that Vasily Belov began his creative activity as a poet. The first collection of the poet's poems was called «My Village of Woods» and he began with the poem «What the Accordion Sings About» [2; 50]. Noteworthy is the first quatrain of this poem:

Издалека, сердцу наказанье,	*From afar, to the heart of punishment,*
Отголоском детства моего,	*With an echo of my childhood,*
Я пронес одно воспоминанье	*I carried one memo*
В первозданной свежести его […].	*In its pristine freshness [...]*

Inspiration for the poet is borrowed from his memories of his childhood in his native village, which we can see in almost every poem. In the same collection, but already in the poem «Return», we find the motif for returning to our homeland, which is so often found in the prose writer Belov's works (stories «At Home», «Common Thing» [2]).

Как тяжел и зернист,	*How heavy and granular,*
Восковой, молодой,	*Wax and young,*
Ячменя колосок усатый.	*Is the whiskered spikelet of the barley.*
Здравствуй! Я возвратился домой,	*Hello! I returned home,*
Поклонился бы что ли солдату.	*Who not then bow to a soldier.*
Я присяду к тебе, покурю у межи,	*I''ll sit down to you and smoke at the edge,*
На деревню свою налюбуюсь с пригорка.	*I admire my village on the hill.*
Кто посеял тебя,	*Who sowed you,*
Колосок, расскажи,	*Spikelets, tell me,*
Может, мама,	*Maybe my mother,*
А, может, сестренка?	*And maybe my little sister?*

Vasily Belov in his early poems laid the foundation for the literary world of his subsequent works.

Particularly interesting in this aspect is the following theoretical position about the world of the work, which we find in V. Savelyeva's works. According to the researcher, the literary world is a complex and multi-faceted concept. Pulling out the hypothesis that the literary world is a secondary reality, Savelieva says that the text is «the author's manifesto», the world picture and his philosophy; the idea of the work cannot be

laid in every single aspect of the work, it is a combination of all elements, and its catalyst is the personality of the reader-interpreter [3; 15].

B.S. Meilakh defines the artistic picture of the world as «a synthetic panoramic image of the specific activity of various spatial-temporal ranges» recreated by all kinds of art» [3; 11]. He also discerns a broad picture of the world created by individual arts, individual maps of specific periods and pictures of the world, created in the works of specific artists.

The classification of artistic worlds is extremely extensive. So, there are worlds oriented to reality: lifelike or repelling from it – that's non-viable. For example, the «fantastic world» as a special type of aesthetic reality created by art. But it is always important to specify the relativity of these typical characteristics: even in such a fantastic, abstract, absurd and illogical world, there are certain laws that are set by the author-creator. Often this conditional world of a work can be overestimated and reoriented within another historically specific time and space.

In his three-volume theory of literature E. Farino differentiates the concept of a «made» world, absolutely subject to the will of the author, and independent of the will of the author – «ready-made» [3; 20]. Proceeding from this, the scientist distinguishes between «explicit» and «implicit» ways of modeling the world. For E. Farino, the world of the work is inconceivable outside the category of the creator. But the work reveals itself and acquires a secondary meaning already in the act of reading it by the reader, who in that case is the co-author. This process, which E. Farino calls «resuscitation of the literary text», is always unpredictable, because it depends on the non-permanent component – the reader's personality, the system of his permanent (education, character, preferences) and non-permanent properties (mood, life situation at the time of reading the work, etc.). That is why with every new reading, even by the same person, we can talk about recreating a completely new picture of the world of the work, not to mention the multitude of readings by a lot of readers. It is also worth mentioning such a concept as «critical reading» related to the notion of «professional reader», that is, criticism. Most researchers agree that the picture of the world in reading the «professional reader» is more profound and multifaceted.

If we proceed from E. Farino's theoretical propositions, V. Belov's world is *ready*, which he himself calls «Vologda», but it is very difficult to determine the specific chronological gap in which events develop. In particular, in the story «Common Thing» the author subconsciously or consciously does not bind his work to any particular time: there are no references to historical events, dates or historical names. V. Belov's works, based on E. Farino's research, are *ready-made*, but not *explicit*, because we do not observe the «modeling of the world»: heroes could have prototypes, events were likely to occur.

Vologda is somewhat reminiscent of the «epic time» of Russian folklore – *proto-reality* [4; 10], also having a certain similar geographical area – Kiev-Moore in the epic and chronotope Vologda – Murmansk in the story «Common Thing» which is also looped and has its own a special atmosphere of nostalgia. Nostalgia is not explicit, not memoirs, but, nevertheless, palpable.

Also, scientists often define a literary text as «an adaptation of its meaning to the possible worlds of the recipient» [3; 29]. The alternative reality, which is the literary world, is open to co-creation. Not accidentally G.F. Hegel recognized that the work of art is entering into dialogue with every person before him, and Paul Valerie saw the life of any phenomenon of artistic creation in multiple metamorphoses, in the «thousand transformations and interpretations» that it is able to withstand [3; 34].

Vasily Belov's picture of the world is closely connected with the language of his characters: his characters speak a special dialect. The authors of the dictionary «The People's Word in V.Belov' Works» emphasize that «the writer's conscience does not allow him to abandon these ancient Russian words declared unpromising, which continue their life through the villages of the Russian North» [3; 50]. That is why Belov plays a significant role in character conversations, working as a conductor to the wonderful world of Northern Russian speech and helping to recreate the necessary color in every specific work.

The world picture is recognizable. The author can create it for each specific work or put the heroes of different works on one platform of the reality created by him.

Known literary method, which consists in the fact that the characters of various works living within the same picture of the world, can intersect with each other: to be acquaintances, relatives or even to switch from one plot to another plot. Since in real life, heroes are not closed within one of their «storyline», transitions of literary heroes from one work to another bring realism to a new level. It is also much easier for the author to work with an already worked-out character with a certain appearance and character, rather than creating a new one.

So, in the novel-river E. Zolya «Rugon-Makkary» the main characters of the novels were descendants of one family, in the series of O. Balzac's novels «Human Comedy» heroes often «roam» from one work to another.

In literary criticism of XX century, this phenomenon was called «writer's world», while researchers of XXI century expanded to the concept of «writer's universe». The writer's universe is correlated with the literary world of the work, in which new characters are placed in case the previous story was successful with the reader or, in the author's opinion, was only part of a larger work.

The birth of the concept of «writer's universe» is associated with the name of the famous English writer, poet, philologist, professor at Oxford University, best known as the author of the classic works of «high fantasy» by J. Tolkien [5; 20]. His works constitute the first author's universe, and thanks to a good elaboration of the world's picture, it is often borrowed to create alternative stories - this phenomenon was called «fanfiction». This is the genre of non-professional literary works created by their fans based on the story of the popular original: from the English. Fan fiction: fan - fan, fan, fan, fan; fiction - fiction [6; 28]. J. Tolkien created a new fantasy world, largely based on mythological subjects, filled it with various races, for each of which worked in detail and prescribed a history, genealogy, language. His laborious work led to the emergence of a new trend in literature - fantasy. It can be noted that in the works in the genre of fantasy or fantasy with the «made» world, the author's artistic picture is much brighter and more distinct, as the background for it is the existing reality (universes of the Strugatsky Brothers, Stephen King), whereas in the case of works in genre of realism, the artistic picture of the world is less distinct, but it nevertheless has a place to be.

Thus, in our opinion, a comparison of the literary world of the work and the picture of the writer's world is a comparison of the whole and its part. The «literary world» is a broader concept: it is meaningfully deeper, since it is the union of all the constituent parts of the work, and the «picture of the author's world» is a visual and atmospheric phenomenon that affects not only the characters, but also the space where events unfold through the prism of the author's vision.

The picture of the world is a kind of general impression, the image reproduced by the imagination after reading the work, and the interconnection of the literary world and the picture of the world is a very complex issue. According to Savelyeva, this is a mutually reversible process of interiorization and exteriorization. Under interiorization, the author understands as withdrawal inside, transformation of external objects, phenomena and events into thoughts, emotions are signs of the intellectual and psychic world, while exteriorization is the withdrawal of emotional states, thoughts from the inner self to the external environment, when they are materialized, are «signified» in elements of the picture of the world [3; 50].

The literary world corresponds to different elements of the linguistic reality. That is why the last basic coordinate of the literary world and the literary text is linguistic, it turns out to be the most hidden and original, providing and predetermining the incarnation of all the others.

References

1 Ткаченко Н. Человек счастлив, пока у него есть Родина / Н. Ткаченко // Дон. — Ростов н/Д., 1987. — № 10. — С. 142–148.

2 Белов В.И. Избранные произведения / В.И. Белов. — М.: Сов. писатель, 1987. — 271 с.

3 Савельева В.В. Художественный мир и художественный текст. — Алматы: Дайк-пресс, 1996. — 191 с.

4 Пузиков А.П. Эволюция сознания [Электронный ресурс] / А.П. Пузиков. — Калининград, 2010. — Режим доступа: http://www.zovnet.ru/viewtopic.php? f=24&t=182#1.

5 Гопман В.Л. Фэнтези // Краткая литературная энциклопедия терминов и понятий / В.Л. Гопман; под ред. А.Н. Николюкина. — М.: НПК «Интелвак», 2001. — С. 1161–1164.

6 Шагалова Е.Н. Самый новейший толковый словарь XXI века: около 1500 слов / Е.Н. Шагалова. — М.: АСТ, 2011. — 413 с.

К.Р. Нұрғали

В. Белов шығармашылығындағы көркемдік шындық:
жазушының дүниетанымын көрсету ерекшелігі

Мақалада Василий Беловтың шығармаларындағы көркем әлемі «көркем әлем» мен «әлем бейнесі» түсініктерінің өзара қарым-қатынасы арқылы қосымша шындық ретінде қарастырылды. Автор «көркем әлем» тұжырымдамасын айқындайтын түрлі түсініктерді салыстырды. Жұмыста кейіпкерлер жүйесін талдауы, олардың сөйлеуі, жазушының жұмысының шығу тегін талдау арқылы В. Беловтың көркемдік әлемі айқындалды, соның негізінде оның көркем әлеміне жіктеу жасалған. Автор жазушының көркемдік әлемі мен тілдік көрінісінің өзара қатынасын белгілеу туралы тұжырымға келді.

Кілт сөздер: В. Белов, көркем әлем, қосымша шындық, әлем бейнесі, автордың дүниетанымы.

К.Р. Нұрғали

Художественная реальность в творчестве В. Белова:
специфика отражения мировоззрения писателя

В статье исследован художественный мир в произведениях Василия Белова как вторичная реальность через соотношение понятий «художественный мир» и «картина мира». Автор сопоставляет различные концепции, раскрывающие понятие «художественный мир». В работе путем анализа системы персонажей, их речи, истоков творчества писателя раскрывается картина мира В. Белова, на основе чего дается классификация его художественного мира. Определены тонкие грани между такими схожими литературоведческими категориями, как писательский мир, литературный мир, картина мира, языковая картина мира. На основании этой дифференциации автор приходит к выводу о соотнесении этих категорий в художественном мире стихотворных произведений Василия Белова.

Ключевые слова: В. Белов, художественный мир, вторичная реальность, картина мира, мировоззрение автора.

References

1   Tkachenko, N. (1987). Chelovek schastliv, poka u neho est Rodina [A Person is Happy as Long as He Has a Homeland]. *Don, 10*, 142–148. Rostov na Donu [in Russian].

2   Belov, V.I. (1987). *Izbrannye proizvedeniia [Selected works]*. Moscow: Sovetskii pisatel [in Russian].

3   Savelieva, V.V. (1996). *Khudozhestvennyi mir i khudozhestvennyi tekst [Art World and Artistic text]*. Almaty: Daik-press [in Russian].

4   Puzikov, A.P. (2010). Evoliutsiia soznaniia [Evolution of consciousness]. *zovnet.ru*. Retrieved from http://www.zovnet.ru/viewtopic.php? f=24&t=182#1. Kaliningrad [in Russian].

5   Gopman, V.L. (2001). Fentezi [Fantasy]. *Kratkaia literaturnaia entsiklopediia terminov i poniatii – A brief literary encyclopedia of terms and concepts*. Moscow: Intelvak [in Russian].

6   Shagalova, E.N. (2011). *Samyi noveishii tolkovyi slovar russkoho yazyka XXI veka: okolo 1500 slov [The Newest Explanatory Dictionary of the Russian Language of XXI Century: about 1500 words]*. Moscow: AST [in Russian].