

# Literary mapping of Yakutia as a resource for developing creative industries in the region

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**Abstract.** The article discusses interdisciplinary approaches to the study of the artistic space of significant texts of the Russian and Yakut literary traditions, with a focus on understanding and assessing the cultural potential for the development of literary tourism. The literary mapping method seems to be the most appropriate to achieve this goal. The presented study contributes to the study of cultural development in border and cross-border regions.

**Keywords:** literary tourism, artistic space, text, tradition, mapping

## 1. Introduction

The most important component of the innovation model of lifestyle and behavior, ensuring its effective sociocultural development, is the accumulation and inheritance of cultural capital, achieved in the process of education and training. The newest interdisciplinary research in the field of creative industry considers the representation of cultural heritage as the most important resource of competitiveness of the region. The preservation and popularization of the cultural heritage are carried out in a number of regions of the country using an innovative research tool of the creative economy, i.e. a cultural mapping of the territory to assess the potential of the creative and intellectual resources of the region. Understanding the space in the context of culture and studying the semiotics of the cultural landscape implies a system-synergetic approach to theorizing from reading the spatial “text” to modeling the geo-image of space. The purpose of this article is connected with the identification of features of the embodiment of the spatial paradigm of the valley of Tuymaada, the city of Yakutsk, the north-east of Yakutia in significant texts of Russian and Yakut literature.

## 2. Materials and Methods

In the context of cultural territory mapping, a literary space mapping method was developed, which considers literary heritage as a resource contributing to the development of literary tourism. It should be noted that the methodology of an interdisciplinary approach to the problem of the study of culture and space is not sufficiently developed. For several years, various works appeared exploring the interaction of the geographical and artistic space in concrete, symbolic and pragmatic aspects. A systematic study of the cultural landscape of Yakutsk is carried out in accordance with the innovative concepts of the cultural landscape embodied in the works of Yu. A. Vedenina, V. L. Kagansky, V. N. Kalutskova, R. F. Turovsky [1]. In the development of an interdisciplinary methodology for the interaction of literary text and geographical space in the definition of the concepts of “cultural heritage”, “cultural landscape”,

“historical memory”, “literature”, “text”, “perception”, “image”, “geo image”, “geopoetics” are particularly important the fundamental works on cultural and humanitarian geography of Yu. N. Gladkogo, D. N. Zamyatina, N. Yu. Zamyatina, M. E. Kuleshovoy [2]. The problem of the relationship between culture and space has been studied by O. A. Lavrenova, using the semiotic, hermeneutic and ideational approaches [3]. The study of the spatial poetics’ features of the text at the present stage involves an appeal to the fundamental works on the special poetics of M. M. Bakhtin, Yu. M. Lotman, V.N. Toporova, B. A. Uspensky [4], taking into account the latest interdisciplinary studies of the artistic space of D. L. Spivak on the metaphysics of the city [5], D. N. Zamyatina, O. A. Lavrenova on geo-cultural modeling, etc.

### **3. Results**

Yakutia forms a special perception of time and space, drawing attention to the natural features of the region, such as: climate severity, inaccessibility, remoteness, historical memory as a “prison without bars”. In this regard, there is a need to identify the properties of the geographical space, reflected in the artistic works and works of researchers, writers, through the creation of a model of the cultural landscape of the region. Today, the potential of fiction is not used in the development of the tourist development of the territories, since the properties of the geographical space, as reflected in literary works, are not sufficiently studied. At the same time, the study of the spatial model of Yakutsk and other territories of Yakutia actualizes the material of literary local history, necessary for the development of territorial development in the tourist and recreational aspect.

1. The city of Yakutsk is located in the valley of Tuymaada, one of the three Srednelensky valleys, whose central location between the valleys of Erkeeni and Engsieli caused its dominance in the natural landscape and in the cultural, sacral sphere. Therefore, the folk tradition brings to us the image of “happy”, “abundant”, “fertile” Tuymaada, most adequately implemented in the historical dilogy of the Yakut prose writer V. S. Yakovlev-Dalana. In his novels “Glukhoy Vilyuy” and “Tygyn Darkhan”, the Tuymaada valley is a natural phenomenon possessing the properties of a protected, enclosed space [6, p. 6].
2. The idea of abundance and prosperity is actualized by the opposition of fullness, incompleteness, which is decisive in contrasting the culturally developed valley of Tuymaada and Uluu with Magan Duol (Great white expanse is tundra), Muus Kudulu Dalai (Great Arctic Ocean). The great Mrs. Grandmother Tuymaada in the novel is not just a spatial image, the temporal aspect is also associated with it. With Tuymaada linked happiest time of life heroes, time and place of success, flourishing vitality. For example, in the memoirs of Tuog Baatyr the greatness and significance of the land of Tuymaada is emphasized: “Far from here was spread his native land, the Great Mrs. Grandmother of Tuymaada, where he freely lived his young happy years” [7, p. 207]. This is also true for such heroes as Mohsokho and Hattyan, whose youth passed in the valley of Tuymaada, where they met and fell in love with each other. The girl Nyrbachan will have to go to the valley to grow up, become the spouse of Munnan Darkhan, give birth to sons and, upon returning, become the founder of the settlement (Ulus) of the Vilyui Yakuts. The trials sent to the heroes in the land of Tuymaada become the key to their continued success and prosperity.
3. The narrative movement of the novels repeats the spatial trajectory of the legendary forerunner of the Yakuts, Ellayya Er Sogotokh (Lonely), who, arriving along the river in Tuymada, becomes the progenitor of the Yakuts. The plot locus of the road in the space of the novel is associated with the following motifs: the motive of the river, the flight or departure from home, the loss of home (homeland), the acquisition of a new home, family. As we can see, the plot of the novel organically transforms the plot of the historical legends about the cultural hero Ellyae and relates to him the folklore legends about Nyrbachaan, the ancestor of the Viluy Yakuts. Therefore, in relation to Daganche, the Hellaean myth is reduced, and the plot of Nyrbachaan is fully realized, since it is she who will become the mother of a large family, the founder of one of the villages of Vilyuy (ulus). The sacred function of Tuymaada is that it is a place where unhappy fate and

loneliness is overcome. This is a place of salvation, accumulation of forces, realization of creative and life potential. Sacral centers become mythologically developed areas of Us Khatyn, Chochur Muran, Lake Saizaara.

4. The global opposition of the sacred in the cultural space takes place at the crossroads of “Orthodoxy” and “Paganism”. In the Russian literary tradition, the sacred structure of Yakutsk is represented by images of an Orthodox church, a cross, as a sacred center, a paling, as a sign of a developed cultural space, opposing the elemental chaotic world. “On the bank of the wide Lena / a long row of houses turns black, / and the yurts are log walls. / Around the pine palisade / He rose from the deep snow, / And with pride on the wild valley / They look to the tops of the high churches” [8].
5. Fiction texts depicted the landscape, space symbolism, as well as the topoi and loci of Yakutsk and its environs; as a result, an impressive picture of a special “civilization” emerges as markers of which are, on the one hand, “cold”, “remoteness”, “deprivation”, “loneliness”; on the other, “friendliness”, “mutual assistance”. In the romantic context of the poem by K. F. Ryleev’s “Voinarovsky” (1823-1824) motifs of “a harsh, wild, sullen nature”, “a dull, deaf city”, in which “a resident is wild” drags a dreary existence, were fixed. The epigraph to the poem, which reproduces the quotation from Dante’s *Divine Comedy* (“There is no more grief than remembering a happy time in unhappiness”) defines a key opposition: a happy time spent in one’s homeland / a time of unhappiness and deprivation associated with a link to Yakutsk. The image of the native space is represented by the leitmotifs of the steppe: “O native land! Fields native. The alien land is opposed to the type of open space: “the edge of oak forests and siliceous mountains”. However, in the poem for the first time there is a description of Yakutsk as a place of consonant coexistence of different peoples. Here at the fair there are “Yakut and Yukagir desert”, “forest Tunguz” and “Siberian drill Cossack” [8]. The complexity of the author’s vision is associated with the introduction of another character, Gergard-Friedrich Miller, who arrived in Yakutsk as part of an expedition initiated by the St. Petersburg Academy of Sciences. This is the image of a researcher who discovered the geography, ethnography and history of the peoples of Siberia to the scientific world. Yakutia for this character is a field of scientific knowledge, here he “worked for centuries”, discovering the beauty of nature and simplicity of manners in the “kingdom of cold and snow”. “Wildness” as a characteristic of nature and man in Miller’s perception ceases to correlate with an exclusively negative assessment. He sees the details, notices the specific manifestations of the characteristics of life in the north. In particular, we can note the characteristic introduction of the toponym in the description of the landscape: the sun goes behind the “Kangalac stone.” The Sacral loci are Orthodox churches, the buildings of the Yakutsk fortress, in particular, the preserved gate fortress tower.
6. I. A. Goncharov in the essay “On Eastern Siberia. In Yakutsk and Irkutsk” (1891) already speaks of a special “Siberian imprint,” which distinguishes the “natural” Yakut man: an original free world view, independent character, physical health. Observing the “real Siberians in their own nest”, I. A. Goncharov singles out kindness, hospitality, cordiality of “natural Siberians” as the main feature of their character. Against the background of the descriptions of numerous lunches and dinners, abundant libations, which are markedly household in nature, an episode with the bishop Innokentiy Veniaminov stands out, blessing the prisoners. Vladyka Innocent appears as a “powerful figure” designed to humanize Siberia, a “true apostle-missionary”. In sketches by I. A. Goncharov arises splicing of domestic and sacred [9].
7. For many decades, the North in the cultural landscape of Russia has emerged as the embodiment of power and natural wealth, as well as a place of exile, hard labor, suffering and bondage. Being the “imperial prison” and place of the GULAG labor camps during the Stalinist repressions (30-60s of the 20th century), the Yano-Kolyma region of Yakutia is associated with suffering, inhuman living conditions and homesickness. Names like Zyryanka, Kolyma, Verkhoyansk,

Yanglag, Indigirlag have a terrible content, especially for people who have been through links and camps. But in the works of researchers and writers not only pain and humiliation is reflected, but also daily life, customs, landscape, climate, nature of a harsh land.

8. The Russian literature of the twentieth century, especially the times of the GULAG, reinforces the negative stereotypes of perception of the Siberian space. In the “new prose” V. T. Shalamova, in the autobiographical story of A. V. Zhigulina set artistic principles for the development of reality, based on autobiography and documentary, in this regard, the mentioned geo-objects, toponyms, spatial symbols form the true cultural landscape of the 1930-1950s in the Yano-Kolyma region. The prose of these writers being one of the most striking sources of individual perception of the territory of the north-east of Yakutia, bears in itself a detailed picture of the spatial connections, meanings, emotional stereotypes, symbols that existed in the 60-70s of the twentieth century. The artistic space reflected in the works of writers forms the category of spatial memory of the cultural landscape of the North. In the book “Kolyma stories” by V. T. Shalamova, “death space” is comprehended through the existential motives of loneliness, doom, and resurrection.
9. The concept of “meaning of a place” includes the visual appearance of the landscape, topophilia, an associative array and the symbolic meaning of a place. The “portrait” of the landscape, captured in the writings of prisoners of the GULAG, forms aesthetic priorities and cultural associations, defining topophilia and topophobia in relation to landscapes. The main motive in the works under study may be the motive of the house, so important for those who were in exile, in difficult and harsh northern conditions. The autobiographical novel “Chernye kamni” (1988) and the lyrics of A. Zhigulina recreate the space of lack of freedom through the images of harsh winter, cold, darkness, through the signs of the northern landscape (Kolyma stones, pines), achromatic colors. An idyllic native space, reproducing the landscape of central Russia, is represented in contrast. In the poems of A. Zhigulina, a slave camp labor is described, which transforms chaotic space, making it even more suitable for existence. The images of his native city, Voronezh, are mythologized, he has the features of a sacral center, the memories of his childhood in Voronezh bear signs of an ideal time.

#### **4. Conclusion**

Thus, the analysis of spatial models recorded in the works of Russian writers and historical novels by V. S. Yakovlev-Dalan, reveals some features of the cultural landscape of Yakutsk and the north-east of Yakutia. The idea of the Tuymaada valley as the center, the center of the middle world, the blessed place where the personal and common fate is realized is embodied in the traditional Yakut consciousness, embodied in the material of folklore and historical legends, artistically embodied in the plot structure of novels V. S. Yakovlev-Dalana. In the novels, the opposition of the culturally developed valley of Tuymaada and Uluu to Magan Duol, Muus Kudulu Dalai (Great Arctic Ocean) is characteristic.

In the Russian literary classical tradition on the material of the works of K. F. Ryleeva, I. A. Goncharov creates an image of a special civilization, defined, on the one hand, by the markers of “remoteness”, “wildness”, “sullenness” and opposed to the “native”, “steppe” world”.

The literature of the twentieth century captures the negative perception of Yakutia as a space of death, lack of freedom. Creative reflection in the artistic and autobiographical works of the writers who have passed through the GULAG, due to the need to overcome personal negative experience. Therefore, along with the motives of doom, slave labor, hunger, and suffering, the motives of resurrection, resistance, desperate craving for life sound with particular force. Spatial symbols have a visual, often floral and natural forms: a cedar wood (V. Shalamov), black stones, pines (A. Zhigulin). The memory space and culture are those supports which enable them to overcome and survive in appalling the conditions in GULAG.

Thus, my analysis of the spatial poetics of works written by the Russian and Yakut literature provides material for organizing and developing routes for literary tourism, which is currently not sufficiently

developed in the region. Of course, active and full-scale activities in this direction cannot be exhausted by these materials and require further development.

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