

NATIONAL IMAGE OF THE WORLD IN RUSSIAN-LANGUAGE LITERATURE OF BELARUS

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The article presents the results of the research work conducted by the team of scientists at Mogilev State A. Kuleshov University (O.A. Lavshuk, E.A. Boltovskaya, A.V. Ivanov, E.I. Serdyukova) on the subject of State scientific research program «National Image of the World in Russian-Language Literature of Belarus».

Writers living in Belarus create “motext” in Russian, acting as commentators, mediators between two mentalities: “their own” and “someone else’s”. Today, in the context of active dialogue of cultures, national images of the world and of a man, displayed in various literatures, become significant aspects of studies. In accordance with the goal of identifying and describing the leading principles of the formation of the national image of the world, presented in Russian-language literature of Belarus, theoretical and methodological grounds of the approaches to the problem “national image of the world” in its connection with Russian-language literature of Belarus are given, the correlation of the concepts “picture of the world” and “linguistic picture of the world”, “image of the world” and “national image of the world” are defined. While considering the relationship of these concepts in literary and linguistic aspects, it has been found that the study of national picture of the world has a distinct anthropocentric and communicative activity focus.

Specific features playing a particularly important role in shaping national character and national mentality are found in Belarusian and Russian national cultures. Such features are cultural and ethnic dominants that form the national image of the world. Images of culture are also a significant means of national-cultural identification of writers and, by revealing the ethno cultural specificity of the perception of these images, we can describe the national image of the world in the texts of Russian-speaking Belarusian writers.

The definition of key figures among Russian-speaking writers begins with poetry, since it is the poetic model of the world that possesses universal properties, and at the same time reveals the peculiarities of the national mentality and culture and displays individual author's ways of interpreting world image. Russian-speaking poets of Belarus, whose works reveal national specificity, are represented by the following names: L. Turbina, S. Yevseyeva, T. Dashkevich, V. Moskalenko, B. Sprinchan, G. Trestman, Yu. Bogdanov, N. Tatur, L. Luksha, A. Avrutin, V. Trostyansky, A. Tropin, A. Gerashchenko, K. Mikheev, A. Skorinkin, Yu. Sapozhkov, V. Polikanina, Yu. Fatnev, T. Krasnova-Gusachenko, V. Grishkovets, G. Sokolovsky, E. Pekhota, D. Strocev.

The components that together form the national image of the world in Russian-language literature of Belarus are revealed in the figurative system, plot-compositional and spatial-temporal organization of texts by L. Turbina, M. Malinovskaya, S. Evseyeva, K. Mikheev, A. Avrutin, V. Trostyansky, A. Gerashchenko, D. Strocev, Yu. Sapozhkova, B. Sprinchan, V. Polikanina, Yu. Fatneva. The interrelated images and motifs generated by the cultural tradition of Russian and Belarusian ethnic groups have been revealed. Due to their interrelation, motifs with a national-cultural distinction arise in the literary text, and their dominants are expressed differently in various texts.

The “key words” as well as concepts marked by ethno-cultural specificity (Motherland, Native Land, Friend or Foe) are defined as structural components of the national image of the world. Russian-language literature of Belarus, which realizes itself in intercultural dialogue, has many specific features, reflects not only the fact of active interaction of several literatures, but also indicates a qualitatively new formation – the result of hybridization of these literatures. The most specific feature reflecting the national-cultural characteristics of poet’s creativity is the formation of significant ethno-specific concepts aimed at a specific ethnic group. The range of basic concepts that determine a particular national culture can obviously be defined roughly, although their understanding by representatives of native and foreign culture is, of course, different, because concepts are ethnospecific.

The range of topics most important for reflection by Belarusian authors includes, mainly, Russian classical literature of the golden and silver ages. Against the background of Russian culture advancement, there are few inclusions of Belarusian precedent for literature names (J. Kolas, V. Korotkevich), initiations to contemporary poets (A. Avrutin, V. Aizenshtadt, etc.) are more common. In our opinion such uneven representation of elements of Russian and Belarusian literary traditions in investigated texts exists due to the fact that the texts themselves are created in Russian, and, therefore, it is quite logical and legitimate to relate them to the key images and the highest achievements of Russian culture. Along with the philological vertical context (references to the names of writers), the investigated texts reveal rich socio-historical context (references to the names of famous people, for example, political leaders, well-known toponyms, historical events, etc.). Even the titles of many poems speak for the dominance of “foreign” cultural signs over the Belarusian ones.

Appeal to the national symbols of Belarus can be considered as characteristic signs of some authors’ striving to define their national identity. Priority in the choice of geographical names indicates that Russian-speaking poets being focused on Russian cultural tradition in their works want, at the same time, to emphasize the fact that they are the Belarusians. In this regard, the use of Belarusisms and significant for Belarusian culture precedent names in Russian-language texts has been studied, the ways of introducing precedent names into a poetic text – title, epigraph, mentioning in the text, occasional formations, allusions and reminiscences – have been defined. The onomasticon of Russian-language poetry consisting of precedent for Belarusian culture names (their description is given, their role in revealing leitmotifs and building the hierarchy of images and ideas expressed in literature works is shown) has been compiled.