

УДК 821.161.1.09 Короленко

DOI 10.25587/2782-6635-2023-4-14-23

## Organization of space and time in the story “Makar’s Dream” and the story “Without Language” by V. G. Korolenko

*O. I. Ivanova*

M.K. Ammosov North-Eastern Federal University, Yakutsk, Russia

oi.ivanova@s-vfu.ru

**Abstract.** The relevance of the article is determined by the fact that its topic is in line with the works of Russian researchers of Vladimir Korolenko’s legacy: N. N. Zakirova, S. L. Skopkareva, A. V. Trukhanenko, V. N. Krylov, E. G. Savelyeva, dedicated to the problem of organizing space and time in the writer’s works. The methodological basis for the study was the works of M. M. Bakhtin and Yu. M. Lotman. The purpose of the work was to identify the uniqueness of the chronotope in the story “Makar’s Dream” and the story “Without Language”. It is noted that in the both works the author refers to the chronotope of the road and road meetings. While in “Makar’s Dream” the chronotope of Amga is contrasted with the space and time of the afterlife, in “Without Language” the chronotope of New York is presented in opposition to the chronotope of the heroes’ native Lozishchi. In the both works, one can state the “liminal” state of the hero: Makar’s “fading away,” his “sleep,” and the state of Matvey Lozinsky on the verge of death in a New York park.

**Keywords:** Vladimir Korolenko, “Makar’s Dream”, “Without Language”, chronotope, road, Yakutia, taiga, America, New-York, the house, antihouse.

**For citation:** Ivanova O. I. Organization of space and time in the story “Makar’s Dream” and the story “Without Language” by V. G. Korolenko. Issues of National Literature. 2023. No. 4 (12). Pp. 14–23.

DOI: 10.25587/2782-6635-2023-4-14-23

## Организация пространства и времени в рассказе «Сон Макара» и повести «Без языка» В. Г. Короленко

*О. И. Иванова*

Северо-Восточный федеральный университет им. М. К. Аммосова, г. Якутск, Россия

oi.ivanova@s-vfu.ru

**Аннотация.** Актуальность статьи определяется тем, что ее тема находится в русле работ отечественных исследователей творчества В. Г. Короленко Н. Н. Закировой, С. Л. Скопкаревой, А. В. Труханенко, В. Н. Крылова, Е. Г. Савельевой, посвященных проблеме организации пространства и времени в творчестве писателя. Методологической базой исследования послужили труды М. М. Бахтина, Ю. М. Лотмана. Целью работы является выявление своеобразия хронотопа в рассказе «Сон Макара» и повести «Без языка». Отмечается, что в обоих произведениях автор обращается к хронотопу дороги и дорожных встреч. Если в рассказе «Сон Макара» хронотопу Амги противопоставляется пространство и время загробного мира, то в повести «Без языка» хронотоп Нью-Йорка представлен в оппозиции к хронотопу родных героям Лозищей. В обоих произведениях можно констатировать «лиминальное» состояние героя – «обмирание» Макара, его «сон» и состояние Матвея Лозинского на пороге смерти в парке Нью-Йорка.

**Ключевые слова:** Короленко В. Г., «Сон Макара», «Без языка», хронотоп, дорога, Якутия, тайга, Америка, Нью-Йорк, дом, антидом.

**Для цитирования:** Иванова О. И. Организация пространства и времени в рассказе «Сон Макара» и повести «Без языка» В. Г. Короленко. Вопросы национальных литератур. 2023, № 4 (12). С. 14–23.

DOI: 10.25587/2782-6635-2023-4-14-23

## Introduction

In his paper *Some Observations of Korolenko's Poetics*, scholar N. E. Bakirov comes to the conclusion that the main thing in the writer's poetics is the chronotope of the road, road meetings and adventures; time is unidirectional, the passage of time is marked in the text all the time; the reality depicted by Korolenko is always historically and geographically specific; nature plays an extremely important role in his works, personifying the cosmos in which the human race moves on; and all of his works are open-ended [1, pp. 57-58]. The chronotope ties and unties knots of narrative. We can clearly say that they have the main plot-forming meaning [2, p. 398].

Almost three years, from November 1881 until September 1884, Vladimir Korolenko lived in exile in Yakutia. The influence of this stay was manifested in the poetics of the writer's works. In his works of the 1880s, the inner narrative prevails over external stories, events developing slowly, as they are interrupted by the author's thoughts. The motifs of resistance and homelessness in his works are also associated with Yakutia. The attention to the figures of vagabonds renders Korolenko's poetics intellectual and philosophical. The stories of the Siberian cycle are characterized by the writer's use of the compositional technique known as "a story within a story" (*Makar's Dream*, *Sokolinets*, *At-Davan*, and *Frost*). The technique of illuminating life with "pure eyes" is also associated with Yakutia, because the pure children's eyes, free from the life's burden, are close to the minds of peoples who are uncorrupted by civilization, unsophisticated in science and culture and unclouded by new ideas. The opposition between light and dark is intensified, since Yakut realities are sharply different from what the writer is accustomed to while living in Ukraine or in central Russia. These are harsh climatic conditions, the discrepancy between people's dreams of the sun and happiness and the darkness, ignorance of the people who are invariably haunted by illness and sorrow. M. K. Azadovsky rightly notes that Korolenko often approaches life's phenomena and human beings through nature [3, p. 16]. This feature of poetics may have evolved under the influence of the Yakut mentality on the writer's worldview. Korolenko, as a "southern" person, finds himself for the first time in a place where everything seems to impede the well-being of the local residents.

## Space and Time in *Makar's Dream*

The most famous work of the Amga period is the story *Makar's Dream* (1885), the first version of which was written directly in Amga no later than January–February 1883. Compositionally, the story falls into two large parts. The first part presents a picture of Makar's joyless existence filled with hard work, hunger, and humiliation. In this part, the third-person point of view prevails. The author shows his character to the reader, talks about his occupation, lifestyle and dream. He evokes the reader's sympathy for his character who is dragging out his hopeless existence. The second part embodies Makar's dream of a certain "mountain" where he could hide himself from his hopeless life. In the second part, Makar realizes how unfair fate is to him. The thought occurs to him that he is not to blame for the fact that his face is dark, his eyes are cloudy and his heart is "overgrown with weeds, and thorns, and bitter wormwood" [4, p. 67]. In this part, Korolenko employs the narrative technique of interior monologue. The reader is therefore able to see Makar "from the inside," to feel and perceive everything the way Makar perceives and feels life and himself in it. At first, Makar is dissatisfied that even after death he will not be allowed to lie in peace. He is trying to take away the once stolen horse from the Tatar and does not share his shag with the Tatar. But then he transforms in his defensive speech. To the reproaches of old Toyon, Makar, who has become eloquent in his dream, replies: "What righteous people is Toyon talking about? If about those who lived on earth at the same time as Makar in rich mansions, then Makar knows them... Their eyes are clear, because they did not shed as many tears as Makar shed, and their faces are bright, because they were washed with perfume, and their clean clothes are woven by the hands of someone else. <...> And meanwhile, doesn't he see that he was born like others – with clear, open eyes, which reflected the earth and the sky, and with a pure heart, which is ready to open

for everything beautiful in the world? And if now he wants to hide his gloomy and shameful figure underground, then this is not his fault... But whose? – He doesn't know this... But he knows one thing that patience has run out in his heart" [4, p. 67]. Of course, the real Makar could not talk about rich mansions and about his "gloomy and shameful figure" [4, p. 67]. It is Korolenko himself who speaks out in defense of his character. The composition of the story and the double point of view used to depict the character make it possible to highlight the problem of disposition and environment that is important to the writer.

From the very first words of the story, Korolenko introduces the reader to the exotic chronotope of the settlement lost in the distant Yakut taiga, where Russian peasants live, gone wild, having forgotten their native language and having adopted Yakut. The prototype for Makar was peasant Zakhar Tsykunov having become Yakutian, in whose hut Korolenko lived in Amga. The events of the story take place on Christmas Eve. The author deliberately encrypts the meaning of what is happening and it is unclear whether in a dream or in reality Makar goes to the taiga to inspect his break-back traps. This technique is intended to emphasize the hostility of nature to the man, the unsettled nature of his life, when life appears as a phantasmagoria, as a dream or a vision, so much that it impedes the fullness of being. Let us pay attention to the chronotope of taiga: at first it was "silent and full of mystery," then, when Makar lost in the competition of agility to the Chalgan resident Aleshka, "... the young trees directly, without any hesitation, hit him in the face, mocking his helpless position" [4, p. 51]. The winter forest gradually becomes more and more hostile towards the exhausted man, and "even distant trees extended long branches onto his path and grabbed him by the hair, hitting him in the eyes, in the face" [4, p. 51]. Not only trees, but also birds and animals mock poor Makar: "Cock-of-the-woods came out of their secret lairs and stared at him with curious round eyes, and black grouses were running among them, with their tails spread out and their wings outstretched angrily, and loudly telling the hens about him, Makar, and about his intrigues. Finally, thousands of fox faces flashed in the distant thickets. They sniffed the air and looked mockingly at Makar, moving their pointed ears. And hares stood in front of them on their hind legs and laughed, reporting that Makar had gotten lost and would not leave the taiga" [4, p. 51]. Only after the "death" of Makar the landscape changes dramatically: "Now the larches stood over him humble, quiet, as if ashamed of their previous pranks" [4, p. 52].

Makar dreams that he has died, but the transition from reality to sleep is very subtle and gradual. Sleep itself is associated here with death. Makar's body dies, while his soul, on the contrary, is resurrected, breaks free to freedom and vast space and manifests its eternal desire of ascending upwards. It remains unclear whether Makar actually dies or not. The writer deliberately obscured the real fact, since the character's life is sleep and death – the death of the body and the sleep of the soul. Makar's "dream" is, in essence, extinction (extinction is temporary death, a borderline state between sleep and reality). Let us have a look at the famous Manchurian folk story *The Book of the Shaman Nisan*. During the Ming Dynasty (1368–1644) in China, a young man from a wealthy family dies while hunting in the mountains. Shaman Nisan says she will bring him back to life and goes to the world of the dead in order to fetch his soul. She meets many souls, including the soul of her dead husband, and after countless trials and dangers in the darkness of the lower world, she finds the young man's soul and returns with it to earth; thus, he comes to life. This text is interesting not only for its description of the shaman's ecstatic experience, but also as evidence of the shamanic origins of the "Orpheus motif," which was very significant for the material religions in ancient times. It is quite obvious that here, like in other similar texts, shamanic psychotechnics are described in transpersonal terms [5, pp. 200–202]. In his paper *Siberian Intertext of Russian Literature*, V. I. Tyupa argues that Siberia in the Russian culture has got characteristics and properties of the mythological land of the dead [6, p. 254]. "The chronotopic image of Siberia in Russian classical literature represents it as a country of cold – winter – night (moon), meaning death in the mythological view of it" [6, p. 255].

*Makar's Dream* is based on "a story within a story," Makar's dream itself. Makar dreams that he has died, and priest Ivan leads him to Big Toyon for trial, that is, Makar even imagines the god as a Yakut, i.e., Big Toyon. However, in the opinion of L. N. Semenova, Toyon, who administers trial over Makar, is not the epic Yuryung Aar Toyon. In the tradition of the Sakha people, there is no clearly formed idea of the afterlife; in the epic, mere mortals are denied entry into the upper world, so there is no more or less detailed description of the supreme Yakut deity [5, p. 202]. Moreover, even after death, Makar is dissatisfied with the existing order, for example, that he is not given food, since he no longer needs food, and yet he has to travel far. It is noteworthy that in the chronotope of the afterlife, both time and space are relevant, since Makar and the priest walk for a long time, judging by the distance, a whole week, leaving behind creek valleys, bald peaks, rivers and lakes, forests and plains.

On the way, Makar meets the Tatar who once stole a horse from him, and the Tatar continues to cheat even after death. This is a fantastic chronotope of a dream, in which Makar on foot easily overtakes horsemen, and "each two travelers were separated as if by whole hundreds and thousands of miles" [4, p. 57]. Makar, among all the fellow travelers he meets, is distinguished by greater speed of movement and hastens to "attribute this to his virtue" [4, p. 59]. Makar's journey for the judgment begins not on the third day, but immediately. And his soul does not ascend through the air, but, in accordance with pagan traditions, travels across the earth to the east; this movement is not vertical, but horizontal, along the road [7, p. 79].

Interestingly, in the landscape sketch given before Makar and the priest enter the door of Big Toyon's hut, Korolenko uses assonance, or the repetition of a vowel at the beginning of each sentence, that is, anaphora, characteristic of tale manner, in particular, of oral folk art of the Yakuts: "And in one place, in the east, the fogs became lighter, like warriors dressed in gold. And then the fogs began to sway, the golden warriors bent down. And from behind them the sun came out and stood on their golden ridges and looked around the plain. And the whole plain shone with a wondrous, dazzling light. And the fogs solemnly rose in a huge round dance, broke in the west and, wavering, rushed upward. And Makar thought he heard a wonderful song. It was as if that same, long-familiar song with which the earth greets the sun every time" [4, p. 60].

Korolenko understood the Yakut language well, when listening to Yakut songs and olonkho. The sad tonality of the Yakut poetry also influenced the mood of Korolenko's works as the prevailing state of mind of his characters is quiet sadness. Interest in the Yakut epos contributes to some restructuring of Korolenko's mind in the Yakut manner. Exploring the Yakut epic poetry as a poetic expression of the worldview of the Yakut people, he assimilates those images and forms that manifested the national vision of the world. In the article *V. G. Korolenko and Yakut Folk Art*, K. F. Pasyutin notes that Korolenko, from the day he arrived in Yakut exile until the last days of his life, showed great interest in Yakut folk art, collected and studied it, revealed its richness and originality, creatively used it in his literature, highly valued it and experienced it beneficial influence himself [8, p. 230]. From work to work, the enrichment of Korolenko's artistic style with techniques suggested by his world outlook, supplemented and, in some aspects of this worldview, modified under the influence of the Yakut sources (i.e., nature, environment and arts) becomes more and more noticeable.

In his story, Korolenko, succumbing to the charm of Yakut legends, raises Makar to heights and gives him the opportunity to tell Almighty Toyon about his hard lot and prove that justice does not exist on earth. Makar, of course, is not like olonkho fairy-tale heroes, but at one moment, when, in response to all the reproaches of God, he plucked up courage and strength and told him about the injustice visible to him – at that time he heroically grows into a hero, capable of any feat for truth and the eradication of evil.

Finally, the fellow travelers entered a spacious hut, where they met old Toyon and his "angel" workers. Here Makar will have to pass a test for Toyon to check whether he has lived his life with dignity or not. As a result of the calculations, Makar's sins outweighed his good deeds. And then another miracle of this fantastic dream happened: Makar spoke – freely,

“smoothly and passionately” [4, p.65]. G. A. Byaly argues that in the works of Korolenko “of the Amga period the motif of ending patience begins to flicker” [9, p. 43]; this same motif can be called a motif of protest. It is from Makar’s speech that we understand that his patience has run out. Many literary scholars refer to the text of the notebooks, where Makar looks much more menacing than in the final version: “...then in the darkness his heart was filled with blind rage, and he began to roll up his sleeves, preparing to enter into a fight... he knew that he would be harmed terribly, but even in this he found some kind of cruel consolation: if so, let them beat him... let them beat him to death, because he will also beat them... to death, too” [10, p. 484]. The motif of protest or rebellion is expressed in the form corresponding to the Yakut mentality. This is primitive, folk consciousness, prone to hyperbolization, extremes, sharp contrasting colors, intense feelings, the highest degree of their expression and even to some ecstasy.

Korolenko himself defined the genre of the story as a Christmas tale, probably only by external features. The main message of this work, however, implies an internal hidden polemic with the artistic concept established in a Christmas tale. Here the author shifts the emphasis from the usually righteous picture of the character’s touching humility to showing his heroic resistance to the evils of life. This gives the main conflict of the story an unexpected new quality, which is directly opposite to the traditional moral meaning of the Christmas tale genre.

### **Chronotope of New York in *Without Language***

In 1893, by order of the Russkoe Bogatstvo (“Russian Wealth”) magazine, Korolenko visited the World’s Columbian Exposition, held in Chicago, USA. Upon his return, he created a number of works dedicated to his impressions of the trip. The novella *Without Language* (1895) is based on Korolenko’s direct observations during his trip as a reporter. The trip to the USA was taken not by chance, as it coincided with Korolenko’s work on the book of essays called *In the Hungry Year* (1893–1907), satisfying the writer’s creative intentions. It is a book about the plight of the Russian village, which was associated with the abolition of serfdom and the inability of both peasants and the ruling elite to adapt to new circumstances. At that time, the USA were a country of prosperous capitalism. During the journey, the writer was primarily concerned about whether new capitalist relations, which gradually began to enter Russian reality, were “suitable” for Russian peasants. In *Without Language*, the geography of opposition expands further, which entails a deeper and more intense contrast.

In America, Matvey is referred to as the Savage, which makes it possible to compare him with Voltaire’s L’ingénu or A. Huxley’s John the Savage, who saw the “brave new world” for the first time. *Without Language* deals with the same situation of a Russian common man abroad like in *Lefty* by N. S. Leskov. The end, when Matvey, on the New York pier is sadly peering into the foggy blue of the ocean that separates him from his homeland, echoes a scene in *Lefty*: Lefty is sitting on the deck of the ship, returning home, and “is looking towards his homeland...”. “It is bad for a Russian person in a foreign land and, perhaps, the worst thing is in America,” Korolenko wrote to E. L. Ulanovskaya, his longtime acquaintance he had known since his exile wanderings, as “... there a Russian person grieves more than anywhere else, in particular, such Russian person who has known the Yakut region” [11, p. 206]. Korolenko seemed to convey the motif of homesickness to his character (“... suddenly he remembered the plain covered with deep soft snow, ringing bells, the high forest on the sides of the road...”). Korolenko wrote to his wife on August 6 (August 18), 1893 from New York: “Forget Europe and the Americas! Let them prosper in good health, but our country is better. There is no one better than a Russian person in the world, by God.” [11, p.197].

The characters Matvey and Dyma Lozinskiys set off in search of happiness to faraway America. The title of the novella, *Without Language*, emphasizes the idea that Matvey’s entire mentality, the best aspects of his nature – innate honesty, hard work and love for people – turn out to be strange to the concepts and morals of the foreign country. He lives in the world that he does not understand. The characterological meaning of the title is manifested according to the principle



whether a person lives and feels through words and language or language is the consciousness of a person. On the other hand, Matvey does not know how to express himself well in his native Volyn dialect. Korolenko notes that he “spoke little...they never considered him smart in Lozischi” [12, p. 11]. Talking to his new acquaintance Nilov, already in America, “Matvey wrinkled his forehead and was surprised at how difficult it was for words and thoughts to come out of his head” [12, p. 140]. And further: “... And, remembering the recent conversation, he felt that he did not know himself well and that behind everything that he said to Nilov – behind the cow, and the hut, and the field, and even behind Anna’s features – he absolutely could neither say nor define in his own thoughts... But it was deep, like the sea, and tempting, like the distance of awakening life...” [12, p. 142]. Matvey does not know how to easily and simply express his thoughts and wishes.

In fact, Matvey Lozinskiy has a dream of an ideal village. Because of this dream, “Lozischi seemed to them <Matvey and Dyma – O.I.> poor and boring”, and because of it, “they traveled across seas and lands”. This village, in Matvey’s view, looks like a direct contrast to his home Lozischi: “The same like the old one, only much better... The same people, only kinder. The same men, in the same overcoats, only the men look like the old residents of Lozischi, who have not yet forgotten about their old rights, and the overcoats are thinner and cleaner, only children are healthier and all are educated at school, only there is more land, and the land produces crops in a different way; only horses are stronger and more well-fed, only plows take wider and deeper, only cows produce a bucket of milk each... And the same villages, only larger, and streets are wider and cleaner, and huts are more spacious and brighter and are roofed not with straw, but with planks... and maybe with straw, only new and fresh... And, probably, near every house there is a little garden, and on the edge of the village at the exit there is a tavern with a friendly American Jew, where in the evenings the bass hums, the violin sings subtly in tune, and in warm spring evenings you can hear clattering and singing until the early dawn – as it was once in the old days in Lozischi” [12, pp. 48-49]. But in the dream, Matvey sees someone without a face, a giant who shouts to him: “Stupid people, poor, ignorant people. There is no such village in the world, and there are no such men, and there are no such gentlemen, and there are no such clerks. And the field here is not the same, and the crops grown in the field are not the same and the people are different” [12, p. 50].

Korolenko’s time is unidirectional, but whereas the unidirectional time of folklore is closed, naturally cyclical, Korolenko’s time is open, saturated with social contradictions of reality and defined in the general flow of history. Like in folklore, which is characterized by the so-called “law of chronological incompatibility,” Korolenko never depicts simultaneous events occurring in different places. Expressions common among novelists, like: “in the meantime,” “while,” “at this time,” etc., are never found in the writer’s works [13, pp. 8-9]. The novella contains the following indications of time: after a year or two, or maybe more, a letter from Osip Lozinskiy arrived in Lozischi; on the twelfth day from the start of the sea journey, the characters sail to American land; for several days, newspapers of New York City, thanks to Matvey, a resident of Lozischi, worked very briskly; Matvey slept the whole day; a week later, Nilov told him that they would go together to Dabbletown.

The chronotope of New York is built by Korolenko on the opposition of the American city to Lozischi, the characters’ home village. First of all, Matvey, Dyma and Anna are surprised by the size of everything they see around, e.g., a gigantic figure of a woman (the Statue of Liberty), an enormous bridge, very tall buildings, and large steamships. All this causes a feeling of horror in Matvey Lozinskiy as he feels “like a needle in the grass”. Matvey is irritated by the sounds of New York: the noise of a car, rumbling and humming; the way the Americans shrieked loudly, whistled and shouted “hurrah”; the hum of the street; the clanking of iron against iron; and a terrible, heavy roar. Korolenko adds some mythological characteristics of hell to the city as, after the noise of the native pine forest and the whispering reeds over the quiet Lozovaya River, it seemed to the characters that they were in the very hell, and the

street boys are described as “little devils” [12, p. 30]. Trains here run by air, platforms are elevated up to the third floor level. The surroundings seem unreal to the characters and causes fear. The phrase reminiscent of a fairy tale is introduced into the narrative: the characters “stand neither on the ground nor on the mountain and are about to fly through the air in some kind of a machine”. After the trip, the characters feel “as if they are blind” [12, p. 34].

The elementary sequence of events in a myth can be described as the following chain: entry into a closed space – exit from it (this chain is open in both directions and can be multiplied infinitely). <...> the enclosed space can be interpreted as a “cave”, a “grave”, or a “house”... [14, p. 283]. The New York street seems to the characters to be some kind of a cave: “Buildings are dark, high, exits from them are narrow, and in half of the buildings on top of the street there is a pillared decking that blocks the sky...” [12, p. 30]. The chronotope of a house is of great importance in the novella. The guest house in Polesie seems to Matvey to be real “home”, while Mister Bork’s house, in which he rents out beds, can be thought as an “anti-home”. The Polesie house has white walls, and its wide gates are blackened in a friendly and pleasant manner. Its neat and tidy covered yard, thoroughly kept well and manger for horses, slight smell of tar and fragrant hay – everything breathes stability, tranquility and well-being. Mister Bork’s anti-house is dark and unpleasant, and one can see the airway line through the open window of the room. Clanging and rumbling can be heard from the street, clouds of steam and smoke from passing trains bursting right into the room. Matvey’s opinion of America is confirmed by the words of the lady who came to Bork in order to hire Anna: “The cursed country, the cursed city, the cursed people” [12, p. 39].

Whereas in Korolenko’s Yakut works the perspective of the narrative was unidirectional, that is the surrounding exotic reality was, as a rule, shown through the eyes of the autobiographical narrator, *Without Language* has a different perspective. On the one hand, the reader gets an evaluation of American reality through the eyes of Matvey Lozinskiy. Everything in America is unfamiliar to Matvey; he perceives American nature as strange as the sky, the sunset and the sea are alien to him. After his quarrel with Dyma, he got lost in the enormous city. Not knowing the way back to Mister Bork’s house, Matvey finds himself in the Central Park. Korolenko writes: “Matvey’s ears caught the sound of trees. The forest always attracts a homeless vagabond” [12, p. 89]. According to Yu. M. Lotman, moving “into the forest” and coming back is a common mythological formula of death and resurrection (likewise of a fairy-tale on a later stage) [14, p. 280]. Walking through the park, the character thinks that the torch in the hand of the Statue of Liberty illuminates the entrance to a vast tomb. We may say that Matvey is experiencing a “liminal” state on the verge of death. In the park, an incident happened to Matvey, which he remembered all his life. In fact, Matvey met a stranger who tried to talk to him, but since the Lozisch-born character answered him in a hostile tone, no conversation took place. In the morning, Matvey saw the stranger hanging. After this terrible night in the park, the character’s mind is changed.

Lozinskiy, who does not speak English, does not understand what is going on around him and cannot properly assess the various situations in which he finds himself. Finding himself at a rally by unemployed people, Matvey attacked a policeman who hit him with a baton. Newspaper articles describing this event show what the Americans think of Matvey. Learned gentlemen expressed different opinions about ethnicity of the Savage and, judging from the “destructive tendency of the stranger and his boundless hatred of civilization and culture”, regarded him as originating from a Slavic tribe [12, p. 107]. American reality is exotic for Matvey, and he himself is alien and strange to Americans, from his appearance, clothes, demeanor, habits to his worldview. Scholar E. G. Savelieva notes that whereas the plot of the story is fictional, all the realities of American life seen by the Volyn peasant are pictures that amazed the writer himself. In other words, Korolenko solved an incredible problem as he conveyed his own observations and impressions as if they were the impressions of the illiterate peasant. Because of this, they became even brighter and sounder [15, p. 85]. In the works devoted to Yakutia, in the perception

of the autobiographical narrator, the aboriginal population was represented as savages, while in the American story, on the contrary, it is Korolenko's compatriot who is referred to by locals as a savage. Each of Matvey's movements is decoded falsely; when he bows to kiss the hand of a policeman or other people, the Americans understand this movement as an intention to bite. Americans consider this gesture of the character as being an "ethnographic riddle". Notably, the character is hindered not only by his lack of knowledge of the language, but also because non-verbal communication in Lozinskiy's homeland is different from that they use in America. Subsequently, the narrator will evaluate the difference between Russians and Americans in a positive way, and the character will no longer bow and reach for the hand at the sight of a Russian lady who has settled in New York. Likewise, for Nilov, the American way of life seems more attractive in many respects for the reason that people here feel equal to each other, whereas in his homeland Matvey would be a common peasant and Nilov would be the son of a landlord.

*Without Language* stemmed from two sources – two lives that Korolenko had not known before, namely his experience of Yakut exile and his impressions of America. Moreover, the "American" experience was superimposed on the "Yakut" one, thus, setting in motion the work of his mind and soul. The writer took effort to change his worldview and revise some provisions of his ideological standing. His mind is "on the way", and to express the accelerated movement of thoughts and feelings, this mobile state of the creative process, he needed an adequate form, hence significant additions and changes in his poetics. The character's linguistic torment may be viewed as a hint to the difficult period of the author's creative search.

V. N. Krylov argues that the writer's attitude to America is ambivalent [16, p. 38]. It is especially vividly manifested in the letters written by V. G. Korolenko in 1919–1920. In 1919, he wrote the letter titled *To Honest People Abroad*, appealing mainly to Americans and asking them to help starving people in Russia. The humanist writer, as is well known, did not accept the October Revolution. In the second letter, which was written on June 29 (July 11), 1920 to A. V. Lunacharsky, comparing the situations in Russia and in America, Korolenko wrote that backward Russia had followed the socialist path while developed countries, such as the United States and Germany, refused to join the social revolution [17, p. 252]. In the fourth letter to the same addressee, the author notes that the Slavic culture is gentler than the Anglo-Saxon one: "Even the death penalty was introduced in our lands by the Greeks along with Christianity. But that does not stop me from admitting that America has a much more developed moral culture. <...> a young girl can travel safely throughout the country as she is guarded by the firmness of social mores. Can the same be said of our morals? In our country, a similar traveler can, at every step, fall into the net of our universal debauchery and moral turpitude" [17, p. 270].

### Conclusion

Therefore, both Korolenko's forced trip to Yakutia and his journey to America broadened the writer's horizons and let him look at "home" and "native" through the eyes of a person of a different culture. All this enriched the writer's artistic style and was manifested in his work in new motifs, techniques, and narrative points of view. The writer was inspired by what he collected during his travels throughout his subsequent life. Both in *Makar's Dream* and *Without Language*, the chronotope of the road is of plot-forming significance; in both cases, the author refers to the spaces of Yakutia and America, which are exotic to both the writer and his readers. Yakut nature shocked the writer with its severity and hostility towards humans. The story *Makar's Dream*, which Korolenko himself considered to be a Christmas tale, essentially uses the folklore genre of extinction, that is, it describes the journey of the hero's soul through the afterlife, hence the fantastic nature of the chronotope as the character is galloping in space: in his dream, he easily overtakes the riders racing with all their might, although events are described as a chronological and logical sequence. According to M. M. Bakhtin, road in folklore is never just a road, but always either all or part of the life path; that is why the chronotope of the road is so specific, seamless and so deeply imbued with folklore motifs. In *Without Language*, time is



unidirectional, the space of New York is contrasted with that of Lozisch where Matvey was born, the city acquiring characteristics of hell and the children resembling “little devils”. This is an alien space for the character as both local nature and people are alien to him, while the scene when the character is walking through the park implies his state on the verge of death. Both in *Makar's Dream* and *Without Language*, which was written a decade later, we can find the use of a mythological storyline, i. e., Makar's “extinction” in the cold Amga and Matvey's “liminal” state in the “infernal” space of New York.

### References

1. Bakirov, N. Eh. Iz nablyudenij nad poehtikoj Korolenko / N. Eh. Bakirov // Russkaya literatura i osvoboditel'noe dvizhenie : Sbornik/ Uchenye zapiski Kazanskogo ped. in-ta. – Vyp. 168. – Kazan', 1976. – S. 31 - 60.
2. Bakhtin, M. M. Voprosy literatury i ehstetiki. Issledovaniya raznykh let / M. M. Bakhtin. – Moskva : Khudozhestvennaya literatura, 1975. – 504 s.
3. Azadovskij, M. K. Yakutiya v tvorchestve V. G. Korolenko / M. K. Azadovskij // V. G. Korolenko v amginskoj ssylke (Materialy dlya biografii) – Yakutsk : Yakutskoe gosudarstvennoe izdatel'stvo, 1947. – S. 5 - 25.
4. Korolenko, V. G. Sobranie sochinenij: V 6 t. T.1. / V. G. Korolenko. – Moskva : Pravda, 1971. – 496 s.
5. Semenova, L. N. «Son Makara» V. G. Korolenko: k voprosu o tipologii fol'klorno-mifologicheskogo motiva / L. N. Semenova // Aktual'nye problemy funktsionirovaniya, prepodavaniya i izucheniya russkogo yazyka i literatury v sovremennykh usloviyakh: Sbornik materialov II Vserossijskoj nauchno-prakticheskoy konferentsii s mezhdunarodnym uchastiem. 19-21 noyabrya 2008 g. Chast' I. – Yakutsk : Izd-vo YaGU, 2009. – S. 199-202.
6. Tyupa, V. I. Analiz khudozhestvennogo teksta: ucheb. posobie dlya studentov filol. fak. vyssh. ucheb. Zavedenij / V. I. Tyupa. – Moskva: Izdatel'skij tsentr «Akademiya», 2009. – 336 s.
7. Telegin, S. M. Miforestavratsiya rasskaza V. G. Korolenko «Son Makara» / S. M. Telegin // Filologos. – 2009. – T. 3-4. – №6. – S. 75-88.
8. Pasyutin, K. F. V. G. Korolenko i yakutskoe narodnoe tvorchestvo / K. F. Pasyutin // Trudy istoriko-filologicheskogo fakul'teta. – Yakutsk, 1969. – S. 225-230.
9. Byalyj, G. A. V. G. Korolenko / G. A. Byalyj. – Leningrad : Khudozhestvennaya literatura, 1983. – 352 s.
10. Korolenko, V. G. Sibirskie ocherki i rasskazy: V 2 ch. Ch.1. / V. G. Korolenko. – Moskva : Goslitizdat, 1946.
11. Korolenko, V. G. Sobranie sochinenij: V 10 t. T.10. Pis'ma 1879-1921 / V. G. Korolenko. – Moskva : Goslitizdat, 1956. – S. 717.
12. Korolenko, V. G. Sobranie sochinenij: V 6 t. T.4 / V. G. Korolenko. – Moskva : Pravda, 1971. – 400 s.
13. Bakirov, N. Eh. Osnovnye printsipy poehtiki Korolenko: Avtoref. dis. ...kand. filol. nauk / N. Eh. Bakirov. – Tomsk, 1979. – 18 s.
14. Lotman, Yu. M. Semiosfera / YU. M. Lotman. – Sankt-Peterburg : Iskusstvo-SPB, 2010. – 704 s.
15. Savel'eva, E. G. Amerikanskije vpechatleniya V. G. Korolenko i povest' «Bez Yazyka» / E. G. Savel'eva // Vestnik S.-Peterb. gos. un-ta. – Ser. 2. – 1998. – Vyp. 1. – № 2. – S. 85-90.
16. Krylov, V. N. Dialog «svoego» i «chuzhogo» v amerikanskikh vpechatleniyakh V. G. Korolenko / V. N. Krylov // Uchenye zapiski Kazanskogo universiteta. Seriya: Gumanitarnye nauki. – 2015. – T.157. – №2. – S. 28 - 43.
17. Neizdannyy V. G. Korolenko. [V 3 t. T.3]: Publitsistika 1919-1921: [sb. st.] / sostaviteli T. M. Makagonova, I. T. Pyattoeva. – Moskva : Pashkov dom, 2013. – 464 s.

### Литература

1. Бакиров, Н. Э. Из наблюдений над поэтикой Короленко / Н. Э. Бакиров // Русская литература и освободительное движение : Сборник / Ученые записки Казанского педагогического института. – Вып. 168. – Казань, 1976. – С. 31–60.

2. Бахтин, М. М. Вопросы литературы и эстетики. Исследования разных лет / М. М. Бахтин. – Москва : Художественная литература, 1975. – 504 с.
3. Азадовский, М. К. Якутия в творчестве В. Г. Короленко / М. К. Азадовский // В. Г. Короленко в амгинской ссылке (Материалы для биографии) – Якутск : Якутское государственное издательство, 1947. – С. 5 - 25.
4. Короленко, В. Г. Собрание сочинений : В 6 т. Т.1. / В. Г. Короленко. – Москва : Правда, 1971. – 496 с.
5. Семенова, Л. Н. «Сон Макара» В. Г. Короленко : к вопросу о типологии фольклорно-мифологического мотива / Л. Н. Семенова // Актуальные проблемы функционирования, преподавания и изучения русского языка и литературы в современных условиях : Сборник материалов II Всероссийской научно-практической конференции с международным участием. 19-21 ноября 2008 г. Часть I. – Якутск : Издательство ЯГУ, 2009. – С. 199–202.
6. Тюпа, В. И. Анализ художественного текста : учебное пособие для студентов филологических факультетов высших учебных заведений / В. И. Тюпа. – Москва : Академия, 2009. – 336 с.
7. Телегин, С. М. Мифореставрация рассказа В. Г. Короленко «Сон Макара» / С. М. Телегин // *Philologos*. – 2009. – Т. 3–4. – №6. – С. 75–88.
8. Пасютин, К. Ф. В. Г. Короленко и якутское народное творчество / К. Ф. Пасютин // Труды историко-филологического факультета. – Якутск, 1969. – С. 225–230.
9. Бялый, Г. А. В. Г. Короленко / Г. А. Бялый. – Ленинград : Художественная литература, 1983. – 352 с.
10. Короленко, В. Г. Сибирские очерки и рассказы : В 2 ч. Ч. 1. / В. Г. Короленко. – Москва : Гослитиздат, 1946.
11. Короленко, В. Г. Собрание сочинений: В 10 т. Т. 10. Письма 1879–1921 / В. Г. Короленко. – Москва : Гослитиздат, 1956. – 717 с.
12. Короленко, В. Г. Собрание сочинений : В 6 т. Т. 4 / В. Г. Короленко. – Москва : Правда, 1971. – 400 с.
13. Бакиров, Н. Э. Основные принципы поэтики Короленко : специальность 10.01.01 «Русская литература» : автореферат диссертации на соискание ученой степени кандидата филологических наук / Бакиров Наиль Энверович. – Томск, 1979. – 18 с.
14. Лотман, Ю. М. Семиосфера / Ю. М. Лотман. – Санкт-Петербург : Искусство-СПБ, 2010. – 704 с.
15. Савельева, Е. Г. Американские впечатления В. Г. Короленко и повесть «Без Языка» / Е. Г. Савельева // Вестник СПГУ. – Сер. 2. – 1998. – Вып. 1. – № 2. – С. 85–90.
16. Крылов, В. Н. Диалог «своего» и «чужого» в американских впечатлениях В. Г. Короленко / В. Н. Крылов // Ученые записки Казанского университета. Серия : Гуманитарные науки. – 2015. – Т. 157. – № 2. – С. 28 - 43.
17. Неизданный В. Г. Короленко. [В 3 т. Т.3] : Публицистика 1919–1921: [сб. ст.] / составители Т. М. Макагонова, И. Т. Пяттоева. – Москва : Пашков дом, 2013. – 464 с.

---

*ИВАНОВА Оксана Иннокентьевна* – к. филол. н., доцент, зав. кафедрой русской и зарубежной литературы филологического факультета, Северо-Восточный федеральный университет имени М. К. Аммосова.

E-mail: oi.ivanova@s-vfu.ru

*IVANOVA Oksana Innokentievna* – Candidate of Philological Sciences, Associate Professor, Head of the Department of Russian and Foreign Literature, Faculty of Philology, M. K. Ammosov North-Eastern Federal University.