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BILINGUISM IN WORKS OF RUSSIAN WRITERS ON THE
EXAMPLE OF "HAJI MURAT"

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Abstract

Bilingual artistic creation is one of the most pressing problems in modern literary criticism. Artistic bilingualism as a fact of literary creation is not a new phenomenon in world literature. This outstanding phenomenon has deep historical roots. Its origin can be traced back to antiquity. Forms of literary and artistic bilingualism arise from the individual characteristics of a bilingual writer and are the product of the socio-historical conditions. The development of the North Caucasus became such conditions for the emergence of bilingualism in Russia. Leo Tolstoy's appeal to foreign language vocabulary in the story "Hadji Murad" is a way of reconstructing national reality, customs, everyday life, family and social relations. The article also attempts to trace how the use of elements of local literature and ethnographic material helps to create images of highlanders. The conditions for the use of folk vocabulary and phraseology are important for understanding the essence of the characters of the heroes, and the elements of bilingualism are manifested not only in dialogues, but also in the narrative speech. The reasons for the emergence of artistic bilingualism in the works Tolstoy are determined, its features and specificity of use are revealed, and attention is paid to how the languages and their dialects the writer used contribute to an increase in the effect of accuracy in transmission of historical information. Moreover, such a synthesis of national and native Russian language allows the writer to truthfully outline the characters and reveal the images of the highlanders.

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Keywords: Artistic bilingualism, mentality, regionisms, turksisms, assimilation



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1. Introduction

Bilingual artistic creation provides a wide field for scientific research. Here, the analysis of the specific features of artistic speech and the author's style involve the study of the process of interaction of languages and examine the result of the writer's cognition of reality and the creation of the artistic world by means of another language. The writer's style and individuality are formed in the interaction and interpenetration of literatures, in non-standard conditions in which the writer finds himself. The development of the North Caucasus by Russia enabled the expansion of the spheres in which bilingualism was introduced. It was this fact that allowed many of Russian writers to visit the Caucasus and participate in the Russian-Caucasian war, which directly influenced their work. It reflects not only historical events of the time, but also linguistic phenomena. The bilingualism that arose at that time was also manifested in the work of Leo Tolstoy.

Speaking of artistic bilingualism, in order to fully understand it, it is worth considering in detail the concept of "situation of bilingualism" in an artistic text. The situation of bilingualism in the system of a work can be expressed in two aspects: through stylistics and through ideological and compositional construction. Through stylistics, it manifests itself in the use of foreign-language means in the text, which do not belong to the given language system.

2. Problem Statement

Bilingualism can be attributed to a socio-historical phenomenon, the development principles of which directly depend on the policy of the state. Artistic bilingualism as a fact of literary creation has been known for a long time. On the one hand, artistic bilingualism reflects the processes taking place in the state; on the other hand, the state influences the scale and prospects for the development of bilingualism.

In this research work, using the example of just one of Leo Tolstoy's works, we made an attempt to clearly show how the historical situation affects the literary process in general and the artistic style in particular.

The study of the process of bilingualism is an important problem of literary criticism in theoretical and practical aspects.

3. Research Questions

The subject of this article is the study of the following issues:

1. Characteristics of the concept "situation of bilingualism"
2. Study of bilingualism in the dialogues of the story
3. Characteristics of bilingualism in the speech of the author
4. Function of Turkisms

4. Purpose of the Study

The aim of the work is to investigate the reasons for the emergence of the "situation of bilingualism" in the text of the Russian writer Leo Tolstoy; to identify the specifics of the use of bilingualism. The subject of our study was the story "Hadji Murat". It should be immediately stipulated that we will consider the bilingual situation in this work through the style of artistic speech.

As a research task, we set an analysis of the bilingual situation in Tolstoy's story "Hadji Murat". Our attention was attracted by the use of foreign language vocabulary by the author in the text.

Taking into account the biographical facts of Tolstoy's life (two and a half years spent in the Caucasus, passion for languages, knowledge of Turkish and Tatar languages), we came to the decision to study the situation of bilingualism in the work of Leo Tolstoy, to identify and determine the linguistic branch, foreign words used by the author, to trace in the context of the terms of their use, as well as the purpose of use in the text.

5. Research Methods

In our article, we used several methods: a descriptive method for characterizing the very subject of bilingual artistic creativity, a classification method for characterizing knowledge gained in two languages, a method for observing the situation of bilingualism in Tolstoy's story.

6. Findings

Attention to such a phenomenon as bilingualism in the work of Russian writers, and especially those who spent a certain period of their lives immersed in a foreign environment for themselves, has not weakened to this day. At first, let us define the very concept of bilingualism, which we will rely on in the article. According to generally accepted concepts, the concept of bilingualism is a fluency in two languages at the same time. Weinreich's (1972) definition is considered classic, where he claims that bilingualism is the possession of two languages and their alternate use depending on the conditions of verbal communication.

The interest of Turkologists in the works of Russian literature as objects of research has existed for a long time. We are well aware of such names as S. Malov, F. Korsh, P. Melioransky, who were engaged in the study of borrowings from oriental languages in ancient monuments, such as "The Tale of Bygone Years", "The Tale of Igor's Campaign" and others. In the works of V. Turbin, A. Zhuravleva, we find many interesting observations about the influence of other languages on the language of the works of M. Lermontov and A. Pushkin as well.

Leo Tolstoy was fluent in French, German, Latin, Arabic, Turkish and Tatar. During his studies at Kazan University, he showed exceptional ability to study foreign languages. From the memoirs of the writer's sister, we know that "Professor Kazembek, with whom Tolstoy studied Turkish and Tatar languages, found his ability to master languages extraordinary" (Turbin, 1985, p. 92).

Knowledge of Turkish and Tatar languages helped him master the Kumyk language which at that time was the language of interethnic communication in the Caucasus, where Leo Tolstoy arrived in May

1851. Here were written stories about the Caucasian War and the story "Cossacks" was conceived. In these stories, the "situation of bilingualism" can be already traced.

In artistic texts, "the situation of bilingualism...", as Turbin (1985) notes, "... arises where the image of a stranger or an alien appears. An alien can be a warrior-occupier, an interventionist, maybe a certain overseas guest or a foreigner-teacher ..." (p. 96). At the heart of almost all the stories and novellas of Tolstoy's Caucasian period lies the Russian-Caucasian war. War is always a forced contact between representatives of two or more peoples, in this case Russian and Caucasian. The image of Russian "aliens" (according to Turbin (1985)) invading the environment of Caucasian aborigines gives rise to a "situation of bilingualism" in real life and is reflected in the work of Tolstoy. This is one of the ways "to penetrate into the world of national life To get closer to national reality" (Kadyrova, 2013, p. 109). Bilingualism manifests itself not only in dialogues between residents and soldiers of the Russian army, but also in the author's narration itself.

In the story "Hadji Murat", the "situation of bilingualism" is depicted with rare completeness: from the interjections of the language used, from the peculiarities of the phonetic structure to its inherent specific idioms. How seriously and carefully he studied the language, says such a detail as the absence of a second person in the story of the plural in the function of polite address. In the languages of the peoples of Dagestan, there is no address of "you" in polite singular form. The author did not begin to transfer the linguistic features of the native language into the speech of the Caucasian heroes who spoke Russian, realizing that such an appeal was alien to their native language and could hardly take root so quickly. The address to a specific person in polite "you" was taken after the example of the Russian sample and was used in the Dagestan languages much later. In native languages, of course, there was a form of politeness, but it was expressed not as in Russian, in the form of the first person, but in the form of appellatives. (Alieva, 2019).

From the very first pages of the story, the reader develops the impression of a deep knowledge of the languages to which the author refers: As the intense singing of the muezzin subsided, in the clear mountain air... the guttural sounds of arguing male voices ... were heard ... (Tolstoy, 2017). Tolstoy quite unobtrusively designates the phonic features of the Chechen language – "guttural sounds."

Hadji Murat meets with the Chechen Sado and they speak in the Kumyk language:

– *He хабар?* – *Hadji Murad asked the old man, that is, "What's new?"*

– *Хабар уок* – *"there is no news", answered the old man (Tolstoy, 2017).* The author immediately makes a translation without footnotes, but does not indicate what language the conversation is going on, apparently assuming that the reader himself will guess that the Avar and the Chechen will speak the Kumyk language – the common language of communication at that time in Dagestan. Nogai speech is also interwoven into the same conversation:

– *Айя!* – *Bata said, nodding his head (Tolstoy, 2017).*

The reader learns that this is a Nogai speech from the author's footnote. All participants in the conversation easily understand each other. Communication and understanding goes not only among representatives of different peoples of the Caucasus, but also Russian soldiers, having mastered the Kumyk language, easily communicate with local residents:

– *Марушка, I say, бар?* – *Бар, he says. – Baranchuk, I say, бар? – бар...* (Tolstoy, 2017).

In the footnotes, there is the translation: "bar" means "exist" (kum.), "Baranchuk" means "child" (kum.). But in the Kumyk language there is no word "baranchuk" at all, it is absent in both the Nogai and Tatar languages as well. Tolstoy wrote: "The beginning of the destruction of Russian-Tatar bilingualism in the North-Eastern Caucasus dates back to the period of the Caucasian War, when a "special dialect" appeared invented by Russians and Tatars to talk with each other. There are many words in a strange dialect, the root of which can be found neither in Russian nor in the Tatar languages" (Tolstoy, 1958). Vinogradov (1959) also wrote about this "strange dialect":

... in the process of many years of communication between Russians and the local population, a jargon was formed – pidgin – the emergence of which testifies to the mutual, albeit minimal, representation of the speakers about the lexical composition of each other's languages, allowing both carriers to communicate somehow. (p. 131)

It is possible that the word "baranchuk" used by Tolstoy is the newly formed word of "strange dialect".

The elements of bilingualism are manifested not only in dialogues, but also in the narrative speech of the author himself:

"He asked Khanefi for the кумган, who was always carried with him in his bags, and, putting on a burka, went to the water" (Tolstoy, 2017).

"You are the son of a сардар..." (Tolstoy, 2017), "I will tell the сардар..." (Tolstoy, 2017).

Кумган (kum.) means jug, сардар (Turk.) means warrior, brave. (Note by the article authors).

Foreign words, in this case Turkisms, included by the writer in artistic creation, carry their specific functions: through them, the reader gets acquainted with household items, the traditions of the Dagestan people, give a national flavor to the text, and as a result, serve as a means of aesthetic influence on the reader (Gadzhieva, 2018). The elements of another language used by the author, creating a bilingual situation, are conditioned by the laws of artistic creation. It is these elements, used as an artistic tool, that allow creating in the text the reality to which the writer refers. With the help of such linguistic inclusions, the national, linguistic, social, political characteristics of the depicted region are reflected. This manner of writing, the use of foreign language vocabulary in the work, is not new for Tolstoy. We can observe this in the epic novel "War and Peace".

The socio-political and cultural life of Russia of that period became the reason that most of the characters in the novel "War and Peace" speak French fluently, in the text we find many references to macaronic speech. Researchers of Tolstoy's work have calculated that the text of the work in French makes up about two percent of War and Peace. Thus, the author tried to reliably convey the life of an aristocratic society of that period (Dzhaubaeva, 2009).

It is for this purpose – to convey the local flavor, to reflect reality – Leo Tolstoy uses the situation of bilingualism in the story "Hadji Murat".

Considering the historical time and place where the actions of his work unfold, he uses words of Turkic origin. Tolstoy, referring to foreign language vocabulary, does not always give footnotes with translation, one cannot not find them in a footnote either. This kind of "description" is often found in the works of bilingual writers. We can assume that this is a consequence of the influence of a second, non-

native language, good fluence in it and, as a result, use at the native level, which demonstrates the level of knowledge of this language (Saidov, 2018).

Sometimes Tolstoy himself does not notice how he switches from one language to another; this also confirms the absence of footnotes.

“He was the Avar Khanefi, the named brother of Hadji Murat ... (Tolstoy, 2017).

“He was a Taulin Khanefi, who was in charge of all the property of Hadji Murat” (Tolstoy, 2017).

“While Lorens-Melikov was in the room of the nukers, the fourth murid of Hadji Murat, the Avar Khanefi, also entered ... (Tolstoy, 2017).

Our turning to the text and quoting it demonstrates how the writer, without noticing, uses a word with the same meaning in different languages. He defines the nationality of Khanefi first in Russian – "Avar" – and another time the nationality sounds in the Kumyk language – "Taulin", then he again switches to Russian. We observe an interesting phenomenon when two national languages are combined in the speech of one hero.

But here it should be noted that even using the Kumyk word "Taulin", the writer changes it. The true sounding in the Kumyk language of the word "Avar" is "taulu". Tolstoy adds a Russian suffix to the word.

Paul (1960) believed that

the first phase of foreign language influence, as a rule, is lexical borrowing. Its specificity, as you know, lies in the fact that the word is borrowed not entirely, as a grammatically formed word, but only as part of the lexical material, which receives a new design only in the system and by means of the borrowing language. (p. 287)

“And he (Hadji Murat) recalled the Taulin tale ... (Tolstoy, 2017). The word under study, of course, did not enter the Russian language, but it shows the very process of assimilation and once again demonstrates the author's fluency in the Kumyk language.

Tolstoy added the Russian suffixes *-uh* and *-ck* to the Kumyk base *taul*.

Tau (kum.) means *mountain*.

Taulu (kum.) means *a resident of the mountains, Avar*.

Due to the homonymy of the language, "The Tauli tale" can be translated both as *The Mountain Tale* and as *The Avar tale*. Considering that Lev Tolstoy himself several times replaced *Avar Khanefi* with *Tauli Khanefi*, *The Avar tale* will most likely be the correct translation.

When studying the phenomenon of bilingualism, one should take into account the degree of mastery of a new language. According to Vereshchagin (2014) bilingualism has three levels. The first is the understanding of speech works belonging to the secondary linguistic system, the second is the ability to reproduce what is read and heard, and the third is the ability not only to understand and reproduce, but also to “build integral meaningful statements”.

7. Conclusion

In our research, we identified the reason for the emergence of bilingualism in the works by Tolstoy and came to the conclusion that the situation of bilingualism introduced by the author into the text is justified by an ideological concept to convey historical information and national flair.

A close examination of the story can also reveal the level of language proficiency by the author himself. While not fully, but all three levels of bilingualism (according to Vereshchagin) can be found in the text: the author understands foreign language speech, is able to reproduce what he has heard, and not only perceives, but also “builds meaningful utterances”. Of course, this does not allow us to classify Leo Tolstoy among bilingual writers, but the linguistic study of even one story demonstrates the author's deep knowledge of the languages of the Turkic group, skillful use of them and allows talking about the "situation of bilingualism" in his works.

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