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Tradition and Novelty in Stepan Pisakhov`s Tales

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PREFACE AND ACKNOWLEDGEMENTS

It is tempting to start my thesis by quoting and paraphrasing one of the most famous tales by Stepan Pisakhov, “Do not listen if you do not like it”, into “Do not read if you do not like it”.

Writing a master thesis had been a long and interesting journey, anchored in my childhood’s first fairy tales’s impressions. Who could have known then that half a lifetime later, wise but humorous words of a local storyteller will awake my old memories of and curiosity about Stepan Pisakhov’s creative writing.

On the journey of thesis writing, I have acquired a great deal of new knowledge and at the same time refreshed and reassessed what I have learned by my wonderful professors in the University of Tromsø who I would like to thank sincerely. I would like to thank my supervisor, Professor of Russian Literature and Culture Andrei Rogatchevski, for his professional advice and encouragement throughout my work on this thesis.

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I would also like to thank my International Baccalaureate students, who inspired me to look at more possibilities suitable for my educational and professional competency through working on my thesis. Without help and support of my employer, Troms County School Senja VGS administration, this project would have been impossible.

Finally yet importantly, I would like to thank my family. Thanks are due to my parents for showing me the greatness of literature and the power of storytelling, as well as for teaching me to love my city and the wonderful Russian North. Owing to the patience and support of my husband and children, I have had a chance to develop my professional skills through work with this thesis.

Finnsnes, May 2017

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1 Introduction

1.1 Research question

This thesis is aimed at making a research on two specific issues of literary fairy tales by the famous northern Russian artist and writer Stepan Pisakhov (1879-1960). First and foremost, these issues are connected to the traditions of Northern Russian Folklore in Pisakhov's creative writing and I intend to study and explore to what extent did the author use the elements of traditional oral narrative in his works. He grew up in the family that loved folklore and, naturally, he was exposed to traditional local Pomor tales, which shaped his personality and artistic talent from the early age. Secondly, I shall examine Stepan Pisakhov's texts and analyse which elements of innovation, if any, he has introduced in his stories. Stepan Pisakhov's writing has a unique style. His tales are created by the author himself with many new approaches and contain some of the elements of the traditional fairy tales too. In my research, I shall make an attempt to evaluate the correlation of "the traditional" and "the innovative" in the literary heritage of Stepan Pisakhov's tales. I shall present a portrait of the author, and try to define what kind of factors played a crucial role in Pisakhov's becoming a writer of fairy tales.

A research of Pisakhov's language and style would be presented. Pisakhov's translation challenges generally – and particularly into English, as done by Blackwell Boyce in 2014 – would be discussed. Additionally, I shall present my own translations of some fairy tales and try to examine what kind of dialectal features it may be possible to preserve.

1.2 Why did I choose the topic "Tradition and novelty in Stepan Pisakhov's tales"

The idea of writing about Pisakhov's fairy tales came to me quite naturally. From my early childhood in Arkhangelsk, my parents have been reading many locally written stories for me, particularly the ones by Stepan Pisakhov. I still keep my old fairy tales books with Pisakhov's works. They are treasures filled with love and devotion of the author and artist for his native place, Arkhangelsk in Northern Russia. A long gallery of various characters is presented for a vast audience in Pisakhov's texts, which embrace everybody, from small children to the elderly people.

His language seems beautiful and spirited to me. Pisakhov literally paints marvellous canvases portraying amazing Northern nature with its Northern lights and broad mighty rivers. What is even more important to me is his characters. One cannot help falling in love

with his main narrator Senya Malina (English: Simon Raspberry), who is actually Pisakhov's voice. He represents a true Northern Russian spirit of love and care for common people, great sense of humour and endless fantasy and optimism.

We have much in common. I was born and lived in the same neighbourhood as Pisakhov, 90 years later than he did. He was a great artist, traveller, storyteller and art teacher - something that I am interested in too. He loved and worshiped the local dialect and literature, as well as old Pomor traditions, and understood how important communication is in people's lives and what an immense role the author can play in furthering a powerful message. That author in the old days was Russian people, who had expressed their feelings through their local dialects and storytelling.

Pisakhov grew up on old traditional (folk) stories. I did that too. However, he contributed much to the development of the local dialect all over the country. His innovations in the genre of fairy tale are worth looking at. I would dare to claim that he had accumulated many impressions from his childhood, his life as art student in St Petersburg, his travelling in Europe and Middle East and developed his own unique style of narration. In this task, I intend to have a close look at what techniques Pisakhov uses to further his message by means of the local dialect.

I am also interested in translation and interpreting. This is something I have been doing for most of my life. It would be interesting for me to translate Pisakhov's tales into English and examine, which linguistic aspects can be preserved in translation and which cannot.

Otherwise, I just enjoy his writing and style. He appeals to me in a completely different way, compared to other authors. I laugh at his stories and characters and reflect on how wise and loving Pisakhov actually is. By using various dialectal features of Arkhangelsk region Pisakhov spices up his narrative, appealing to all human senses and teaching his readers universal values for all times and places, e.g. love and respect for people and taking good care of nature. His characters are peaceful and non-violent. Pisakhov teaches lessons of inappropriate behaviour by presenting good modelling, which is pedagogical and universal in nature.

1.3 Sources and theories used

Many sources have been used in the process of my work on Pisakhov, some in Russian and some in English. First and foremost, I was inspired by Stepan Pisakhov's fairy tales and articles collected by Irina Ponomaryova in "Fairy tales. Essays. Letters" (1985) (Степан Писахов, «Сказки. Очерки. Письма») and "I have given myself to the North. Pages from the diary" (1985) («Я весь отдался Северу»). Works on Pisakhov's biography by Naum Sakharny ("Pisakhov", 1959) (Наум Сахарный, «Степан Григорьевич Писахов. Биографический очерк», Архангельское книжное издательство 1959) and Irina Ponomaryova ("Chapters from the life of Stepan Pisakhov", 2009) (Ирина Пономарёва. «Главы из жизни Степана Писахова». Архангельск 2009) were of great help. Blackwell Boyce's 2014 translation of Pisakhov's tales into English was of big interest in relation to the translation theory and practice. (Boyce, Blackwell "Senya Malina Tells It like It Was": Selected tales by Stepan Pisakhov, Pomorsky Press, Kingston; Ontario, Canada 2014). I also found it helpful to comparatively investigate the folk fairy tales of the Arkhangelsk region and Karelia, as well as the creative writing and literary tales by Pisakhov's close colleague Boris Shergin. Sapó Ato's article "The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale Research" in the *Marvels and Tales* journal (21.01.2007) has contributed to a deeper understanding of the fairy tale narrative. Jackie Wullschlager's book *Hans Christian Andersen: The Life of a Storyteller* (Penguin 2001) has shown features of an approach to the fairy tale analysis, as well as a comparison between the fairy tale folk traditions, on the one hand, and the fairy tales written by an author.

The theoretical background for my research has been provided by and investigated through the studies by Vladimir Propp (*Morphology of the Tale*) and translation theory by Korney Chukovsky «Vysokoe iskusstvo» (*The High Art*), as well as Sylfest Lomheim's «Omsetningsteori» and Hans-Georg Gadamer's article "Translation and Method" (1960). These materials gave a lot interesting theoretical approaches to reflect on and to take into consideration while doing personal attempt to do translation. Being a native speaker of a local dialect of Arkhangelsk I hope to have had some advantages in lexical understanding of the text as well as tone, feeling and atmosphere created by the author. Work on the thesis had become an interesting and educational experience.

1.4 Work process

It was a natural decision to choose a local author who I consider to be very close to myself. Both Stepan Pisakhov and I were born in the same city and grew up within a kilometre-long distance. I walked to school for ten years passing his home by. I studied in a school number 6 named after Maksim Gorky in Arkhangelsk where Stepan Pisakhov had taught fine arts about sixty years before my time. I grew up on his fairy tales; hence, he contributed indirectly towards shaping my personality and imagination. Finally, both of us love the Russian North and its people, as well as the rich local dialect.

I have reread Stepan Pisakhov's tales with great joy and enthusiasm and decided to investigate what is different in his writing compared to other writers, what is his contribution to the genre of literary fairy tales. I felt that working with primary sources would have an immense impact on the outcome of my research. That is why I went to Arkhangelsk in the summer of 2016 to study everything that was relevant in connection with the topic. Thanks to help from the department of the Russian North at the Dobrolubov Library, I managed to get hold of the old books, the newspaper *Pravda Severa* («Правда Севера»), various magazine articles and other publications that provided materials about Pisakhov. It took time to dive in the material and sort things out. Then the work with the writing of the thesis began. Particularly challenging, yet rewarding, was without doubt translation work. I was fascinated by beautiful translation made by the Canadian Blackwell Boyce. However, one could detect some weak points there, which caused my reflection on translation theory, the next challenge in my research process. Collecting information from the sources took a substantial amount of time (10 months). I am finally able to present my thesis on "Tradition and novelty in Stepan Pisakhov's tales".

1.5 Structure

The thesis will be divided into three main sections:

- literary and folk tales
- language and style
- translation challenges

My sources and theoretical framework, as well as work process, will be presented briefly and followed by conclusions and bibliography.

1.6 Tools

Translating a text is always a challenging creative process. One cannot master it without good dictionaries. For that matter, I have used the Oxford Russian English dictionary. The Archangel regional dictionary (Архангельский областной словарь) <http://www.philol.msu.ru/~dialectology/dictionary/> helped me to work on dialectal words and expressions.

Various online dictionaries were helpful too. In particular, the Thesaurus dictionary <http://www.thesaurus.com/browse/briefly?s=t> was often used to explore the shades of meaning of different words. Primary sources included the texts by Pisakhov and articles about the author, central for my investigation, such as Степан Писахов, *Сказки. Очерки. Письма* / Составитель И.Б. Пономарёва (Архангельск, Северо-Западное книжное издательство, 1985); and Ирина Пономарёва, «Главы из жизни Степана Писахова» (Архангельск, ОАО ИПП «Правда Севера», 2009) mentioned above.

The theoretical part of my thesis is based on the knowledge acquired at the UIT in the classes taught by Professor Tore Nasset, and publications about translation theories by Sylfest Lomheim, Hans-Georg Gadamer, Jackie Wullschlager and Korney Chukovsky.

Blackwell Boyce's translations, collected in «*Senya Malina Tells Like It Was*»: *Selected tales of Stepan Pisakhov*, were particularly interesting from the point of view of what kind of strategy the translator uses in order to try and keep dialectal features of the original text.

Folk tales of the people of the North and Boris Shergin's literary tales provided ample material for a comparison with Pisakhov's language and style.

I have visited an exhibition of Pisakhov's works in Arkhangelsk in July 2016 to get the idea of what kind of an artist he was and how his talent in fine arts influenced his talent for writing. Both Pisakhov's passions, art and writing, were represented graphically in different code systems, as it were. His paintings are the visual images of Pisakhov's experiences while travelling around the world, but also contain many motifs from his native area with its Northern nature. There are hardly any people on his canvasses, most of which are quite modest in size. When painting pictures, Pisakhov expressed himself in colours focusing on landscapes with their peculiar features. While writing his stories, Pisakhov used his colourful language and primarily portrayed people of the North. Moreover, it is in his texts that he comes closer to his audiences through the humour and wisdom of his characters.

2. Literature: Literary and Folk Fairy Tales

2.1 Who is Stepan Pisakhov and where does he come from?

“Since my early childhood, I have been surrounded by rich Northern verbal creativity.

I did not write it down. I just grew up with this creativity.”

Stephan Pisakhov (about the first edition of his fairy tales, 1924; quoted from Sakharny, Naum “Stepan Grigorievich Pisakhov. Biographical feature article”, 1959, p.28)¹



For many people born in the Russian North the name of Stepan Pisakhov (October 13 (25), 1879 – May 3, 1960) is familiar and dear. Generations of children grew up listening to and reading the wonderful fairy tales of this wise storyteller, who was born in Arkhangelsk, was raised up there and devoted almost all his adult life to worshipping the beauty of the Russian North through his art and literature.

After having read Pisakhov’s literary tales, one cannot help looking at life in the North from a different perspective, through the eyes of a wizard, who had managed to portray the unique pictures of Northern climate and people. Who would have imagined that the dark time of the year can be

immortalized by the story of the Northern lights that one can allegedly collect, dry and use for the lightening of streets and houses (“Northern Lights”) («Северно сияние»)? And how about freezing up some soulful and passionate local songs that could be thawed out later to entertain people as far as in England (“Frozen Songs”) («Морожены песни»)? Did you hear something like that elsewhere? This genius of a writer had a rare ability to see the unusual and the fantastic in everyday life that most of us do not pay much attention to.

¹ «С детства я был среди богатого северного словотворчества, не записывал, просто рос с этим словотворчеством.» (Степан Писахов в предисловии к первому изданию своих сказок, 1924;

Наум Сахарный « Степан Григорьевич Писахов. Биографический очерк», 1959, с.28).

Who was that mysterious storyteller and why is he famous locally but not internationally?

In one of his letters, Stephan Pisakhov answered the question about where he was born: “I was born in Arkhangelsk, in the same room where I have my workshop now. If you draw a cross on the old city map you will find my home at the very centre of it.”²

(Pisakhov, «Tales. Essays. Letters”, p. 279).

They used to say that any child in town could show the newcomers where Pisakhov lived. Mail carriers did not even need to read his address on the envelopes if there was any. Everybody knew the address of the writer and artist (Pomorskaya Street 27). Many city guests (writers, painters, polar explorers, ethnographers and scientists among them) wished to visit Pisakhov and ask for advice about travelling further north. Unfortunately, the wooden house Pisakhov had lived almost his entire life in, was demolished due to poor condition. Instead, in 2007 the city authorities have opened the Stepan Pisakhov museum in another old building, which was better preserved, close to his home place. One can visit it daily except Tuesday, between 10:00 and 17:00, on Pomorskaya street 10, Arkhangelsk, tel.(8182) 210554, e-mail: pisahov@bk.ru

Roots

God Peisakh, the Jewish father of the future writer and painter Stepan Pisakhov, had arrived in Arkhangelsk from the Mogilev region of Belorussia. God Peisakh was baptised and given a Russified Christian name of Grigory Peisakhov. Here in Arkhangelsk, he fell in love with a local girl named Irina, and married her. According to the First All-Russia Population Census of 1897, the family of the 49-year-old merchant consisted of his wife Irina Ivanovna Peisakhova (45), son Stepan (17) and daughters Taisia (18), Serafima (13) and Evpraksinia (11). Grigory Peisakhov defined his main occupation as a goldsmith, and his secondary occupation as a salesperson of housewares.

Stepan Pisakhov’s mother Irina Ivanovna was the daughter of a clerk in the office of the Arkhangelsk harbour, Ivan Romanovich Milukov, and his wife Hionya Vasiljevna, who was an Old Believer. She was characterised as “firm and strict in her belief (Pisakhov, “Tales. Essays. Letters”, p.283).

²«Родился я в Архангельске в той самой комнате, где теперь моя мастерская. Если старый план Архангельска перечеркнуть вдоль и поперёк, то на перекрёстке, в центре дом - место , где я родился...».

Stepan Pisakhov's grandmother Hionya was originally from a village called Trufanova Gora (Eng. Trufan's mountain, or Труфанова Гора) in the Pinega district of the Arkhangelsk region. She was an expert on old Northern tales, legends, myths and Pomor narratives. Many of her fellow villagers stayed in her house while visiting Arkhangelsk and from them young Stepan heard many folk stories, fantasies and tales, old stories (старина) and funny narratives (skomoroshina / скоморошина), usually told by a travelling clown or comedian (скоморох). (On these, see e.g. L.Ivleva. « Skomoroshina: General Challenges of Study. Slavonic Folklore». Moscow 1972, p 110-124) (Л.М. Ивлева «Скоморошины: общие проблемы изучения», Славянский фольклор, М. 1972, с. 110-124) and К.А. Shalygina, «Starina as a Folklore Genre», based on the material of the Angar Starinas. Kansk Pedagogical college, 2011) (К. А. Шалыгина, «Старина как фольклорный жанр» (на материале Ангарских старин), Канский педагогический колледж, 2011).

Naum Sakharny writes the following about the genre of starina in his book “Stepan Grigorievich Pisakhov. Biographical feature article”, 1959, pp.66-67. ³ “Starina, however, does not go back to the long-established past, but is limited by the years of life of the older generation. Often we are talking about a closer time, life conditions or events contemporary to the narrator: “It happened once in the old days. In those days, I did not see those kinds of parades ...” (from «Nalim Malinych»).

An assurance of the truthfulness of nebyl (untruth or fiction) is almost an obligatory element in its composition. In order to remove any interlocutor's doubts about the veracity of the story, Malina talks about this veracity all the time. Moreover, nebyl (untruth or fiction) should refute the established false idea or opinion about certain things...» (Naum Sakharny “Stepan Grigorievich Pisakhov. Biographical feature article”, pp.66-67). For example, in the tale « Do not listen if you do not like it» Malina states at the very beginning of the story that there are all sorts of untruths (nebyl) about his native Arkhangelsk region, but he is the only narrator to tell the real truth. ⁴

³ «Старина, однако, не отодвигается в легендарно далёкое прошлое, а ограничивается годами жизни людей старшего поколения. Часто речь идёт и о более близком времени, об условиях жизни, или о событиях, современником которых был рассказчик: «Было это давно в старопрежне время. В те поры я не видал, каки таки парады...» («Налим Малиныч»).

⁴ «Заверение в правдивости небылицы - почти обязательный момент в её композиции. Чтобы у собеседника не осталось никакого сомнения несчёт действительности рассказываемого, Малина каждый раз о ней говорит. Более того: небылица должна опровергнуть установившееся лживое представление или мнение о тех или иных вещах...».

Let's return to Stepan Pisakhov's family. Grandmother's Hionya brother Leontiy was a professional entertainer and storyteller. He acquired a huge repertoire of oral literary genres of the North: truths (byl' / БЫЛЬ, byvalshchina / БЫВАЛЬЩИНА) or "what did happen"), untruths (nebyl' / НЕБЫЛЬ or "what never happened"), old stories and folk tales are just a few genres that he mastered brilliantly. (On these, see Vasiliy Belov "The beginning of all beginnings" / Василий Белов «Начало всех начал», 02.06.06).

<http://web.archive.org/web/20070929110357/www.rustrana.ru/article.php?nid=23661> Little Stepan used to call him "grandpa Leontiy," although he was an uncle to him. Leontiy participated in various expeditions for trade, fishing and hunting in the Northern regions, and received two shares: one for work and another for storytelling. Entertainment through storytelling was almost the only possibility for the team members to relax after long workdays and Leontiy provided that function during the long dark winter nights. Grandpa Leontiy also helped to awake Stepan's imagination in his early childhood. He was not the only one who contributed to shaping the future writer's talent, though.

According to Naum Sakharny's work "Stepan Grigorievich Pisakhov. Biographical feature article", (p.29), Pisakhov met many famous Northern Russian storytellers, bards and narrators, such as Maria Dmitrievna Krivopolenova (Мария Дмитриевна Кривополенова). An expert on oral folklore, Olga Erastovna Ozarovskaya (Ольга Эрастовна Озаровская), considered Pisakhov to be a "bearer and keeper of oral language treasures". (Pisakhov, "Tales, Essays and Letters. p. 219 -220).

Since his early age, the future artist Stepan Pisakhov's creativity had been fed by two fundamentally different sources: on his mother's side, it was a passion for an Orthodox Christian religion and love for God and the divine in heaven. On his father's side, there was an urge for vocational practical work and good prosperous life on earth. Stepan grew up in the atmosphere of the Old Believers' strict lifestyle. He was obviously early exposed to many religious songs, psalms and liturgy music that had affected his imagination, perception of the world and understanding of it from the perspective of a true believer. No wonder that Pisakhov's characters can do quite divine things: move rivers, survive temperatures of 500 degrees centigrade below zero, go for a visit on "eternal" ice floes and catch Northern lights and wind. Pisakhov's bibliographers Sakharny and Ponomaryova notice that Stepan Pisakhov had kept respect for God and religion, according traditions of his family. However, Irina Ponomaryova claims that Stepan Pisakhov was not a believer. (Irina Ponomaryova "Chapters from the life of Stepan Pisakhov", 2009, p. 41). Probably that is why Stepan Pisakhov had

painted a canvas called “A Place in Pustozersk Where the Archpriest Avvakum Was Burnt. («Место сожжения протопопа Аввакума в Пустозёрске») and criticized clergy in his tales.

Grigory Peisakhov naturally wanted his son Stepan to study his trade and become a jeweller, take over his father’s business and live being well off. However, Stepan had slightly different talents and inclinations. He wanted to paint, the way his older brother Pavel did. Nevertheless, his father did not approve that. Once he said, “Be a shoemaker, a doctor or a teacher, be a person in demand. People can live without a painter” (Pisakhov, “Tales. Essays. Letters”, p.260).

As a grown-up, Stepan Pisakhov recollected that reading was not encouraged too much by his father and he had to hide with his beloved books under the bed. A book by Miguel de Cervantes, “*Don Quixote de la Mancha*” (1605), made the biggest impression on Stepan: “My first book read,”The Life and Creation of Cervantes and Don Quixote from La Mancha”. The book was great for my growth; I crawled under the bed and read there. The reading was punishable. Later, over the years, the attitude changed (...) I fell in love with Don Quixote for a lifetime”.⁵ (Pisakhov, “Tales. Essays. Letters”, p.280).

That story arose in the mind of a young, curious and talented youngster the temptation to run away and travel. Stepan could associate himself with the character of Don Quixote, who stood for truth and justice, loved humans and hated people’s callousness. It seems to me that Pisakhov, like his favorite character Don Quixote, had devoted all his life to a search for truth and beauty, a kingdom of fair and honest human relationships.

⁵ «Первая книга прочитанная: «Жизнь и творение Сервантеса и Дон Кихот Ломанчский». Книга была большая для моего роста, забирался под кровать и там читал. Чтение преследовалось. Потом с годами отношение переменялось (...) Дон Кихота полюбил на всю жизнь (...)».

Young artist

Stepan Pisakhov graduated from the city college in 1899. Because of a strict regime at home and his urge for travel and escape, he decided to go to the island of Solovki in the White Sea. The island hosted a huge monastery with old religious traditions. After that trip, Stepan worked at sawmill in Arkhangelsk and cut wood for one summer earning fifty roubles. This money made it possible for him to travel to the south of Russia, to the city of Kazan where he tried to enter an art school but failed.

In 1902, Stepan Pisakhov went to Saint Petersburg and entered Baron Stiglitz's Art School. It was a school for technical drawing and applied arts and crafts. Academician Aleksandr Novoskoltsev was a supervisor of the young Stepan Pisakhov, who showed a great deal of talent at school. (I. Ponomaryova "Chapters from the life of Stepan Pisakhov", 2009, p. 59). It was quite hard to survive on 10 roubles a month, which Stepan had received from home. For almost three years, he lived on the brink of starvation while studying to be an art teacher and a technical draughtsman. Later Stepan Pisakhov recollected the difficulties of existence in St. Petersburg in his diaries, called "The unwritten book. Hungry academy". («Ненаписанная книга. Голодная академия»).

St. Petersburg had a great impact on young Pisakhov. This beautiful cultural city had so much to offer. There were numerous theatres of all kinds to visit, as well as art galleries and museums with the best of Russian and world art. The northern capital's architecture was represented by classical, neoclassical and baroque styles of palaces and many magnificent buildings and sculptures. Numerous channels and bridges over Neva river inspired the young artist's talent and fantasy for creative work. Being the centre of culture St. Petersburg could offer various intellectual possibilities for its dwellers. There were universities, the Academy of Sciences, opened on the initiative of Peter the Great, colleges, various types of schools and libraries, the Museum of Fine Arts (Kunstkammer). Many of the best scientists and scholars (Mikhail Lomonosov, Vasily Trediakovsky, Ivan Pavlov, Ilya Mechnikov), as well as authors (Alexander Pushkin, Nikolay Gogol, Fedor Dostoyevsky, Nikolay Gumilev, Aleksandr Blok, Anna Akhmatova, Andrei Belyj, Iosif Brodsky and many others) have lived and worked in this city. Stepan Pisakhov loved to read and among his favourite writers was Dostoevsky.

The dramatic beginning of the XX century

The political situation in Russia at the beginning of the previous century was very complicated. The crisis of the tsarist government and its inability to rule the country well caused big hardships in the Russo–Japanese war of 1904-1905, which resulted in the loss of Port Arthur and a half of the Sakhalin peninsula.

The so-called Bloody Sunday on January 9th, 1905, in St. Petersburg initiated riots all over the country. The first Russian revolution of 1905-1907 began. The tsar had to meet some of the demands and held several reforms. The State Duma (parliament) was established in 1906 by the Prime Minister Stolypin who had conducted agricultural reform in Russia. Being involved in the First World War made the situation in the country even more demanding.

Stepan Pisakhov was in the middle of great historical events. Being young and bold, he participated in a students' meeting where he held a speech against the tsar and his policies. For doing this, he was expelled from the college without the right to continue his education in the sphere of arts in Russia. And without a college diploma stating that he was a fully qualified artist who had the right to teach fine arts, without any means of existence, Pisakhov was ready to admit that his choice to become an artist was wrong.

In search for a truth. Travelling

Stepan Pisakhov decided to go away in search of a truth that he hoped to find in God. He first travels to the old Russian city of Novgorod and then, in the summer of 1905, further to the Arctic North, to the Novaya Zemlya (New Land) island. Arctic nature thrilled Pisakhov and made such a deep impression on the young artist that he walked practically everywhere carrying his easel so that he could stop to paint when he felt like it. The nature was majestic, striking and powerful. Today we can look at the northern sights through the eyes of Pisakhov appreciating regal and ascetic beauty of the Arctic in the Museum of Fine Arts in Arkhangelsk.



«Pine Tree. Moonlit Night»1918. Canvas, oil.

« Сосна. Лунная ночь» 1918. Холст, масло.

The artist fell in love not only with nature but also with the Nenets people, the local aborigines. They appeared to be kind, openhearted and naive. Pisakhov listened to their stories and folk tales, and paid attention to the fact that the main theme of these was love and devotion. “They do not know evil and hostility. If they stop loving, they die right away. And when they love, they can make miracles!” (Pisakhov, “Tales. Essays. Letters” p.220) They became an inspiration for Pisakhov’s creative writing later and a source for his own literary tales. In his lifetime, Stepan Pisakhov had visited Novaya Zemlya not less than ten times, the last being in 1946.

The artist found the divine in the warmth of the arctic sun that could keep life in extremely harsh climatic conditions. The first Novaya Zemlya trip revived Pisakhov’s soul and caused urge for more travelling in a different landscape.

In the autumn of 1905, he went to the Mediterranean Sea and joined a group of the pilgrims. Pisakhov recalled, “It is so beautiful in the south but I did not feel it. I looked at it as if it was decorations. As something not real” (Pisakhov, “Tales. Essays. Letters”, Arkhangelsk, p.202). He came to Jerusalem penniless. He worked as a document copyist for a bishop in Bethlehem. The Turkish authorities gave him a permission to paint in all the cities of Turkey and modern-day Syria. Then he went to Egypt.

Stepan was unpretentious and modest, a true survivor who believed in people. Most of the time somebody helped him in a difficult situation. Pisakhov wrote in his autobiography about several accidents he was subjected to while travelling. Once a Bulgarian man kept him from freezing to death on board of a vessel by lending him a warm coat. In the city of Alexandria, Pisakhov was robbed and did not have money for food or shelter. Here he met a Russian immigrant who had paid for Pisakhov’s supper and lent him money for a further trip.

Apparently, the artist arrived in Paris where he worked at the Free Academy of Fine Arts for an almost entire winter. He exhibited his paintings in Rome where the public was stricken by the originality and the beauty of the silvery northern lights. Then he went home. “It was as if I have washed my eyes! Where one can find birch trees that are more beautiful than ours are? (...) And the summer nights, full of light without shadows – that beauty is so immense!” (Pisakhov, “Tales. Essays. Letters”, p.280).

The three winters after his trip to the south (1907-09), Stepan Pisakhov spent in St. Petersburg in the workshop of the famous painter Yakov Goldblat. In summertime, he travelled in the north (the Kara Sea, Pinega, Pechora River and the coast of the White Sea) painting many breath-taking landscapes. Upon his return from Pinega and Pechora, he brought two series of paintings with him, “Northern Forest” and “Old Wooden Houses” (избы). The latter one is part of an enormous work made by Pisakhov to commemorate the memory of the architectural masterpieces of the North. The paintings were in gloomy grey and brown colours. The artist also made many ethnographical drawings of the region.



«Pustozersk. Wooden House». Canvas, oil.

«Пустозёрск. Изба». Холст, масло.

<http://russkij-sever.livejournal.com/519328.html>

In 1906, Pisakhov went on an expedition in the Kara Sea on board of “St Foka”. In 1914, he volunteered for the search of an expedition of the famous polar explorer Georgy Sedov. He travelled to the Saami land, participated in the opening of the first stations for radio transmitters in the Yugorsky Straight (Югорский Шар), on the Mare-Sale (Маре-Сале) cape on the Western coast of Yamal and on the Vaigach (Вайгач) peninsula. His impressions of the natural landscape were immortalised in the paintings that were exhibited in Arkhangelsk, St. Petersburg, Moscow, Berlin and Rome.

Pisakhov loved to travel to the island of Kiy in the White Sea. In his paintings of the White Sea period one can feel the world as a boundless creation. Mother Nature reveals its essence to a human being and they become one. The main theme of Pisakhov’s paintings is the silence of the universe that causes creativity and inspiration. The subject of the paintings is plain stones, the seashore and pine trees. The use of light is particularly interesting. It has silver

tones in winter landscapes and purple-gold in the summer ones. Pisakhov used thousands of the write tones on his canvasses.



«A Glacier named after Shokalskiy in Novaya Zemlya. Russian harbour». 1936 Canvas, oil.
«Ледник Шокальского на Новой Земле. Русская гавань». 1936 Холст. Масло.

The first public success

In 1910, a big exhibition called “Russian North” was held in Arkhangelsk. Pisakhov took active part in its organising and himself exhibited over two hundred works. At the Royal Jubilee exhibition in 1911, devoted to the two-hundredth anniversary of Tsarskoe Selo, sixty of Pisakhov’s paintings were presented to the public. In 1912, Stepan Pisakhov was given a Big Silver Medal award for his contribution to, and participation in, the exhibition “North in Paintings” in St. Petersburg. Two years later, his canvases were shown at the “Exhibition of the Three: Belzen, Pisakhov and Yasinsky”. This time of Pisakhov’s life put the supreme of his talent on show. It seems that at one of the above-mentioned exhibitions, Pisakhov spoke to the famous Russian artist Ilya Repin. Pisakhov mentioned this meeting in a letter to the art expert Mikhail Babenchikov in 1956, “At the exhibition, Ilya Repin spoke warmly about my paintings. He loved my painting “The Pine Tree That Have Lived through the Storms”. (The

painting is lost). Repin persuaded me to paint a big canvas. I said something about the size of my room. He replied, “I know the canvas is on the wall above the bed, the oil colours are on the bed and there are just two steps to the wall. Please come to me. There will be enough space and you do not have to bring your own oil paintings!” My friends congratulated me and envied me. However, I... I did not go. I was afraid to fail because of embarrassment”. (From the letter to M.B. Babenchikov of 03.08.1956 in Stepan Pisakhov.”Tales. Essays. Letters” p.331).

The First World War

The First World War interrupted Stepan Pisakhov’s artistic life. In 1915, he was drafted and first sent to Finland, and later (in 1916), moved to Kronstadt quite close to St. Petersburg, where the news about the February revolution of 1917 reached him. There were many demonstrations in the capital city, which were met by the police troops. Finally, the Russian Army forces joined the revolutionary masses and forced Tsar Nikolas II to abdicate. That was the end of Russian Empire. The so-called Provisional Government was constituted, a coalition of the liberal and socialist forces of the country that needed primarily political reforms. The Constituent Assembly was formed. The socialists have also organised the Petrograd Soviet, or Council (because of the hatred towards Germans who had been at war with Russia, the capital city was given the Russified name of Petrograd, or “the city of Peter”). The Petrograd Soviet worked alongside the government.

Stepan Pisakhov was in the middle of the revolutionary events. From the first days, he worked in the Kronstadt council of workers’ and soldiers’ deputies. He was active in the preparations for the 1st of May (Labour Day) demonstration of 1917 – a show of solidarity with all the working people around the world. Stepan Pisakhov also held numerous speeches for soldiers and sailors.

The return home

Stepan Pisakhov returned home to his native city of Arkhangelsk in 1918 after demobilization. He was so full of energy and enthusiasm that it seemed to him that arts and painting was not enough to express his individuality. He decided to try writing. Pisakhov started to write even before the revolution but his first attempts were not much of a success. Now he decided to try his hand in a new genre for him, that of a feature article. Pisakhov

wrote two articles that were published in a local newspaper “Northern Morning” (“Северное утро,” «Северное утро») called “A Samoyed tale» and “A dream in Novgorod”. («Самоедская сказка» и «Сон в Новгороде»).

The Military Intervention of 1918-1920

In June 1918, a personal exhibition of Pisakhov opened in Arkhangelsk.

On August 2nd, 1918, the Allied Intervention to Northern Russia started. After the October revolution of 1917, the Bolsheviks who have proclaimed that the workers, the peasants and the soldiers should rule Russia took power in the country. The Civil war started all over the country, because there were many forces fighting for restoration of Tsarism, or simply against the Bolsheviks. The White army movement lead the resistance to the new regime. The military intervention from the Entente Cordiale countries (the USA, the UK and France) both in the north and in the east of Russia aimed to support the White movement under the pretext that Russia should fulfil its World War obligations to the Allies. The allied forces fought against the Bolsheviks but failed in less than 2 years. That campaign lasted from 1918 to 1920. However, when the Entente troops had initially arrived to Arkhangelsk, many locals met them enthusiastically in the harbour. Stepan Pisakhov was among these locals. By that time, he preferred a collaboration of democratic forces to the Bolshevik dictatorship, and he honestly believed that foreign troops would contribute to the democratisation process, as they called themselves “the defenders of democracy”.

The temporary government of the Northern region was tolerant towards the creative intelligentsia to which Stepan Pisakhov belonged. It was allowed to hold exhibitions and to be published in the newspapers. Many of these artists and writers did not expect that the situation would change dramatically and their creative initiatives under the interventionists would be interpreted as help to, and participation in, the White movement against the Bolsheviks.

On 19 February 1920, the Red Army troops (representing Bolsheviks) came to Arkhangelsk. Several prominent painters and artists left the city expecting the Bolsheviks’ repressions. A good friend of Stepan Pisakhov, the local author Boris Shergin, was invited to work in the Institute of Children’s literature and reading in Moscow, and left promptly. Another friend, Leonid Leonov, a writer and a publisher, left for the south of the country. As for Pisakhov, he was unable to leave his beloved North. He felt that he was too closely connected to his native North and the city of Arkhangelsk and leaving his home place would destroy his personality and put an end to his creativity. He loved his home! Pisakhov had to adjust to a way of living

that made it possible for him to survive and preserve his personality in the conditions when the authorities would neither forget nor forgive what he had done during the intervention. He had to find a new image by putting on a mask and playing a different role. He was reminded of his sympathies for the White movement in 1918-20 many times later and this dramatic past was one of the factors preventing him from becoming a well-known and recognized author all over the (former) Soviet Union.

After the Intervention

Stepan Pisakhov worked actively at the time when the Red Army entered Arkhangelsk. During 1920 and 1921, he held five personal exhibitions and the Arkhangelsk County executive committee gave him a task to put the city museums in order. "1920. After the White Army retreated and the Red Army established itself, my energy woke up. I worked for 18-20 hours a day and prepared 5 exhibitions in winter." (Pisakhov. "Tales. Essays. Letters" p. 282). Soon he got another assignment from the Museum of Revolution in Moscow, to make sketches and paintings from the places where the interventionists struggled with the Bolsheviks in the North. The famous Russian Museum of St. Petersburg asked for the pictures of architectural masterpieces in Mezen and Pinega regions in the Arkhangelsk County. In addition, Pisakhov travelled with an expedition to the tundra in the uppermost northern areas of the continent between the Barents and the Kara Seas.

In 1923, Pisakhov collected materials for the ethnographical exposition of the North for the First USSR Agricultural and Trade exhibition in Moscow. (Pisakhov, "Tales. Essays. Letters" p. 254).

In 1927, Pisakhov's painting "A Memorial for the Victims of Intervention on the Iokanga Island" was shown at the USSR exhibition "Ten years of October". For this particular painting, Pisakhov was awarded a personal exhibition that took place a year later in Moscow. Two of his paintings were purchased by the Central Executive Committee of the Soviet Union and placed in the office of Mikhail Kalinin, who was its chairperson. (Pisakhov, "Tales. Essays. Letters" p.13).

Fairy Tales

Stepan Pisakhov became mostly famous not because of his paintings but because of his wonderful and original fairy tales. “I started to tell stories long time ago. I improvised often and rarely cared to write them down. My first tale was called “A Night in the Library” and was written when I was 14,” recollected Pisakhov (see Sakharny, “Stepan Grigorievich Pisakhov. Biographical feature article”, p.29). His first published (in 1924) fairy tale was “If you do not like it, do not listen!” («Не любо - не слушай...»). It appeared in a collection of stories called *On the Northern Dvina*, published by the Arkhangelsk Society for Regional Studies, as well as in the regional newspaper *Pravda Severa* (The Truth of the North). That story was very different compared to the traditional folklore tales.

It is true that Pisakhov’s tales are deeply rooted in satirical folk tales and starinas, *byli* (truths) and *skomoroshiny*. However, Pisakhov’s tales are also pieces of original writing. They are characterised by original storylines where folklore elements are reconsidered, restructured and applied in a “new cover”. As a northerner, Pisakhov showered his narrative with a northern colour scale.

Pisakhov’s old friends, the writers Boris Shergin and Anna Pokrovskaya, who worked in Moscow advised Pisakhov to hand in this tale to print. That’s how his talent realised itself in a different field. “If you do not like it- do not listen...!” had become a turning point in Pisakhov’s creative life and launched his famous “Frozen Songs” («Морожены песни»), “Northern Lights” («Северно сияние»), “Star Rain” («Звёздный дождь») and many other stories.

It is an interesting fact that the first publications of Pisakhov’s stories attracted the attention of particularly many writers, experts in quality literature who valued literary talents and the beauty of the local Pomor dialect. Well known writers all over the country, such as Demyan Bedny, Vladimir Lidin, Aleksandr Fadeev, Ilya Erenburg and Leonid Leonov, showed a great deal of interest in Pisakhov’s works. Anna Karavaeva and Aleksandr Fadeev recommended accepting Stephan Pisakhov to the Soviet Writers’ Union, to which the most prominent authors of the USSR belonged (Sakharny, “Stepan Grigorievich Pisakhov. Biographical feature article”, p.30; Ponomaryova, “Chapters from the life of Stepan Pisakhov”, pp.19-22). Pisakhov created a special image of the narrator Senya Malina (Eng. Simon Raspberry, Rus. Сеня Малина) from a village Uyma. This character is a narrator of most fictional stories by Stepan Pisakhov. This figure was based on a real local person. It seems that Senya Malina lived in the Arkhangelsk area (village Uyma) before the 1917 revolution and appeared to be

quite a colourful chap. He loved work and family values; he helped all the villagers and appreciated natural beauty. He appears to be very human and very real. At the same time he is a wizard too who makes magic and pleases common people. This, in my opinion, forms a uniqueness of this character.

I believe that Pisakhov had several reasons for introducing his narrator in the guise of that character. First and foremost, Pisakhov wrote the following about his meeting with Senya Malina and a reason why this character became his fictional narrator. “I met Senya Malina in 1928. Malina lived in the village of Uyma, 18 kilometres away from the city. This was our only meeting. The old man talked about his difficult childhood. At parting, he told me how he and his grandfather ‘travelled by the ship through the Carpathian Mountains’ and ‘how a dog called Roska caught the wolves’. It seems that Malina died in the same year of 1928. To honour the memory of the unknown northern storytellers – my relatives and fellow countrymen – I am giving my fairy tales on behalf of Senya Malina”⁶. (Pisakhov, “Tales. Essays. Letters” p.24)

Another reason, in my opinion, is Pisakhov’s “(...) tendency to mystification, masquerade, (...) He (Pisakhov) chose the image of (Malina) an old man, an eccentric, a man with oddities, but most of all he retained the right to mischief, spontaneity in words and deeds”⁷.

(Ponomaryova in Pisakhov, “Tales. Essays. Letters” p.8). In a way, the narrator Senya Malina looks like a real-life individual who tells his stories and lies to a assumed listener. At the same time, the narrator identifies himself with the people of Uyma village, building a connection between a personal and a public narrative.

Pisakhov’s fairy tales were often published in the regional newspaper “Wave” (“Волна”) and in the local newspaper *Pravda Severa*. Unfortunately, Stepan Pisakhov was not published in large and/or central Russian literary magazines for a long time. In 1935, he was lucky to have published several tales in the *30 days* (30 dnei) magazine (issue number 5). They have appeared under the title “Münchhausen from the village of Uyma” («Мюнхгаузен из деревни Уйма»). Then Pisakhov was sure that he had to continue writing: “When my tales started to appear in *30 days* it was as if I was kicked!” (Pisakhov, “Tales. Essays. Letters” pp.

⁶ “С Сеней Малиной я познакомился в 1928 году. Жил Малина в деревне Уйме, в 18 километрах от города. Это была единственная встреча. Старик рассказывал о своём тяжёлом детстве. На прощанье рассказал, как он с дедом «На корабле через Карпаты ездил» и «как собака Розка волков ловила». Умер Малина, кажется, в том же 1928 году. Чтя память безвестных северных сказителей - моих сородичей и земляков, - я свои сказки веду от имени Сени Малины».

⁷ “(...) склонность к мистификации, маскараду», (...) Он (Писахов) выбрал образ старика, чудака, человека со странностями и тем самым сохранил за собой право на озорство, непосредственность в словах и делах.».

261, 293). During a relatively short period of time in 1935-1938, this popular magazine of the USSR Writers' Union published more than 30 fairy tales by Pisakhov. In other words, *30 days* had discovered Pisakhov's talent for wider audiences and made his name famous. This publicity facilitated the publication of Pisakhov's first book in Arkhangelsk in 1938 («Tales» / «Сказки»). The second one appeared two years later, in 1940. («Tales by Stepan Pisakhov. Second book. Arkhangelsk 1940 / «Сказки Писахова. Книга вторая. Архангельск. 1940»). Overall, eighty-six fairy tales were included in these two books.

Stepan Pisakhov's tales are a product of his individual literary creativity. Although they show certain features of folk tales in the spirit, they do not have much in common with the traditional folk tales.

Folk tales have existed for centuries and were based on oral narrative. Before a written language appeared, they were retold. Some of them were naturally changed or modified. Authors often got their inspiration from the original folk tales, not vice versa. Authors' tales were largely based on a written narration and the language of a particular writer was influenced by his or her personality and cultural background. Both folk tales and authors' tales convey folk wisdom and generalized ideas about good and bad, though.

There are also other differences between folk and authors' tales. Thus, magical elements have a rather special nature in Pisakhov's stories. It seems to me that the magic of Senya Malina, for instance, does not appear as something supernatural but is simply an exaggerated natural phenomenon or quality. Natural wonders emerge in ordinary life for the common people.

They sing songs and freeze the sound; they pick up northern lights and store them. This generates a make-believe feeling – a combination of magic and everyday life rolled into one. Pisakhov's tales are a product of the writer's fantastic imagination and recurrent motifs, such as a noble savage/common man, who Senya Malina represents, enchantment or victory in a struggle. “You cannot hold yourself in the fairy tales, you have to lie as much as you can”, stated Pisakhov⁸ see: <http://www.skazka.com.ru/articles/vrat-nado-vovsy-genii-skazochnoi-fa> One of Pisakhov's favourite devices is underscoring a tactility of a natural phenomenon (e.g. words turn into ice, northern lights are taken from the sky and are hanged to dry). This device forms the basis of Pisakhov's imagination and fantasy in many tales and determines a special type of humour, which is a characteristic feature of the writer.

In 1939, when Stephan Pisakhov was already sixty, he was welcomed to the Soviet Writers' Union. He dreamed of publishing his books in Moscow. Right before the Great Patriotic War,

⁸ «В сказках не надо сдерживать себя — врать надо вовсю». (С. Писахов)

a state publishing organisation accepted Pisakhov's manuscript of the tales for publication, but, unfortunately, once the war started, it seemed inappropriate to publish tales.

Throughout the war, Pisakhov lived in Arkhangelsk, sharing all the hardships with his fellow citizens. Together with the other writers, he often visited hospitals and read his stories to patients and personnel.

Pisakhov could not afford much. The writer was as poor as in the days of his youth. He had many pen friends and in his letter to Aleksandr Vyrkov, a Moscow writer, he said some time in the 1940s, "Time is not waiting, I am already 65. They have made a jubilee team. I had to sign an application for the celebration. (...) Nevertheless, who needed that? (...) I have cancelled it all. I just forbade it! That was it! I even receive neither a teachers' pension nor the old age one. I have to live penniless... Sometimes I really want to live. I am waiting for the end of the Nazis. My clothes are tearing apart. I still wear my father's coat! Moreover, I still manage to get the ends meet, pay for the meals, and repair the clothes. I try to comfort myself. My jubilee celebration is cancelled but I am not. To cancel my paintings, my tales.... Liars! They cannot cancel them!" (Ponomaryova, "Chapters from the life of Stepan Pisakhov", p.182).

Many interesting travel letters, diaries, articles and essays, written by Stepan Pisakhov in the years of Arctic exploration, describe expeditions into the polar areas. After World War II, Stepan Pisakhov brought a manuscript of 100 fairy tales to the publishing house in Arkhangelsk. After 2 years, nine fairy tales were chosen. A tiny little book had been printed in 1949. Pisakhov asked a well-known writer Ilya Ehrenburg to help him to publish his fairy tales. Only in 1957, Pisakhov's collection of fairy tales was printed in Moscow. Then he became known all over Russia again. His 80th anniversary was broadly celebrated in Arkhangelsk, national and regional newspapers wrote about "the northern wizard of the world". Yet most works by Stepan Pisakhov were published posthumously.

Employment

According to Pisakhov's researcher Irina Ponomaryova, the main income of the artist and the writer before and after World War II came from painting classes. Pisakhov worked in different city schools for almost 25 years since 1928, among them in school number 6 named after the famous Soviet writer Maksim Gorky, which I attended for 10 years. On January 26, 1939, Pisakhov wrote, "My students were enrolled in the higher educational art schools

without additional training – I consider this to be my prize, too”. (Ponomaryova, “Chapters from the life of Stepan Pisakhov”, p. 176).

One of the former students of Pisakhov, Jurij Danilov, a graphic artist, illustrated many of Pisakhov’s tales. They became acquainted when Jurij studied at school number 3 in Arkhangelsk, where Pisakhov taught fine arts. Pisakhov saw that his student was especially talented in painting, and invited him to his studio to teach more. After the war, Jurij attended the Academy of Arts (faculty of architecture) in Moscow. After having graduated from it, Jurij returned home to his native Arkhangelsk and, during one of his first days there, met Pisakhov in the street. The writer suggested immediately that Jurij should illustrate Pisakhov’s fairy tale book. We will never know if Pisakhov wanted to help his old student financially through giving him a job. Pisakhov may have wanted a future architect to show his artistic skills when painting the fairy tales on the Pisakhov had never illustrated his own tales <http://tramvaiiskusstv.ru/plakat/spisok-khudozhnikov/item/721-danilov-yurij-mikhajlovich-1918-g.htm> Many authors think that he was too modest for that. Pisakhov was exceptionally glad when other artists interpreted his tales in their own way. He valued that a great deal.

Image

Already in the 1920s, Stepan Pisakhov was paid attention to by the press. These were mostly newspaper articles. The interviewers were told more or less the same story of his life. Colleagues, writers and journalists wrote the earliest texts about Pisakhov. Although the information about the facts of his life was quite scarce, the portrait of Pisakhov painted by pens and pencils were colourful and dynamic. He looked so alive! Very surprising is the fact that no one had described him young. Before the October revolution, Pisakhov had been studying in Russia’s then capital, worked with fine arts and become acquainted with prominent artists. He visited fine art museums, exhibitions and galleries in Russia, in France and in Italy on his journey to Asia and the Middle East. At that time, he was a self-made man, well-educated, skilled and smart intellectual who looked young for his age and was tidily dressed. However, after the Revolution and the victory of the proletarian dictatorship, the qualities Pisakhov had obtained were not in demand. Moreover, people like him caused suspicion.

For self-preservation, Pisakhov had to change his image, his appearance, behaviour, talking manner and communication style. In a way, he had to put on a mask of a fairy tale teller. He grew a beard, went out in old-fashioned clothes and old hat, used common language and

dialect words. This way it was also easier to hide poverty that Pisakhov suffered from. He managed to cover painful shyness, uneven temper, sometimes too passionate when tempted. Pisakhov chose to hide behind the image of an eccentric old man, a person with strange habits who preserved the right for mischief, spontaneity and naughtiness in his speech and deeds. Those who knew him recall that he primarily appreciated sincerity in people. He could detect false and venal individuals from miles away. He was vulnerable and touchy, sometimes grouchy, unable to fight his case to the end. He did not like to talk about his age either, and, if asked about it, replied, "I am 500 on Friday". He wanted to live until he was 100, and used to say that he planned to live to the year 2000. On May 3rd, 1960, he passed away.

Memory

Even though his memory is still alive among his countrymen, Pisakhov's home and workshop is gone. Nevertheless, the city has a museum that is devoted to him in his native Pomor Street, quite close to the place where he was born and lived. The Scientific regional Library named after Dobrolubov hold exhibitions of Pisakhov's literature for school children and adults. In the village of Uyma, where one of his main characters originate (close to Arkhangelsk), Pisakhov's memory is marked by an annual fairy tale festival, at which they read his tales and show theatrical performances based on his stories. Pisakhov is there, he lives on through his wise tales, beautiful paintings and in the memory of people living in the North and elsewhere.

2.2 The main comparative features of Boris Shergin's and Stepan Pisakhov's tales anchored in the Northern Russian folk tradition

Another important writer and fellow citizen of Stepan Pisakhov, Boris Shergin, can be looked at as Pisakhov's twin soul. Born in Arkhangelsk in 1893 in the family of a seaman and boat builder who passed a passion for storytelling on to his son Boris. Boris's mother knew and loved the oral folk tradition and instilled the love for the poetic language of the North in her son, too. He was taught the cultural standards of Pomors from an early age, and showed interest for oral folk heritage and art. When Boris was still at school, he used to read and collect picturesque patterns in the old books, and gathered old folk tales, songs and stories. In

his family home, famous storytellers stayed from time to time, such as Mr Ankudinov from Arkhangelsk and the farmer Bugaeva from the Zaostrovye region. They contributed to Boris's interest in performing folk tales and songs. After having graduated from Arkhangelsk all boys' gymnasium, he travelled to Moscow and studied at the Stroganov art school in 1917. Boris Shergin worked as artist and restored paintings. He loved archaeology and carving. In 1922, he moved to Moscow, worked at the Institute for Children's Literature and Reading, and often held lectures and entertainment sessions telling about the folk culture of the Russian North primarily to young audiences. Since 1934, he became a professional writer and published nine books in his lifetime (e.g. Boris Shergin "In the City of Arkhangelsk, by the Docks" / "У Архангельского города, у корабельного пристанища» 1924; "Arkhangelsk Novellas" / "Архангельские новеллы» 1936, "By the Rivers of Songs" / "У песенных рек» 1939, "Ocean is the Russian Sea" / "Океан - море русское" 1959).

Boris Shergin knew his works by heart. He could tell and sing his tales and songs as if he was reading an invisible book. His narration was not just a reproduction of something that had pre-existed, but also an actual creative process.

Pisakhov and Shergin had quite similar backgrounds and loved the same things in life, i.e. art and literature. Oral traditions prevailed in the writings of both Pisakhov and Shergin and spoken word was at their centre. For both of them, it was all about a vital and colourful dialectal language.

Both Pisakhov and Shergin were inspired by the old Pomor folk narrative tradition and portrayed their characters accordingly. These authors used such genres as legends and "byval'shchiny" (from бывальщина, something that has happened), which combine allegedly real events and pure fantasy.

The audience of Shergin and Pisakhov is similar: their fairy tales target the young and the old and are accessible to a broad public. Both authors want to show wise and witty locals, primarily male characters that teach their audience some kind of lesson, usually a moral one. I would claim that in most Shergin's tales one can observe connections to settings in foreign countries like France, where Vanka's wife from "The Magic Ring" («Волшебное кольцо») went, and also the USA in the "Pronka Gryaznoy" (Пронька грязной) tale. However, most of the settings in Pisakhov's texts take place in or near Arkhangelsk, the Uyma village, river Dvina and the White sea, while Shergin also goes beyond his native city and brings his characters to St. Petersburg and Moscow.

Contextually and thematically, many traditional fairy tales of the North picture struggle between “the good”, represented by common and poor people, and “the evil”, or those in power (kings and princesses, the police, priests and generals). Shergin seems to use a wide range of characters, while Pisakhov’s narration is more compact and economical: usually the main character and narrator Senya Malina tells a story with an open ending. Fairy tale markers are absent in Pisakhov’s works and are present in Shergin’s. For instance, there are no traditional phrases for beginning and ending, like the “Once upon a time” marker for the initial situation. There is no “Father” figure, who gives a Hero (for the most Senya Malina) a reward. The Helper (of the Hero) is absent too. Malina does everything by himself. The main character does not look for a Prize or a Princess either. He is happily married and gets a feeling of satisfaction when he does something good for his fellow villages.

The tone and mood are quite similar in both authors’ narratives - it is critical towards the characters in power and sympathetic towards the protagonists and other poor and brave common heroes. The target audience is definitely expected to be on the side of the latter.

How do the authors achieve such an effect? They use many stylistic devices, primarily the features of the Arkhangelsk regional dialect. It seems to me that Pisakhov plays a little with the reader. Senya Malina, Perepilikha and some secondary characters, who represent common people usually “speak” through local dialect as well as the author does. Priest Sivolday’s speech is different and resembles more the language of an educated person who just occasionally uses a few elements of the local vocabulary. For example, in the tale “Priest-Hatcher” (« Поп-Инкубатор» / Pisakhov, “Tales. Essays. Letters”. p.117), Sivolday says, «Oh! No, cousin! I will not give it away! For the first time I have earned something by my own hard work. I have never had something that was earned by myself”.⁹ «В кои-то веки» is an archaic form which is used in this context to intensify the comic effect of the priest’s image - a person who had never worked in his lifetime. The policemen and the officials in the tale “How the Uyma Village Was Built”, «Как Уйма выстроилась» (Pisakhov, «Tales. Essays. Letters. » p.122), also do not show much of the local people’s dialect:” « **Oh-oh-oh!** We were such in a hurry that we did not notice how it started and who initiated this, we did not see who must get a fine and how much money should we take!”¹⁰

«Ахти да Ахти» come from the exclamation «ах ты! » «Why, you; you little, etc», which

⁹ «Нет кума, не отдам! В кои-то веки я своим собственным трудом заработал. Да у меня заработанного –то ещё не бывало!».

¹⁰ «Ахти да ахти! Мы поторопились, не досмотрели, с чего началось, от кого повелось, не доглядели, кого штрафовать и сколько взять.».

also produces a comic effect of helplessness of the characters in power in a difficult situation. The interventionists from the tale «ИНТЕРВЕНТЫ» («Interventionists») (Pisakhov, «Tales. Essays. Letters» p.128), cry in a literary language and in a command manner, since they are characters in power too, «Arrest! Remove the wheels! Shoot them! »¹¹ I would conclude here, that Pisakhov shows dialectal differences in the language of his characters, so that the readers seem to sympathise with the poor. It is both their language and the way they are represented by the author through a local dialect that contribute to contrasting the two rivalling sides.

Shergin uses folk songs as part of his stories. His stories focus on a spoken word. Shergin's tales mostly contain the main features of fairy tales: for instance, a formulaic way to begin and to end the story ("Once upon a time..."); a long list of characters (the good one is usually poor, while the evil ones are usually rich/royalty figures). There are also patterns and numbers (especially the emphasis on number 3), as well as enchantments and magic and a happy end with a triumphant poor. Pisakhov's tales often resemble fantasy stories with some elements of a fairy tale. Neither Shergin nor Pisakhov use typical folkloric characters, e.g. trolls, witches, fairies or the traditional Russian Baba Yaga (Баба Яга) or Koshchey Bessmertnyi (Кощей Бессмертный). Magic is placed in the hands and imagination of the main characters that particularly in Shergin are often accompanied by animals, which help the protagonist to overcome the hardships he meets. Pisakhov's magic often lies in the wonders of nature. Shergin's tales, in my opinion, represent pure untrue stories. There are very many magic elements in his texts. (Boris Shergin, « Tales») <http://www.boris-shergin.ru/?p=203>. For instance, in the tale "Magic ring" («Волшебное кольцо») that starts with a **special beginning** "there lived...» «Жили Ванька двоимо с матерью...» the **main character** Vanka (Ivan) is **poor and kind**. His **helpers** are a cat, a dog and a snake that speak and understand human language. **Number 3** is seen in the fact that there are three animals. The snake Skarapea is a daughter of a snake king (**royalty**). Vanka gets a **magic ring as a reward** from Skarapea's **father** for helping her. There are **three young men** that can do whatever Vanka wishes. They come when he speaks to an **enchanted** ring. Vanka **marries an evil princess**. Her **father** the king decided on that because Vanka managed to use the powers of the magical ring to build a crystal bridge (**magic**). The **Princess** had a lover in Paris. She stole the ring. Vanka is rescued by his helpers the cat and the dog, returns home, marries a good (poor) local girl and lives happily ever after (**happy end and the special ending words**).

¹¹ «Арестовать! Колёса снять! Расстрелять!»

Pisakhov's narratives, however, exhibit much more common sense and are almost based on real stories and portrayals of local history, culture and characters. I can refer to the tale "Interventionists" («Инстervenнты») (Pisakhov, "Tales. Essays. Letters", p.128), which describes real historical events that Pisakhov had experienced in Arkhangelsk in 1918-1920. The character of Senya Malina had a real local prototype, Semen Krivonogov (Семён Михайлович Кривоногов), who was born and had lived in Uyma village and actually had a nickname "Malina". He was a skilful storyteller and entertainer of the locals. Pisakhov was acquainted with him. That's how this character appeared in Pisakhov's tales. (Sakharny, "Stepan Grigorievich Pisakhov. Biographical feature article", p.30).

The setting markers in the fairy tales and literary tales are often anonymized and non-specific. Pisakhov usually names a concrete place (in the Arkhangelsk region) and time is presumably contemporary to the time of the narration.

In Shergin's tales, there is usually a classical happy ending. For instance, in the tale "Martynko" / «Мартынка» <http://www.boris-shergin.ru/?p=205> the main character Martynko was imprisoned for playing football and hurting a noble lady by the ball. He found magic cards in the cellar and every time he played cards, he won. He appeared in a foreign country and became a Minister of Finances. The king's daughter Raiska stole his cards but he taught her a lesson when she ate enchanted apples and got huge horns. When Raiska told Martynko the truth about her crime, he forgave her, offered her "recovering" enchanted apples that removed her horns and Raiska and Martynko fell in love with each other. The happy end is obvious: «Well, then, there is nothing else to tell. There was a wedding to Martynko and Raiska. People sang songs and played accordion. They lived happily together. Martynko plays cards and wins until these cards are stolen. Well, if they are stolen, Martyn will be kicked out again»¹² ("Martynko" / «Мартынка») <http://www.boris-shergin.ru/?p=205>

However, in Pisakhov's tales, the evidence of a happy ending is not so obvious, because the conflict is often not very explicit and sometimes there is just about magic in the narration, like in the tale "The Orange" (Апельсин), where the focus is on the miracle of a southern plant growing in northern waters. Still the general mood and atmosphere in most narratives by Pisakhov is quite positive, particularly in the end. This leads to a conclusion that, owing to the fact that Pisakhov had written literary tales, they are more influenced by the author's

¹² «Дальше нечего и сказывать. Свадьбы пошла у Мартынка да у Раиски. Песни запели, в гармонь заиграли. Вот и живут. Мартынка всех в карты обыгрывает, докуль этих карт не украдут. Ну, а украдут, опять и выпнут Мартына».

individual imagination and Biblical moral values including God's ten commandments.

Pisakhov's stories contain more of the "legend" genre elements where the narration seems to have roots in truth and contain several specific references to a real-life setting, as well as real-life prototypes. Nonetheless, Shergin's tales are more influenced by the classical features of the genre and hence resemble folk tales to a greater extent if compared to Pisakhov (see the examples above).

It seems to me that Pisakhov had chosen the genre of a tale to examine and portray pictures of life in the Russian North and particularly in Arkhangelsk, which he loved. Pisakhov explored primarily human characters within the framework of a genre while adding magic elements to the context. The author described contemporary life to his audiences, while seldom-giving the "far away and long time ago" references, so that the reader got the feeling that the author is an expert on the setting and hence his fantasies are anchored in realism. The time frame in Pisakhov's tales appears to be more defined and contemporary than in folk tales.

The genre of a fairy tale in the beginning of the XX century is not a simple concept to discuss. In her doctoral dissertation on Folklore Studies ("Russian Literary Tale of XX century" «Русская литературная сказка XX века» М.; 2001), L.V.Ovchinnikova (Овчинникова Л.В) claims that "by the beginning of XX century serious literary traditions of the author's fairy tale had already existed and some tendencies of its development were outlined. In general, there appear to be two main literary fairy tale forms: the magical-romantic and the satirical-allegorical, the main functions of which are narrative and didactic"¹³

The genre of fairy tale reflected the historical and political situation in the country and the general literary tendencies from a particular time perspective. In Russia after the 1917 October Revolution, in the lifetime of Pisakhov, the genre of fairy tale was influenced by political circumstances: "(...) in the 1920-40s, tales depicted the revolutionary struggle and the restoration of social justice, the denial of bourgeois values"¹⁴ (Ovchinnikova, "Russian Literary Tale of XX century" p.5).

This was the time when Stepan Pisakhov and Boris Shergin created many of their wonderful fairy tales. However, official critics were often dissatisfied with the new trends of the genre in the new political situation, demanded change and Pisakhov did struggle to publish his works

¹³ «К началу XX в. уже существуют серьезные литературные традиции авторской сказки, намечены некоторые тенденции развития. В целом складываются две основные литературно-сказочные формы: волшеббно-романтическая и сатирико-аллегорическая, главные функции которой - нравоописательная и дидактическая.»

¹⁴ «В 20-40-е гг. изображалась революционная борьба и восстановление социальной справедливости, отрицание буржуазных ценностей.»

after the revolution. Nevertheless, “Do Not Listen If You Do Not Like It” was published in 1924.

Ovchinnikova states, “There are many reasons for the persecution of a fairy tale genre in the 1920s. There were new social and pedagogical priorities, which required a rejection of "mysticism" and fiction, "tsars and kings," and the emergence of a significant amount of low-quality fairy-tale production that accompanied interest for the genre fairy tale and mythology at the beginning of the century, as well as the distortions of the revolutionary rethinking of the entire cultural heritage.”¹⁵ (Ovchinnikova, “Russian Literary Tale of XX century” p.6).

In the 1930s, the genre was modified and modernised. “Tale of Life” became popular and Stepan Pisakhov was one of the representatives of the genre type. Characteristic to it was a “(...) subjective, lyrical principle” and opposite tendencies: on the one hand, lacquering reality, but on the other, a confrontation with the cruel spirit of the times, an assertion of higher moral values. A new type of literary fairy tale would become productive for the literature of the 1930s-60s”, writes L.Ovchinnikova.¹⁶ (Ovchinnikova, “Russian Literary Tale of XX century” p.9).

According to the genre classification given by L. Ovchinnikova, Pisakhov`s and Shergin`s tales belong to the “folklore literary genre” combining « (...) the peculiarity of folklore, genre synthesis, functional characteristics, authorial position and some other features of poetics.”¹⁷ (Ovchinnikova, “Russian Literary Tale of XX century” p.21).

L. Ovchinnikova characterises tales by Pisakhov and Shergin as follows:”Folk literary tales in the works of the authors of the first half of the century, B. Shergina and S. Pisakhov, became one of the facets of a completely new narrative known as “kind art”. A significant number of them, for example “Sish Moskovskiy” by B. Shergin and the fairy tales by S. Pisakhov, were created for “amusement”, gravitates towards the traditions of buffoonery (skomoroshestvo)

¹⁵ «Причины гонений на сказку в 20-е гг. многообразны: и новые социально-педагогические приоритеты, требующие отказа от «мистики» и фантастики, «царей и королей», и появление значительного количества низкопробной сказочной продукции, сопровождавшее интерес к сказке и мифологии в начале века, и перекосы революционного переосмысления всего культурного наследия».

¹⁶ « (...) субъективное, лирическое начало» и противоположные тенденции: с одной стороны, лакировка реальности, но с другой, - противостояние жестокому духу времени, утверждение высших нравственных ценностей. Новый тип литературной сказки станет продуктивным для литературы 30-60-х гг».

¹⁷ «(...) своеобразие фольклоризма, жанровый синтез, функциональные характеристики, авторская позиция и некоторые другие особенности поэтики».

and the popular aesthetics of the comic in general”.¹⁸ (Ovchinnikova “Russian Literary Tale of XX century” p.21).

Ovchinnikova’s characteristics of Pisakhov’s genre style are clear and precise, and correspond with my own opinion on the issue of the genre. In most of Pisakhov’s tales, the reader wants to laugh, since there are many comic effects and lots of exaggerations and hyperboles involved. Realistic and fantastic elements are inseparable in Stepan Pisakhov’s stories.

2.3 Other folk tales from Northern Russia

Many different kinds of native people of the north have developed their own cultural traditions through the centuries. Oral narration – songs and fairy tales – dominated these traditions, which helped people to pass knowledge, wisdom and moral values from one generation to another. Through the fairy tales of northern peoples, new generations learned about the life of their ancestors. Brave heroes described in the tales functioned as role models for the readers and the listeners who grew up to be hunters, fishermen and deer breeders in the northernmost areas of European Russia (see «Сказки народов севера» / «Fairy tales of the peoples of the North» Электронная библиотека RoyalLib.Com, 2010-2017).

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#0

When you read the tales of the Nenets, Saami, Nanai, Ket, Khanty, Mansi, Evenki, Chukchi, Koryak and Eskimos you find easily that they teach universal values valid elsewhere in the world. To be kind and loving, to take good care of the family and Mother Nature, to fight for the good and defeat the evil are the common themes of the narrative. (see «Fairy tales of the peoples of the North», RoyalLib.Com, 2010-2017).

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#0

The main characters are often ordinary and/or poor people. They are portrayed as brave, smart and very sympathetic, for instance, the boy from the Saami fairy tale “Tala-bear and the great wizard” («Тала-медведь и великий колдун») who saves children and teaches the villagers how to handle wild bears. («Fairy tales of the peoples of the North», RoyalLib.Com, 2010-2017). http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#10314 A hero

¹⁸ «Народно-литературные сказки в творчестве авторов первой половины столетия - Б. Шергина и С. Писахова стали одной из граней всего нового сказительства - «доброе художество». Значительное их количество, например «Шиш Московский» Б. Шергина и сказки-бухтины С. Писахова, создано для «увеселения», тяготеет к традициям скоморошества, народной эстетики комического в целом».

called Alba in the Ketí fairy tale “Alba and Hosyadam” («Альба и Хосядам») fights against all the evil on earth and succeeds (see «Fairy tales of the peoples of the North», RoyalLib.Com, 2010-2017).

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#23920 Sometimes the main characters come from the animal kingdom. For instance, the main characters of the Nanai fairy tale “How the Bear and the Chipmunk stopped to be friends” («Как медведь и бурундук дружить перестали») are the fox, the bear and the chipmunk. In its plot, the fox manages to turn two good friends, the bear and the chipmunk, into two bitter enemies.

(«Fairy tales of the peoples of the North», RoyalLib.Com, 2010-2017.)

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#30501 Yet in the vast majority of tales, the main characters are both people and animals/birds. In the Nenets fairy tale “Cuckoo” («Кукушка»), a native woman leaves her selfish children to become a bird.

(«Fairy tales of the peoples of the North» RoyalLib.Com, 2010-2017).

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#6006

The magical element in the tale from the North is surprisingly traditional and resembles world famous folk tales. However, if one would search for peculiarities, it would be fair to mention such elements of the magic as clairvoyant powers. The Big Old Man who rules the world, a magic spirit in the Ketí folk tale “Alba and Hosyadam”, is described as follows: “He was a great spirit and ruled the whole world - the starts in the sky, the fish in the rivers, the animals in the taiga, the birds in the air and the people on Earth. He was called Ies. Ies had a chum (tent) made of glass, and through this glass he saw whatever was happening in the world”.¹⁹

(«Fairy tales of the peoples of the North», RoyalLib.Com, 2010-2017).

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#23920

In some tales, spirits are characters, too. For instance, in the Selkup fairy tale «The fire hostess» («Хозяйка огня»), the spirit of Fire had claimed the son of a woman as a payment for her disrespect for the fire that gave warmth to many families. («Fairy tales of the peoples of the North», RoyalLib.Com, 2010-2017).

http://royallib.com/read/narodnie_skazki/skazki_narodov_severa.html#37606 Spirits might be observed in all kinds of natural environment: in the water, the forest, the earth, the mountains and the fire. This feature is universal to folk tales all over the world. The element of death and revival/rejuvenation is quite typical, too. For instance, in the Dolgan fairy tale “The old

¹⁹ «Был он великим духом, всем миром правил — и звёздами в небе, и рыбами в реках, и зверями в тайге, и птицами в воздухе, и людьми на земле. А звали его Есь. Был у Еся чум — весь, как стекло, и через тот чум видел Есь всё, что на свете делается».

fisherman and the raven” («Старик рыбак и ворон»), the old man gets his youth back at the end of the story as a reward for his service and help to the enchanted Prince-Raven.

In the Karelian folk tale “The Beautiful Nasto” («Красавица Насто»: Карельская народная сказка, Сыктывкар, Коми книжное издательство 1984) it is possible to observe many elements of a typical fairy tale. There are the magic and enchantment, a trinity of actions of the characters (i.e. a Hero has three attempts to find the answer for a question in a test or the Helpers try to assist the Hero three times), spirits of the water (водяной), cooperation between people and animals (a nanny goat helps Nasto). The evil is punished in the end; the witch and her daughter are invited to the sauna, where they fall into a pit with hot tar and disappear. In a way, this tale contains many of the elements/character types described by Vladimir Propp in his theoretical approach to a structure of the fairy tale (for more detail, see a special segment of my thesis devoted to it). The Hero is the Prince who marries Beautiful Nasto (Princess) in the end and saves her from a spirit of the water, who is a Villain. Beautiful Nasto`s nanny goat is a Helper. Nasto`s Father is not the one who rewards the Hero but a character of a story which precedes the main story. Dispatcher, Donor and False Hero are absent from the text.

Pisakhov tales contain a great deal of the spirit from the folk tales of the North. The feeling of the north and the perception of the narrative through the eyes of the northerners is a clear feature of Stepan Pisakhov`s texts.

This is especially obvious in terms of setting. Pisakhov`s descriptions of nature show seas, rivers, woods, villages (Uyma) and a city of Arkhangelsk, which are typical for the northern landscape. Natural wonders like Northern lights might be seen in limited Northern areas of the country. Flora and fauna presented in Pisakhov`s texts represent European north too.

There are deep woods, broad rivers and cold seas. The animal world is represented by polar bears, brown bears and even visiting penguins!” (Pisakhov, ”Tales. Essays. Letters”, pp. 25-27). Fish resources are fabulous and salmon and cod are common fish types. Clothing the characters wear (as in “18-mile long Trousers”) and food and drinks they consume (as in “Do not Listen If You Do Not Like it!”) also indicate the location where the action takes place.

References to Uyma and Arkhangelsk can be found in many tales. People live in wooden houses or izbas (изба) and wash themselves in saunas (“баня”). Otherwise, river Dvina and the White Sea must also be mentioned, e.g. in “Solombalskaya byvalschina”

(«Соломбальская бывальщина» (Pisakhov, ”Tales. Essays. Letters”, pp. 188- 189).

Last but not least, the language of the characters (local dialect) has already been discussed above.

The novelty of Pisakhov's tales can also be seen in the fact that there is practically no violence or much drama in them. His tales are not about a conflict between life and death. Perception and appreciation of nature and human spirit dominate in Pisakhov's tales instead.

3. Language: Arkhangelsk dialectal features

3.1 Linguistic variation

One can wonder to what extent the dialectal features of the Russian North are important for understanding the peculiarities of Pisakhov's language and style. I would claim that dialectal characters / elements of the author's narration have a crucial importance for understanding his style and message. Unfortunately, in translation the vast majority of these dialectal qualities disappears.

What is typical of the Northern dialect of Arkhangelsk and Arkhangelsk region? What is a "dialect"? According to the Merriam Webster Dictionary <https://www.merriam-webster.com/dictionary/dialect> (accessed on 04.04.17), "dialect" is defined as:

1a: a regional variety of language distinguished by features of vocabulary, grammar, and pronunciation from other regional varieties and constituting together with them a single language <*the Doric dialect of ancient Greek*>

b: one of two or more cognate languages <*French and Italian are Romance dialects*>

c: a variety of a language used by the members of a group <*such dialects as politics and advertising — Philip Howard*>

d: a variety of language whose identity is fixed by a factor other than geography (as social class) <*spoke a rough peasant dialect*>

e: register 4c

f: a version of a computer programming language"

The term "dialect" is closely connected to **linguistic variation**. "The term *linguistic* refers to regional, social, or contextual differences in the ways that a particular language is used.

Variation between languages, dialects, and speakers is known as *interspeaker variation*.

Variation within the language of a single speaker is called *intraspeaker variation*.

<https://www.thoughtco.com/what-is-linguistic-variation-1691242> (accessed on 04.04.17)).

This term was central for my studies on the RUS-3010 Russian Dialectology university course by Professor Tore Nessel.

When speaking of linguistic variation, one should expect to study how language is used in different ways according to the area, the class (social layers) and the context it is spoken in. Language changes all the time. Linguistic variations are in particular manifested in space changes. Geographically speaking, these variations are revealed in dialects; if we speak of class and social group belonging, we deal with sociolects. Finally, when individual peculiarities of persons are in focus, then we talk of idiolects. All the notions are applicable when analysing Pisakhov's language.

The Northern Russian dialects are deeply rooted in historical dialectology, starting from Proto-Slavic-East Slavic and ending with Russian-Northern Russian-Arkhangelsk region dialects. Stephan Pisakhov wrote his literary fairy tales primarily in the first half of the XX century. This was a dramatic time in the history of Russia, which caused the appearance of new notions, new words and meanings in the language and the dialect. Today it is helpful to use the Dialectological Atlas (ДАРЯ) made by the linguist Ruben Avanesov (1902-1982), who organized the work on the Atlas, especially after WW2.

It is probably fair to ask why dialectal zones exist and to what extent the Northern Russian dialectal zone, which covers Pomor (Arkhangelsk region), Olonetsk, Western, Eastern and Vladimir/ Volga region, is influenced by various factors and what these factors are? (See map for dialectal zones 1914 on the website: <http://zapadrus.su/bibli/arhbib/1217-dialkarta.html> (accessed on 04.04.17)).

Historically speaking, the geography of particular territories has played a major role in the development of a dialect. Great forest areas separated and protected Pomors in the Russian North from the conquerors and bearers of the other dialects and even languages, while rivers, like Northern Dvina, and seas (The White Sea) connected dialectal zones with other lands and their speakers by means of boat transport. Arkhangelsk in the Russian North was situated relatively far from the capitals (1235 km from Moscow and 1152 km from St. Petersburg) and Pomor people were not exploited by serfdom (крепостное право) for many decades, compared to peasants of the central and southern regions. The climate was cold and vast forest areas made it challenging to travel, particularly in wintertime, hence a fairly unique position of the northern dialects. On the one hand, it seems that dialects of the Russian North

remained stable for a long historic period with not much interference from other languages and dialects. The Arkhangelsk region was not colonized by bearers of other dialects and languages the way central Russian territories were. The city was far away from the centres of the political power of the country, first represented by Novgorod and later Moscow and St. Petersburg. At the same time, Arkhangelsk remained Russia's only "window onto Europe" for many decades before Peter the Great had founded St Petersburg on the Neva river at the beginning of XVIII century. Today scholars agree that the Russian North (more specifically, the Arkhangelsk region) was the zone predominantly populated from Novgorod and later dominated and controlled by the Muscovite state (from approximately the 1480s).

Political history and demography played a considerable role in the formation of Northern Russian dialects in Arkhangelsk region. For centuries, the Arkhangelsk region was a scarcely populated area, but from 1584, when the city was built around the Michael Archangel monastery and fortress, population started to grow. Peter the Great visited Arkhangelsk three times at the end of XVII and the beginning of the XVIII centuries to organize the building of trade and military ships. Merchants from many European countries, like Sweden, Norway, Britain and Holland, came to Arkhangelsk, which had been Russia's only window onto Europe for many decades. Pomor trade was world famous. After the Socialist revolution, it stopped but the trade of timber and paper proceeded in the Soviet times (see Сергей Цветков «Краткая история Архангельска» / Sergey Tsvetkov «A Short History of Arkhangelsk») <http://sergeytsvetkov.livejournal.com/413613.html>

3.2 Phonological features

Dialectal phonology in Pisakhov's works

Phonological realisation of phonemes /o/ and /a/ in stressed and first unstressed positions ("okanye" and "akanye" as a dialectal feature)

One of the major phonological features of the Northern dialectal zone is called "оканье" (Eng. okanye, e.g. focus on vowel "o" in both stressed and first unstressed positions after hard consonants). So, okanye might be defined as a differentiation of phonemes /a/ and /o/ in unstressed syllables. In Northern Russian dialects, phoneme /o/ would be pronounced as /o/ while /a/ would be pronounced as /a/. E.g.: [вод'а], [трав'а], [молок'о] and [г'онор] – as opposed to [вад'а], [трава], [мальк'о], [г'онар] under the so-called akanye (аканье), i.e.

the absence of differentiation between vowels /o/ and /a/ in unstressed positions (which is what happens in standard Russian and southern Russian dialects).

It seems that okanye is a much older linguistic phenomenon than akanye. From the very beginning of the establishment of the written form of Russian language, there was an opposition between /o/ and /a/. Some sources prove that before the XVIII century, while the Old Church Slavonic was still used as the standard written language in Russia, the unstressed /o/ and /a/ were pronounced differently. There is also an indication that some of the old dialects contained okanye, while others, akanye. Thus, the Muscovite dialect that formed the basis for the new Standard Russian had contained akanye. In the Russian Church Slavonic language (it was used until the 18th century as a literary language), the unstressed /o/ and /a/ differed in pronunciation. As for the Russian dialects, among them there have been both "okanye" and "akanye" for a long time. The Moscow dialect, in which akanye dominated, became the basis of the new Standard Russian literary language. However, in the new literary language, the coexistence of okanye and akanye was initially allowed (...). M.V. Lomonosov, one of the founders of the Russian literary language, wrote about this. In the first half of the XIX century, with the predominance of akanye, okanye was still allowed within pronunciation in a high style, for example, when reading poetry. Since the second half of the XIX century akanye became the only norm of literary pronunciation.²⁰

Initially, both akanye and okanye were a norm. The famous Russian scientist and linguist Mikhail Lomonosov, born only 4 miles away from Arkhangelsk in the town Kholmogory, was the person who largely systematised Standard Russian, as we know it today. He was the author of "Russian Grammar" published in 1755. In his «About the Usefulness of Church Books in Russian Language», 1758 («О пользе книг церковных в российском языке», 1758), he defined three literary styles (high, middle and low) and their characteristics.

²⁰ «В русском церковнославянском языке (он использовался до XVIII столетия в качестве литературного) безударные о и а различались в произношении. Что касается русских диалектов, то среди них издавна были и «окающие», и «акающие». В основу нового русского литературного языка лег московский диалект, в котором уже господствовало аканье. Однако в новом литературном языке вначале допускалось сосуществование оканья и аканья (...). Об этом писал М. В. Ломоносов, один из создателей русского литературного языка. Еще в первой половине XIX в. при преобладании аканья допускалось окающее произношение в высоком стиле, например при чтении стихов. Со второй половины XIX в. аканье становится единственной нормой литературного произношения. «Differences and concurrency of /o/ and /a/ in pre-stressed syllables after hard consonants (okanye and akanye) («Различие или совпадение /o/ и /a/ в предударных слогах после твёрдых согласных (оканье и аканье)»». <http://www.gramota.ru/book/village/map12.html> (accessed on 04.04.17).

(See Ломоносов М. В. «Предисловие о пользе книг церковных в российском языке» in М. В. Lomonosov, «Complete works», vol. 7, 1952, pp.589-590 / Ломоносов М. В. Полн. собр. соч. — Т. 7. — М; Л: Изд-во АН СССР, 1952. — С. 589—590.) The high style originated from the Old Church Slavonic that maintained characteristics of okanye. Additionally, okanye is common in the Pomor dialect. Even at the beginning of the XIX century, okanye was an acceptable form for the high style of literature, particularly in poetry. (See Odes and heroic poems by Lomonosov, «Ode for the coronation day of Her Majesty the empress of all Russia, Elisabeth, the daughter of Peter the Great», «Ода на день восшествия на всероссийский престол её величества государыни императрицы Елисаветы Петровны 1747 года»).

http://rvb.ru/18vek/lomonosov/01text/01text/01ody_t/010.htm

For instance, in the time the Ode was written I presume it was recited by Lomonosov himself, the bearer of northern “Okanye”, with the strong phonemes /o/ in both strong and weak positions:

«Или я ныне позабылась
И с оно́го пути склонилась,
Которым прежде я текла?»

(...)

«И то́кмо шествуя желали
На гроб и на дела взглянуть.»

(...)

«О вы, которых о́жидает
Отечество от недр своих
И видеть таковых желает,
Каких зовет от стран чужих!»

However, from the second part of the XIX century akanye had become the only literary form of the Standard Russian. It is a matter of common knowledge that in the Northern Russian dialectal zone, okanye prevails. Okanye is clearly portrayed in Pisakhov’s fairy tales, e.g. Архангельско́й край (instead of the normative –ий ending) in “Do not listen if you do not

like it!"; and Белый медведь (instead of the normative –ый ending) in “The Polar Bear” (“Белой медведь”).

Dialectal feature: non-distinction between phonemes / ш/ and / щ / (шоканье)

Let us have a look at another typical feature of Stepan Pisakhov’s style. The following example illustrates a particular dialectal phenomenon:

Ишшо (standard Russian – ещё) (from «Frozen songs», «Морожены песни») («And also some more the songs», «А то ишшо вот песни».)

Расшипало (standard Russian – расщипало) (from «I worked like artel (a collective of workers or peasants), sat down to eat alone», «Артелью работал, один за стол садился») («it is easy to split something in two and I wanted to be with artel”, «Надвое - дело просто, меня раз - на артель *расшипало!*»)

Смотряши (standard Russian – смотрящий) (from «I walk in the Sea on a Cod» / «На треске в море гуляю»

Лицезряши (standard Russian – лицезрящий) (from «I walk in the Sea on a Cod» / «На треске в море гуляю» («Опосля торговли смотряши, лицезряши столпились на берегу /After the trade they crowded looking and gazing on the shore”)

In Pisakhov’s dialect, the lack of distinction between phonemes /ш/ and /щ/ is obvious. This phenomenon is illustrated by numerous examples in his fairy tales. I would call this phonological feature «шоканье», which is a result of an assimilation between two quite close consonants, voiceless alveolar affricate /ч/ и and fricative /щ/. Interestingly, this phenomenon is probably borrowed from the countryside of the vast Arkhangelsk region to put forward stylistic features of the language. The characters that carry this linguistic feature represent ordinary people, a peasant or an industrial worker, hence the peculiarities of the language.

Dialectal feature: absence of phoneme /j/ in the intervocalic position

Absence of phoneme /j/ in the intervocalic position might be a result of assimilation particularly typical for the verbs and adjectives in Northern Russian dialects.

Examples: дел[а]т, молод[á], as opposed to дел[ae]т, молод[ая]; хват[а]т, отым[а]т as opposed to хват[ae]т, отым[ae]т (Pisakhov. "Tales. Essays. Letters", pp.68-69)

The evolution of the Arkhangelsk (Pomor) dialectal group was related to the historical process of forming and development of the Northern Russian dialects, which in turn emerged from the various dialects of the Old Church Slavonic. As many other dialects, northern ones were formed as a result of interaction between Novgorod dialects and Rostov and Suzdal dialects, which appeared in approximately XII century in the Northern territories which were populated by the Pomors (settlers who live by the White Sea).

3.3 Lexical features

Dialectal lexis in Pisakhov's texts

It is extremely interesting to examine Pisakhov's vocabulary, typical for the Arkhangelsk dialect. It is rich in utterance and meanings. Here again, one can speak of linguistic variation, which can represent a dual bias:

- A. A word can represent two or more different meanings e.g. weather (погода).
- B. Different words in different languages might represent the same notion or concept, e.g. farmhouse (изба, хата, and хоромы), flail (цеп, привязь, молотило, ручник, бич) and social gatherings (беседы-беседки, посиделки, супрядки, кельи).

Characteristically the concept of "weather" (вот погода-то!) in the Northern dialect would usually mean "bad weather conditions", while in the southwestern parts of Russia, it would have an opposite connotation of "good and sunny weather". (Tore Nessel, "A Lexicon of Russian dialects", RUS 3010 UIT 2015).

When it comes to farmhouses, one can easily observe the phenomenon of using different words in different dialects. For example, in the North where the climate is harsh and the weather conditions are quite demanding, it is common to use tree logs for the construction

purposes. That's why the word изба (log cabin, Eng. "izba") is used in the North, including Pisakhov. By contrast, in the southern parts of Russia and Ukraine, people use bricks or clay to build walls and straw for the roofs. There people use the word хата (Eng. "khata") to denote this particular type of building. Sometimes Pisakhov uses the generic word дом (house), which is applied all over the country and does not bear dialectal implications. Still, even though we know that Pisakhov had lived and travelled in many counties, he is quite consistent in his use of dialect. In the fairy tales, he prefers Northern Russian dialectal words and expressions. (Tore Nasset, "Lexicon of Russian dialects", RUS 3010 UIT 2015).

Similarly, words for "flail" generate a good deal of variation, depending on the regional dialect. Linguists have established that the form "цеп" is used predominantly in the south, "привязь" in the north-west, and "молотило" in the north-east, that is in the Arkhangelsk region (cf. "хлеб молочу" from Pisakhov's tale²¹ «I worked like an artel, sat down to eat alone»). In central and western Russia, one uses the word "ручник" (especially in Pskov) and "бич" (in Pskov and Smolensk).

Social gatherings are also represented in Pisakhov's dialect. Typical for Northern Russian dialects is the word "беседки" (derived from беседа, "conversation"). Unfortunately I failed to find example with "беседки" in Pisakhov's texts. However, I would claim that it is in the nature of the narrative in Pisakhov's tales to hold a conversation (беседа) between the narrator Senya Malina and an assumed listener: «I looked at my guest - He was a real Napoleon, indeed»²², (Pisakhov, "Tales. Essays. Letters" p.77) Hence, I believe, conversation (беседа) is preserved in the texts in some shape or form.

Another notion is "вечер" (Eng. evening), or its derivative "вечеринка", used not only in the northern dialectal zone but also actually all over Russia. One can meet the words like "гульба or гулянье" (literally "walking", with the meaning of "celebrating something"), which is more typical for north-western dialects. The notion of "улица", meaning outdoor parties from the south-eastern dialects, scarcely appears in Pisakhov's writings. For instance, in the tale "Уйма Went to the City for Wedding"²³ (Pisakhov, "Tales. Essays. Letters." p.34) I found the sentence²⁴ «Then there was a mess, streets and back yards came together").

²¹ «Артелью работал, один за стол садился». (С. Писахов)

²² «Оглядел я своего гостя - и впрямь Наполеон». (С. Писахов)

²³ «Уйма в город на свадьбу пошла». (С. Писахов)

²⁴ «Тут пошла кутерьма, улицы с задворками переплелись...». (С. Писахов)

3.4 Pisakhov's language and style

“I have started to invent and tell fairy tales long time ago but I have seldom written them down. My grandfathers and my grandmother on the mother's side come from the Pinega region. My grandfather was a fairy tale teller. He was called fairy tale teller Leontiy (...) I often write fairy tales from nature or almost from nature. I remember much and this begs to come to the fairy tale (...). In 1924, my first fairy tale “Do not listen if you do not like it. Frozen songs” was published for the first time in the anthology “On the Northern Dvina”. I became acquainted with Senya Malina in 1928. Malina lived in the village of Uyma, 18 km away from Arkhangelsk. That was the only meeting. The old man told me about his difficult childhood. Before we parted, he told how he and his grandpa “travelled through Carpathian mountains by boat” and how “a dog named Rozka had been catching the wolves. It seems that Malina had died the same year, 1928. To commemorate the memory of unknown northern storytellers, my family members and my fellow citizens, I tell my stories on behalf of Senya Malina”, wrote Stepan Pisakhov in his “Tales. Essays. Letters.” (p. 23.)

Pisakhov's tales are unusual – it is quite difficult to find similar ones to his language and style. They appear to be unique and original yet deeply rooted in Northern culture. The narration seems to go so naturally that the reader gets the feeling of a completely natural style. Pisakhov combines telling with “lying and fantasy”. That's why Senya Malina resembles another well-known character, the German Baron Münchhausen, an incredible liar. Pisakhov had underlined their resemblance in the early publications of his stories with the subheading “Münchhausen from the village of Uyma” or “Northern Münchhausen”.

A collection of stories one usually refers to when speaking of Münchhausen is called “The Surprising Adventures of Baron Münchhausen”, written by Rudolf Erich Raspe and published in Germany <https://www.gutenberg.org/files/3154/3154-h/3154-h.htm> (accessed on 18.04.17). According to the annotation to the Russian translation by K. Chukovsky, “Приключения барона Мюнхаузена”, Baron Münchhausen was a real man who served in the Russian army in the XVIII century. After return to Germany, he became known as a narrator, famous by his unbelievable stories and adventures. In 1785, a German writer Rudolf Erich Raspe rewrote these stories and published them. “Typical characteristic of German barons were portrayed in these stories, their uncivilness, self-confidence and boastful conceit. When the book gained

fame, the name of Münchhausen was applied to people who constantly lied and attributed to themselves the qualities that they did not possess.”

(“Приключения барона Мюнхаузена”) <http://www.e-reading.club/book.php?book=47666>

3.5 Senya Malina, Pisakhov’s narrator

Senya Malina (Simon Raspberry - Сеня Малина), himself a hyperbole!

The Uyma village is a real place situated close to Arkhangelsk (18 km to the west). In that village lived a prototype for Pisakhov’s main narrator, Senya Malina. That real man’s name was Semyon Mikhailovich Krivonogov (Семён Михайлович Кривоногов). Stepan Pisakhov learnt of Krivonogov via the famous polar explorer, researcher and captain Vladimir Ivanovich Voronin (Владимир Иванович Воронин, 1890-1952) in the Northern Arctic, who together with Pisakhov participated in the search for the Umberto Nobile expedition on board the “Georgy Sedov” vessel. Voronin had been repairing his vessel in the village of Uyma and got acquainted with the wonderful storyteller Krivonogov. Inspired and amazed by his talent, Voronin told Pisakhov about Krivonogov. Pisakhov visited Krivonogov and talked to him. This is how Pisakhov’s fictional narrator was born. Pisakhov talks through this character to his audiences, including children.

Through the narrative of the main character, Stepan Pisakhov shows a completely new side of his own talent, at least as creative as painting and fine arts but of a different genre still based on his exuberant fantasy and riotous imagination. I shall try to synthesise them describing Senya Malina’s image. Senya is an almighty peasant from Uyma. He is skilled and strong in everything he is and does. Speaking of the setting, as in folklore, although the character belongs to a particular place (Uyma), the reader gets the sense of Senya’s belonging to the Russian European North, which comprises the Arkhangelsk region and probably Karelia and the Murmansk region too. The character has an immortal and presumably eternal image. He claimed to have met the French emperor Napoleon in Moscow (an allusion to the Napoleonic invasion of Russia and its failure in 1812) and convinced him to return back to Paris by showing him Senya’s big fist, a symbol of the Russian power and threat, as well as the ability to defend the country. (“Napoleon”, see Pisakhov, “Tales. Essays. Letters.” p. 76.)

Another important historical figure Senya Malina had met even earlier was the Tatar and Mongol Khan Mamai (or Mamay, 1335 – 1380, alluding to the Golden Horde’s invasion of

Russia in 1240-1480) in Pisakhov's story "Mamai". Senya Malina was allegedly well acquainted with Mamai and his harem, particularly with his beloved wife who was exceptionally good at singing, just like Senya Malina. Senya had got rid of Mamai too, simply by arranging a competition in sneezing, which he won by sneezing so hard that the soil cracked and Mamai, together with his horde, fell in it and disappeared. It is interesting to observe in that respect that the main character does not appear to be fierce or aggressive to his opponents and even historical enemies. He literally talks to them (although it is unlikely that Napoleon and Mamai spoke much Russian) and, while achieving an easy straightforward understanding, makes these antagonists disappear.

It is obvious that Pisakhov used real historical characters and events in his narration depicting his make-believe world. Senya Malina always underlines that everything he says is truthful, so that the distance and the borderline between the real and the invented worlds are relative. Hence, the audience feels closeness and belonging to the setting of the narration and this sense of belonging and understanding eventually becomes overwhelming. Time is a relative concept in tales, Pisakhov's included. The concept of timelessness contributes to a closer relationship between the narrator and the audience. The readers do not know exactly how old Senya is because there is no concrete description of his appearance. The reader constructs his portrait through the linguistic characteristics of his speech and actions towards the other types of characters. Senya Malina does not get old explicitly. He is presumably in his early middle age, experienced and skilled but not too old, happily married to a strong Pomor wife (жена; incidentally, the word «жена» is spelt in a dialectal way with the strong sound «о» instead of a standard Russian «е», since okanye is a dialectal feature of Arkhangelsk region).

Senya Malina is a liar. He fantasises all the time. He travels to the sea in a sauna "A Sauna in the Sea" «Баня в море»; (Pisakhov, "Tales. Essays. Letters." pp. 35-37.) He misses an orange in the river and an orange tree grows fast in the tale "The Orange", «Апельсин». (Pisakhov, "Tales. Essays. Letters." p. 105.) He lies not because he has no moral scruples. He does it for entertainment. In the story, "How I entertained the clerks" («Как я чиновников потешал»), Senya Malina claims: "laughter helps while one works and eats". (Pisakhov, "Tales. Essays. Letters." p. 167). It seems that Malina's ability to improvise is endless.

In the tale "18-verst-long trousers" (one versta equals to 1060 metres; I suggest translating versta as a "mile"), Malina tells us a personal story about a good stretch after a good night sleep. He stretched himself from his bed to the city of Archangelsk 18 versts away, to a market place where fabrics are sold. There he asks for and gets enough fabric to sew a pair of

trousers, 18 versts long. Having returned home to his initial shape, he offers fabrics from his long trousers to all male villagers. Mothers and wives cut and sew many trousers for all elders, fathers, grandfathers and sons. This is a story of sharing and caring for common people, who stand close to Senya Malina.

Most of the action takes place in Senya Malina's native village of Uyma, in his private home and in the kitchen garden. But also in the closest big city Arkhangelsk («True Story from Solombala», «Соломбальска бывальщина»), by the Northern Dvina river («Вскачь по реке», Riding on the river), in the White Sea («A Sauna in the Sea»), in the Novaya Zemlya (Новая земля) island group and in Vardø, Norway (see the «Polar Bears»/«Белы медведи» tale).

Senya Malina and features of nature / natural phenomena

Senya Malina is a man of nature. He often speaks about his belonging to its wonderful fantastic powers that he gains his inspiration and potential from. Senya Malina is surrounded by nature and has a sharp ability to define and exploit its wonders.

He is on friendly terms with nature personified by the earth, the winds, the northern lights and sky, rain, rivers and seas. Senya literally becomes part of natural wonders. His narration becomes figuratively poetic, which means that it appeals to human senses and establishes an emotional and aesthetic connection between the reader and the narrative. Particularly in the fairy tale «I flourished as an apple tree» («Яблоной цвёл»), the narrator states: «it is good to be friends with wind and rain»²⁵, (Pisakhov, «Tales. Essays. Letters.» p.122). A personified rain greets Senya Malina by saying «hello» («здравствуй»), which etymologically means, «I wish you good health» (Pisakhov, «Tales. Essays. Letters.»p.123). Senya gets nourishing humidity from the harvest-giving rain and changes his form while reappearing as an apple tree (notice, not raspberry, as there is plenty of it in Uyma). Senya's feet become roots and his hands become strong and green branches full of beautiful leaves and flowers. Astonishing fruits grow in his hands and the apple scent spreads all over Uyma. Senya Malina enjoys decorating his wife (as well as all the local females, young and old) with the flowers, which they proudly carry in the village streets. Everyone feels beautiful and proud, united by the fantastic natural phenomena. Apples are plenty and taste wonderful, giving joy and

²⁵ «Хорошо дружить с ветром, хорошо и с дождём дружбу вести».

nourishment to all the villagers. Apples as a Biblical allusion are often used in folk epos. In the Russian epos, they often symbolise beauty and health. This is a gift of Senya Malina to his fellow people. In real life, apple trees are not common in Arkhangelsk. However, the image of a land of plenty has a connection to the name of the village – Уйма. One of its meanings is “plenty”, (see Vinogradov V.V. “A History of Words” / В. В. Виноградов. “История слов». wordhist.narod.ru/ujma.htm).

The star rain that comes every autumn is collected in everything that can hold it. Later it is used to make ale to be given to all good folks (in “The star rain” tale).

In the tale, “Frozen songs” Pisakhov claims that temperature in Arkhangelsk can be from 200 to 500 degrees below zero. Local people freeze songs to export them to England. For me it seems to be quite a unique hyperbole. Based on personal observations, studies of natural sciences and travel experiences in harsh climatic conditions of the Russian North, Pisakhov synthesises facts and fiction exaggerating and creating an extreme picture of people’s life in the Arkhangelsk region through simple assumption and fantasy.

Northern lights is a natural phenomenon that Northerners collect and hang out to dry, to be used later in dark winters to get light. People also use fried northern lights to keep light in the houses. If moisturized, Northern lights also ooze a pleasant smell. (From the tale “Northern Lights” «Северно Сияние» (Pisakhov, “Tales. Essays. Letters.” p. 27).

Senya Malina catches winds and stores them under his shirt in the tale «Wind in Store», («Ветер про запас» in Pisakhov, “Tales. Essays. Letters.” pp. 45-47).

He cooperates with all kinds of animals. For example, bears seem particularly popular partners and helpers of the protagonist. Thus, in the tale “Polar bears”, Senya Malina catches a hundred of them in on the Novaya Zemlya archipelago. He is forced to sell them to the authorities so cheap that there almost is no profit left. However, he teaches a clerk a lesson by sending a bear after him. The clerk is spinning on the rope, imagining that he escapes from the bear. However, the rope is cut and the clerk flies to Norway, to the town of Vardø. There he is welcomed by a clergyman who recognises a fellow man by his appearance and his commanding and crying tone of voice.

In the meantime, Senya Malina gathers all his bears in a harness to travel across the sea. He claims that bears love to walk and run. That is why they travel all together to different towns and cities and Senya Malina exhibits polar bears and earns money. One of the bears is bought to be sent to Norway.

Fish and fishing is one of the most important sources of food for the local population. I used to hear from my grandfather that cod was a kind of fish that was given to cats. People used to catch much more valuable sorts of fish. Fish was so important for the locals that this is revealed in Pisakhov's speech. In the tale "A Sauna in the Sea", he treats fish as human beings, "Fish are curious folk, they have to know everything. The news one gets in a sauna is always fresh and recent. Fish hurried towards the sauna from all directions"²⁶. Thus fish is a character in Pisakhov's tales, just like polar bears and other features of northern nature.

There is a great deal of direct speech in Pisakhov's texts. For instance, Senya Malina addresses the reader directly by saying, "And you say you did not live in that time! You'd better listen to what I have to say so that you would understand it yourself: if one has not seen these things, it would have been impossible to imagine them" (from the tale "Mamay")²⁷. Most tales are narrated from the first person perspective by Senya Malina who provides a compositional unity for most texts. However, each tale can exist separately as a complete narrative. Hence, Pisakhov's art of narration has a dual nature, both independent and compositionally linked to each other.

Having studied the old folk oral tradition, I concluded that Senya Malina embraces the features of travelling clowns, entertainers and storytellers (skomorokhs / скоморохи).

"Not a single holiday, orthodox or Pagan, family celebration or national holiday in the middle Ages happened without a skomorokh – a professional guide and a carrier of entertainment and fun. (...) The earliest references about buffoons (skomorokhs) in Russia date back to the 11th and 13th centuries"²⁸, (Yurkov S.E. «Under the sign of Grotesque: Anti-behaviour in Russian Culture, "The Laughing Side of the Anti-World: Skomoroshestvo (XI- beg. XX). 2003 pp. 36-51).

Senya Malina often acts like a skomorokh who can represent the opposite of the ordinary world with its rules and regulations. The latter is established by the characters in power (the police, clergy, officials, etc). The main character often represents the anti-world, without a conventional type of behaviour, where it is allowed to play games and tricks. Senya Malina

²⁶ «Рыбы - народ любопытный, им всё надо знать, а в бане новости всегда самые свежие, самые новые. Рабы к бане со всех сторон заторопились».

²⁷ «А ты говоришь - не жил в то время! Лучше слушай, что расскажу, сам поймёшь: не видавши не придумать («Мамай»).

²⁸ «Без скомороха — профессионального проводника и носителя народного веселья - в период средневековья не обходился ни один праздник, православного или языческого происхождения, семейный или общенародный. (...) Наиболее ранние сведения о скоморохах на Руси датируются XI и XIII веками» (Юрков С. Е. «Под знаком гротеска: антиповедение в русской культуре, «Смеховая» сторона антимира: скоморошество. (XI-начало XX вв.). СПб., 2003, с. 36-51).

criticizes the ordinary world by laughter and by deeds, which are not dangerous, only mildly threatening.

To support this argument, I would like to give some examples from Pisakhov's tales.

His speech is full of jokes and he addresses his audience directly through the second person singular form "you" (ТЫ). He divides the audience into two groups: ordinary good people, who he himself belongs to, and the antagonists, the empowered people of different rank, e.g. the police, clergy, clerks, functionaries, interventionists and officials.

Senya Malina's voice is culturally coloured. The words he chooses are unique characteristics of all characters and settings. He uses dialectal words of his social class in a humorous way creating vivid images of the villagers and the villains. In the tale "Around the world on Uyma" / «На Уйме кругом света» (Pisakhov, "Tales. Essays. Letters." p. 49), Perepilikha quarrels with a priest's wife. Here is how Senya Malina describes this episode. "Perepilikha squealed with a piercing voice, so that a hole began to appear in the soil. She poured fine crumbling soil and heavy swearing at tsar and royal officials. She cut the hole through. Both cursers fell into it at once"²⁹.

Pisakhov laughs all the time and his criticism is displayed on all levels of laughter: sometimes by recourse to warm humour, sometime with satire, sarcasm and even grotesque. In the tale "Do not listen if you do not like it" / «Не любо - не слушай!» (Pisakhov, "Tales. Essays. Letters." pp. 25-27), when the brown bear loses his polar bear disguise, everyone laughs at him and chases him back to the woods. The bear "functions" here as a skomorokh, "an antiworld representative" entertaining the villagers. Indeed, skomorokhi sometimes used bears to entertain the public. "Skomorokhi were skillfull in training bears and often the bear was not just an assistant but the main actor and protector. (...). In many villages where skomorokhi lived, the "bear" handler was obligatory. It is assumed that initially the games with the bear had forms of single combat and were an integral part of the festive games. Referring to three varieties of games with a bear, I.E.Zabelin classified combat as a kind of tragedy, baiting as a drama and 'bear fun' proper as a comedy. Their popularity was enormous, and not only within Russia».³⁰

²⁹ «Перепилиха заверещала голосом пронзительным, на целом месте дыру вертеть стала. Мелкой крошеной землёй да крупной руганью отборной царских, королевских чиновников здорово обсыпала. Пропилила Перепилиха сквозну дыру. Обе ругательницы зараз и провалились».

³⁰ «Скоморохи обладали огромным искусством дрессировки медведей, зачастую медведь был не просто помощником, а главным артистом и защитником. (...) Во многих селах, где жили скоморохи,



There were interesting and rare professions in Russia: “Skomorokhi”³¹

Senya is considered to be a very popular character. It seems to me as a reader that he possesses a mysterious Russian soul. Nothing is too small or too big for him. He uses humour to overcome all the challenges in life and laughter is his strongest weapon in the fight with injustice and arrogance. This is a universal feature that people all over the world would understand and appreciate. You cannot help but fall in love with him.

3.6 Audience / purpose; Content / theme; Tone / mood; Stylistic devices; Structure

Audience and purpose

Who is Pisakhov’s audience? The answer lies in the notion to what extent is the author’s style understood and appreciated by readers and listeners. Basically, everyone from pre-school children to grown-ups would understand the writer’s message. Children would comprehend some of the tales easier than the grown-ups through their unique ability to fantasize and

³⁰ обязательным был «медведчик». Предполагают, что первоначально игры с медведем имели формы единоборства и были составной частью праздничных игр. И. Е. Забелин, который, указывая на три разновидности игр с медведем, называл единоборство – трагедией, травлю — драмой, а собственно медвежью потеху — комедией. Популярность их была огромна, и не только в пределах России.» From «Скоморохи Хранители Народной Культуры» Available at: slavyanskaya-kultura.ru/.../skomorohi-hraniteli-narodnoi-kultury... (accessed on 18.04.17).

³¹ Были на Руси профессии уважаемые и редкие . «Скоморохи».

<https://www.google.no/search?q=скоморохи+и+медведи&espv=2&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKEwiG0d2c2rDTAhXIGCwKHNYJnBeMQsAQIMg&b> (accessed on 18.04.17).

imagine. The challenge might lie in some dialectal phonological or lexical features. Dialect bearers of the Arkhangelsk region would fully appreciate Pisakhov's language and style and easily acquire the author's message. I presume that the broad public including the dwellers of all dialectal regions in Russia would understand Pisakhov's style to a large extent. Pisakhov's tales have been newly translated into English by the Canadian Blackwell Boyce and hence the writer's literary heritage has become part of world literature, too. Pisakhov's purpose of writing is to express his wisdom of unique northern Russian culture provided by Pomors and their moral values and understanding of world. The universal philosophical ideas of Pisakhov make his works timeless.

Content and Theme

Contents in Pisakhov's fairy tales are about moral issues. His characters usually do good deeds and struggle against rich, arrogant and greedy. In that respect, protagonists support the old traditions of oral folk creativeness. That's what I love about tales: nice and caring characters overcome all difficulties and win over their opponents while the audience is entertained and educated at the same time. This is how the writer characterises his writing process and goal: "(...) I am telling a tale from the memories of the past, my aim is to give a cheerful moment and show the past in real form".³² (Pisakhov, "Tales, Essays. Letters". p. 297).

Thematically Pisakhov's tales cover many big classical issues. For instance, *no one is born a hero*. The character becomes one in the story through seeking the truth and overcoming difficulties and quests. This happens in many of Senya Malina's stories. *The beauty of simplicity* Pisakhov finds through his protagonist Senya Malina in common people (e.g., Senya considers his wife beautiful when saying in the tale "Uyma Went to the City for a Wedding" "You are such a beauty, dear wife, as an apple of my eye!"³³ (Pisakhov, "Tales. Essays. Letters." p. 35) *The Illusions of Power* might be illustrated by the tale "Interventionists" ("Интервененты»), in which the police and the interventionists command the locals to do things in a loud military voice to hide their fear for these local people's riot. (Pisakhov, "Tales. Essays. Letters."p.127).

³² "(...) Я сказку плету из воспоминаний прошлого. Цель моя - дать веселую минуту и показать прошлое в настоящем виде". (С. Писахов)

³³ "Сколь хороша ты жонушка, как из орешка ядрышко!»

Universal Values

Universal values and some religious allusions are in the background of Pisakhov's narration. The ethical Biblical basis shows the evidence of Ten Commandments very clearly through the attitude of the main character and minor characters too. For instance, in the tale "18 Versts Long Trousers", Senya Malina teaches policemen and other officials a lesson by throwing them into the swamps because they used to press the local tradesmen for money. In other words, they stole from others. (The 8th commandment: Do not steal). None of Pisakhov's tales contains episodes of killing or murder (The 6th commandment) or adultery (The 7th commandment). The society as portrayed in the setting of the tale respects and worships God, and honours parents in general, which is universal in all world religions (cf. the Christian 5th commandment). The characters work hard but relax and have fun on a Sabbath. (cf. the 4th commandment) Although I did not find a direct quote on that day, the tale «Uyma goes to the City for Wedding» implies that religious celebrations such as weddings happened on the holy days, days off work. The reader senses a strong negative attitude of the author and some characters against murder, theft, dishonesty, adultery, idolatry and lies, represented, for example, by interventionists in "Interventionists", by the priest in "How the priest hired a maid" and by the fashion loving wives of the policemen and officials in "18 Versts Long Trousers"). Universal and religious values are important for a cultural understanding, particularly of the northerners, who had to survive through hardships of life and severe weather conditions with the help of their moral beliefs.

Portrayal of local society and class differences

Pisakhov's protagonists primarily belong to common people, i.e. a lower social class. Under some magical circumstances sometimes Pisakhov's poor people help upper class characters and sometimes they simply teach them a lesson, as Senya Malina did in "18 Versts Long Trousers" by throwing the police and officials into the swamps, because these common people are bearers of moral values. In many folk fairy tales, marriage issues are closely connected to class, and poor male and female protagonists marry royalty. Pisakhov's main character Senya Malina, however, is happily married to a woman his own class. The theme of

marriage is not highlighted in Pisakhov's tales, which is quite peculiar to this author. There might be personal reasons for that: Pisakhov had never married himself.

Justice and judgement

The theme of justice and judgement is very central in Pisakhov's tales. Traditionally justice wins in the tales of Pisakhov. Antagonists, represented by clergy, wicked princesses and kings, the police and the governors are taught a lesson. Sometimes it is not necessarily upper class characters, which are opposed to poor and wise protagonists. Pisakhov also presents evil or unsympathetic characters from the lower class or working class. For example, Anisya in the tale "Frozen songs" quarrels with her third cousin and gets support from her mother –in – law. This huge quarrel results in heaps of frozen words. (Pisakhov, "Tales. Essays. Letters." p.29). These unsympathetic characters suffer the same destiny, a punishment of some sort. Regardless of their class origins, Pisakhov punishes evil characters. In my perception, the writer uses irony and sarcasm describing upper and middle class male and female characters and I could not find any honestly positive words by Pisakhov praising the middle or upper class in his texts. For instance, in the tale "I flourished like an Apple Tree", wives of the policemen and the officials are opposed to common village women, who decorated themselves with apple tree flowers and fruits. The envious wives of policemen and officials say: "And it is not appropriate for the country women to dress up like that! This is just suitable for us. And where do they get the dresses, how much do they cost, where does the queue end? Well, we'll jump the queue because of our education and our importance!"³⁴ (Pisakhov, "Tales. Essays. Letters."p.125).

Pisakhov was not necessarily very critical to the upperclass characters either. For instance, in the tale "Napoleon" Malina tells how he got Napoleon out of Moscow. Malina talked to him, «Get out of Moscow! Napoleon understood that Malina was not joking, and left. He gave me a snuffbox as a memento...»³⁵ (Pisakhov, "Tales. Essays. Letters."p.77)

³⁴ «И совсем не пристало деревенским так наряжаться! Это только для нас подходяще. И где таки нарядности дают, почем продавают, с которого конца в очередь становиться?А мы и без очереди по нашей образованности и по нашей важности!».

³⁵ «Марш из Москвы! Понял Наполеон, что Малина не шутит, - ушёл. Мне для памяти табакерку подарил...».

Honesty, loyalty and devotion

Pisakhov's characters are mainly honest and loyal. In those of the tales where the characters are given a quest, they fulfil the task with gratitude and devotion, while overcoming all difficulties on their way. Senya Malina, for instance, is very loyal to his fellow villagers (e.g. in the tale "18 Versts Long Trousers" he provides fabric for all male inhabitants of Uyma.) Honesty is a topic one can discover in virtually all Stepan Pisakhov's fairy tales.

Intelligence and wisdom

Characters in Pisakhov's world are often wise and intelligent. They compete with arrogant antipodes in power like the priest Sivolday, interventionists, policemen, officials and their fashionable wives and hence create a good deal of contrast. It is probably worth mentioning that ordinary people in Northern Russia were generally quite well educated and kept the older cultural Russian traditions going. Professor of the Department of Philosophy at Higher School (Institute) of Folk Arts Sergei Viktorovich Lebedev and Doctor of Pedagogy, rector at Higher School (Institute) of Folk Arts Valentina Fedorovna Maksimovich write the following in their article "Russian North: Historical and Ethno-Cultural Peculiarities of the Russian Regional Formation". «Since the North did not experience the Tatar yoke, serfdom, and a large part of the population were Old Believers who persistently tried to preserve the "old times" not only in religion but also in everyday life in general, the pause in the development of the region led to the preservation of the features of the old Russian culture. In the 1860s, P.N.Rybnikov and A.F. Hilferding have discovered and recorded the northern *byliny*. In the North, many monuments of ancient Russian material culture have survived, e.g. architectural samples and ancient books. Thus, in 1876, the merchant of the 2nd guild, T.S. Bolshakov, bought from a peasant a Gospel of 1092, known as the "Archangelsk Gospel"³⁶. (Электронные журналы издательства Notabene http://e-notabene.ru/ca/article_15788.html (accessed on 05.04.17)).

³⁶ «Поскольку Север не знал татарского ига, крепостного права, а значительную часть населения составляли старообрядцы, упорно стремившиеся сохранить «старину» не только в области религии, но и быта в целом, то остановка в развитии края привела к сохранению забытых во всей остальной России особенностей древнерусской культуры. В 1860-х гг. П. Н. Рыбниковым и А. Ф. Гильфердингом были открыты и записаны северные былины. На Севере сохранились многие памятники древнерусской материальной культуры – образцы архитектуры, древние книги. Так, в 1876 году у крестьянина купец 2 гильдии С. Т. Большаков купил Евангелие 1092 года, известное как «архангельское Евангелие» / «Русский Север: исторические и этнокультурные особенности формирования российского региона».

Transformation

Is transformation a typical feature of any fairy tale? Pisakhov shows this feature in an untraditional and quite natural way. The orange fruit that fell down into the sea becomes a huge orange tree and the northern lights might be picked up from the sky and dried and stored to be used later to lighten dark winter nights. Songs might be frozen and used later for entertaining. There are almost no traditional transformation objects, like magic rings or flutes. In that way, Pisakhov had created personalised transformation attributes, unlike the traditional ones. Stepan Pisakhov's characters are often dynamic, which means that they develop somehow throughout the story and its challenges. Thus, in "Frozen songs" locals start to produce frozen songs for sale to England, when the market demands that kind of product. Everyone meets this challenge, men and women alike!

However, characters seldom transform in the traditional sense of the word (i.e. become trees or animals). I would claim they develop their traits of character, usually for the better, becoming more mature and less selfish. Thus, in "Frozen songs" the characters work collaboratively towards a common goal (the shipment of frozen songs to England). (Pisakhov, "Tales. Essays. Letters." pp. 28-32).

Characters' appearances

Pisakhov seldom gave thorough descriptions of his characters. The readers learn to know them through their actions and their speech. The traditional ideal of female beauty differs from the modern one. Beautiful princesses do not resemble catwalk models much. Pisakhov's female characters look naturally beautiful, which is probably not typical of other traditional fairy tales. It is the inner beauty Pisakhov is interested in. For him it is synonymous to kindness and fairness. In "Do not listen if you do not like it!" Senya Malina states, "Our people are kind" / «Народ у нас добрый»... (Pisakhov, "Tales. Essays. Letters." p.27). In «Frozen songs», Senya describes the relationship between mothers and children, presumably in Uyma: «And the little children need fun, their loving mothers would come outside and they would say many round kind words. Kids would play with these tender words, the words would shine and their music would entertain. During the daytime, many tender words would

be broken. Well, yes, mothers are affectionate for their kids and give more kind words, without feeling tired.”³⁷ (Pisakhov, “Tales. Essays. Letters.” p. 29).

Tone and mood

Speaking of Pisakhov’s tone and mood, one cannot help noticing much optimism.

Tone is the writer’s attitude to the context and the audience. Obviously, tone can be changed in the context depending on for instance setting and lexis. What comes to my mind when I reflect on the tone in Pisakhov’s works are the following adjectives: wily and playful, cheerful and ironic, optimistic and humorous. In the tale “Uyma Went to the City for a Wedding”, the author’s tone changes throughout the storyline. In the beginning, the tone is a little gloomy because Senya tells how critical his wife to his stories is. Senya proceeds with the argument concerning his opinion on their house and sauna in a more optimistic manner. The other houses Senya meets tell him about the wedding and he laughs at the bride and the groom, who are the bell tower and the fire tower. The tone changes to humorous and even sarcastic. The wedding culminates in a full chaos outside where the houses and the streets mix and move. Wedding participants become drunk and the author’s tone becomes amused and humorous. At the end of the story, Senya Malina looks at his wife in admiration and his tone is playful. («You are so beautiful, my dear wife, as an apple of my eye! »)³⁸ (Pisakhov, “Tales. Essays. Letters.” p. 35).

Mood is a general atmosphere created by the author’s words through the text. It is a feeling that the readers get while reading what can often be described as joyful and suspenseful, sentimental and happy. In “The Star Rain”, the mood in the beginning of the story is mysterious, because the reader does not understand how it is possible to collect star rain in all kinds of kitchen utensils. Then the mood changes to suspenseful when the author talks about making a bear of star rain. In the end, the mood is joyful: the narrator says that what he tells is true, all the people around are educated and they would not let him lie about what he says. (Pisakhov, “Tales. Essays. Letters.” p. 28).

³⁷ «А малым робятам забавы нужны - матери потаковщицы на улицу выбежат, наговорят круглых ласковых слов. Робята ласковыми словами играют, слова блестят, звенят музыкой. За день много ласковых слов переломают. Ну да матери на ласковы слова для робят устали не знают».

³⁸ «Сколь хороша ты жонушка, как из орешка ядрышко».

Stylistic devices

What is typical of Pisakhov in terms of stylistic devices? The answer is not so simple because there are so many of them used. I intend to look at some of the most vivid for me. **Symbols**, for instance, are important features of Pisakhov's contexts. Senya Malina himself is an accumulative symbol of the Russian northern soul and spirit. Thus, the writer Ilya Brazhnin (Илья Бразнин) recollected his meeting with Pisakhov in 1938 in his article "Stepan Pisakhov and Semen Malina" («Степан Писахов и Семён Малина») <https://biography.wikireading.ru/23450> (accessed on 05.04.17).

"Pisakhov answered at the end of the preface to the first book of his fairy tales, quoted by me: "I honour the memory of the unknown northern fantasy-story tellers, my fellow countrymen, by speaking in my tales on behalf of Malina."³⁹ And a bit more from Brazhnin, «I think that S. Malina's prototype was not only S. Krivonogov, but also ... S. Pisakhov. The soul of Senya Malina lived in Stepan Pisakhov, and all the ideas of Malina are the ideas of Pisakhov".⁴⁰

The name of the main character himself is very symbolic. Senya is short for Simon and "Malina" in English means Raspberry. I am curious about what does this name imply. Is there any connection between the name and the author's choice? That's what I have found on <http://kakovut.ru/names/semen.html> "Semyon" (Семён или Сеня) is a Russian Orthodox and Catholic name. (...) It is a form, which originates from the Old Hebrew word "Simeon" meaning, "listening" or "heard by God". It is claimed, that a character called Simon possesses leadership qualities and is fundamental in all his deeds. He is a talented organiser who can easily make friends and work collaboratively with many people. (...) Senya has many creative skills and works on any case creatively. Everything he does is special. (...) He is a good landlord, attentive son, support and care for his wife. (...) Senya is kind and tender. He is usually a very good friend who is unable to deny help. (...) Senya takes other people's problems seriously and is honest in his judgement. (...) He always cares for others and is willing to help whatever it takes. (...) Senya loves home and never forgets to help his wife in the household. (...) His most important traits of character are intellect, will and charm. (...) If one should mention some negative characteristics, it must be resentfulness. Senya would

³⁹ «...ответил сам Писахов в конце цитированного мной предисловия к первой книге своих сказок: «Чтя память безвестных северных сказителей-фантастов — моих земляков, я свои сказки говорю от имени Малины».

⁴⁰ «Я думаю, что прототипом С. Малины был не только С. Кривоногов, но и... С. Писахов. Душа Сени Малины жила в самом Степане Писахове, и все придумки Малины — это придумки и Писахова».

always remember those who have hurt or insulted him. He tries to be objective and not influenced by other people's opinions. He is full of emotions, although tries to look unperturbed. He is self-confident and industrious, loves to work and appreciates that quality in other people. (...) He possesses sharp intuition and keeps his plans for himself. Negative to everything that might destroy his plans. Urges the free spirit!" It seems to me that this character description is a visualised portrait of Pisakhov's hero. I could easily recognize the above-mentioned characteristics in the narrator. In addition, Senya Malina is a true Northerner. He is from Uyma and speaks the Arkhangelsk dialect. Moreover, he is the voice of Pisakhov himself.

As for his family name "Malina", it is a bit difficult to interpret. There's plenty of this berry type in the Arkhangelsk area, which can symbolise fruitfulness and sweetness of the character that add a lot of charm to this sort of nickname.

"Northern lights" are particularly symbolic of the (Russian) North depicting both light and beauty. It is interesting to mention that in the local dialect there are two concepts to Aurora Borealis. The first one is neutral "northern lights", северное сияние. The other one is local, dialectal word "spolokhi", «сполохи». I recollect my grandmother's interpretation of the difference between the two concepts. "Spolokhi" is a type of northern lights that moves all around the sky. In Arkhangelsk in January, the temperatures go down to 30 degrees centigrade below zero and one can often observe in the sky colourful spots of slightly different sizes and forms. These were most likely to be called Northern lights, as they resemble the light of a lamp. Northern lights are an important character in Pisakhov's tales, since they literally symbolise light, which is extremely important in northern areas, where both the dark and the light season are rather long. Northern lights are a symbol of beauty with all the wonderful colours and dynamic configurations that amaze people. Locals treated northern lights as an everyday wonder yet a valuable resource. In Pisakhov's tales, they collect it, dry, store, and use later to preserve light and warmth. Finally yet importantly, northern lights are a symbol of hope and belief in the light of God who would help and support in cold and darkness. God said, "Let there be light!" Therefore, there was light. God saw that light was beautiful. He separated the light from the darkness (The 7 or Seven Days of Creation – Undated Past, Genesis 1:1-3:24). For the painter and writer Pisakhov, light was essential. North (the Arctic) is strict, bright and huge cathedral. (...) The light is full without

any shadows. The world has just been created. (...) The ever-shining sun fills (everyone) with a light of joy⁴¹.” (Pisakhov, “Tales. Essays. Letters.” p.20).

Another vivid stylistic device typical of Stepan Pisakhov is intentional exaggeration. In his tales, **hyperboles** are literally on every page: “eighteen-versts-long trousers”, which have already been mentioned, are quite difficult to imagine.

In the already quoted tale “Frozen songs”, the narrator claims that winter in the north is so harsh, the temperatures go down to 200-300 degrees below zero, which is an obvious hyperbole aimed to create a particular imagery of extremely severe winter conditions. In the tale “Northern lights”, the author states that in the summer time, it is light both in the daytime and the night-time, hence people do not sleep at all. They work day and night; when not at work; they walk and compete with the reindeer in running. This hyperbole creates a clear picture of northerners who live in a pact with nature and who are capable of incredible actions.

The interrogative and affirmative forms of narration appear to be very effective tools of the narrator’s speech when the writer makes a reader an interlocutor engaged in a discussion of some important issues. In the tale called “Not to wake up the whole of me” («Чтобы всего себя не разбудить»), the narrator asks “And how should one bring the timber home?”⁴². And answers promptly, “The horses are thin. To bring all that timber you have to use a lot of time”.⁴³ («натъ» comes from the colloquial «надотъ», i.e. «надо», to need / be needing) (Pisakhov, «Tales. Essays. Letters. p.107).

Metonymy: “Villages drunk all round”⁴⁴ from the tale “I am on a visit at two places at once” creates an image of huge alcohol consumption by the vast majority of the villagers. (Pisakhov, «Tales. Essays. Letters. p.111).

Anaphora seems to be one of the oldest literary devices rooted in the Bible in order to focus on particular words leading to a dramatic, picturesque effect. It is a repetition of the first words or expressions at the beginning of a sentence. For instance, in the fairy tale “Not to wake up the whole of me”⁴⁵ one can find the following example for this stylistic device: “**I have cut timber** enough to build a house. Even though my hands waved about wide, I wasn’t

⁴¹ «Север (Арктика) - строгий, светлый, огромнейший кафедра. (...) Свет полный без теней. Мир только что создан (...) Незакатное солнце наполняет светом радости».

⁴² “А как домой лес достать?”

⁴³ «Лошади худы. И сколько лесу возить время много натъ».

⁴⁴ «Деревни-то кругом распьяны» (из « В одно время в двух гостях гошу».

⁴⁵ «Чтобы всего себя не разбудить».

tired, so I started to cut timber for my neighbour's house. Also to my brother and to my brother -in- law, and to my godmother, and godfather, and to my close ones, and to those who are close to the close ones. **I have cut timber**, you see, the house looks well and nice.”⁴⁶ (Pisakhov, «Tales. Essays. Letters. » p.106).

An extensive use of **grotesques** is another typical feature of Pisakhov's technique. Using the literary device he surprises and even shocks his readers by showing unnatural objects and characters in absurd or bizarre manner. It is almost on the verge of the fantastic state. For instance in the tale “18 Versts Long Trousers” the title itself appears to be grotesque. The main characters stretches after a good night sleep and “grows long” apparently as long as a distance between the Uyma village and Arkhangelsk city. Amazingly grotesque. You can easily find this element in any of the tales: “Star Rain”, “Frozen Songs”, “Orange” that had grown huge in the middle of Dvina River illustrate the technique of grotesque.

Inversion is often observed in Pisakhov's narrative. It can be defined as change of a word order in a sentence, particularly when a verb is placed before a subject. In the tale «Orange», I could extract the following example (“Well then, I travelled once in the evening”;⁴⁷ Pisakhov, «Tales. Essays. Letters. p.105). In deviation from the standard Russian word order, the verb appears here in front of the subject and creates a particular effect of storytelling by underlining the special significance of the action. The particle “Да́к” (“so”) creates a colloquial effect while in the written speech it usually is replaced by the particle «так, ведь, вот». A similar example can be taken from the tale “Not to wake up the whole of myself”. It starts with “Well, this is what I am going to tell you, my dearest guest...”⁴⁸ where the verb again precedes the subject «I», which follows the predicate. «Пропилила Перепилиха сквозну дыру» («Perepilihka cut a hole through»). The predicate precedes the subject to create a feeling of activity and movement (Pisakhov, «Tales. Essays. Letters». p.49). It should have normally been vice versa.

Metaphor as a probably most widely used figure of speech expresses a hidden comparison of the objects that possess one or more common features. Subconsciously we use metaphors on a daily basis to create new images and make the speech more colourful and expressive. And so does Pisakhov, because his characters reflect a unique northern nature and colouring for the

⁴⁶ “**Нарубил** это я лесу на дом, а руки размахались, устатка нет, - стал рубить соседу на избу, да брату, да свату, да куму с кумой, да своим, да присвоим. **Нарубил** лес-вишь, дом сладен что нать.”

⁴⁷ “Да́к вот ехал я вечером”.

⁴⁸ “Вот скажу я тебе, гость разлюбезный...”.

reader, but also because his metaphoric language is a common characteristic of his style. Here are some examples:

From “Do not listen if you do not like it”, “Ice floes are taken from the sea and rented out to those who wish it. Thrifty old women used to make holes in the ice floes, which kept shape for many years”.⁴⁹ (Pisakhov, «Tales. Essays. Letters». p.25).

«Northern lights», «Outside the frost cracks. We would take northern lights; have some warm water on and burn up. And it will burn so lightly and clean the air and smell so good».⁵⁰ (Pisakhov, «Tales. Essays. Letters» p.27).

«Frozen songs» (a metaphor in itself), “(...) in order to sell the songs. We did not keep that in mind at all. (...) Guys play with the kind words, which sparkle and jingle with music. (...) And for the girls, singing is most important (...) a song will freeze in the thinnest rings, one ring into another, they would shine like a precious stone, like the rainbow light. The girls would knit all kinds of lace and ornament from the frozen songs.”⁵¹ (Pisakhov, «Tales. Essays. Letters. » p.29).

Neologisms are used by Pisakhov to express imagery in a new way, for instance, in “The Orange”. Let us look at the adverb **мимодумно** (Pisakhov, «Tales. Essays. Letters. » p.105). It seems that Pisakhov either invented this word or borrowed it from the local dialect. Contextually, it means that one has been thinking about something passing by, not paying much attention to it. I believe it is quite an unusual way to combine two adverbs, «мимо» (past), «думно» (thought-like) that do not fit together well at first sight.

Another example is from the tale «Northern lights», “The girls would walk all over the village and it would become covered with stars”⁵². (Pisakhov, «Tales. Essays. Letters», p.27).

Pisakhov uses a very unusual form of the verb derived from the noun “star”. This unusual employment of just one non-existent but understandable verb has a huge impact on imagery and perception.

⁴⁹ “Льдины с моря гонят и дают в прокат, кому желательно. Запасливы старухи в вечных льдинах проруби делали. Сколько годов держится прорубь.”

⁵⁰ «На улице мороз щёлкат. Возьмём северно сияние, тёплой водичкой смочим и зажжём. И светло так горит и воздух очищат, и пахнет хорошо».

⁵¹ «(...)чтобы песнями торговать. Мы и в уме не держали» (...) Робята ласковыми словами играют, слова блестят, звенят музыкой. (...) А девкам перво дело песни (...) песня мёрзнет колечушками тонюсенькими-тонюсенькими, колечушко в колечушко, отцвечиват цветом камня драгоценного, отцвечиват цветом радуги. Девки из мороженных песен кружева сплетут да всяки узорности(...))»

⁵² “Девки по деревне пойдут - вся деревня вызвездит”.Из «Северно Сияние».

Oxymoron is a fairly rare device that combines features that normally do not fit with each other and have opposite meanings. In the “Orange” tale, I have noticed the following sentence: «Because of the sunny silence and shine, I did not get upset. »⁵³ (Pisakhov, «Tales. Essays. Letters. » p.105). The oxymoron “sunny silence” creates a picturesque image of the setting, light and sound being synthesised together in one stylistically memorable expression.

Personification is natural in Pisakhov’s tales. Mother Nature is everywhere. In his tales, all natural phenomena acts like humans. This creates a particular effect of a closer than usual presence of nature and animal kingdom. Another example is from the tale called «Orange»: «The River is completely quiet, it ironed the water and plays peepers with the sky - who shall win the peeping contest? »⁵⁴ (Pisakhov, «Tales.Essays.Letters.» p.105). In Pisakhov’s text the wind shrills⁵⁵ and frosts live close to 200 hundred degrees⁵⁶; «Frozen songs»). (Pisakhov, «Tales.Essays.Letters.» p.28).

Repetition is used too. For example, in the tale “Nalim Malinych” we find the following sentence, “It was as if cannon fired! I was caught up and thrown upwards. Over the fence, over the hill, over the pier, over two steamboats that stood by the pier in ice “⁵⁷. (Pisakhov, «Tales.Essays.Letters. » p.60).

Rhetorical exclamation also plays an important role in Pisakhov’s tales. His narration is very emotional and therefore rhetoric exclamation becomes an inseparable part of the language. For example, in the tale “Northern lights” one can find rhetoric exclamations such as “They would pick such huge armfuls!”⁵⁸ (Pisakhov, «Tales.Essays.Letters». p.27). “Our girls are in with the fashion; they dream up things, they wear northern lights in the braids - it shines like a moon! And they would make stars from the shining and would decorate their foreheads with it! So awfully beautiful! Just like angels!”⁵⁹ (Pisakhov, «Tales.Essays.Letters.» p.27).

Rhetorical questions appear in Pisakhov’s texts occasionally. They express a statement in the interrogative form as if a narrator talks to the readers. For example in the tale “Do not listen if you do not like it!” we find the following example, “He was recognised - how not to? The

⁵³ “При **солнечной тиши** да яркости я и не огорчился.”

⁵⁴ “Река спокойнѣхонька, воду переглядила, с небом в гляделки играт - кто кого переглядит.”

⁵⁵ “ветер визжит”.

⁵⁶ “Морозы жили градусов под двести”.

⁵⁷ “Как из пушки грохнули! Меня как подхватило, выкинуло! **Через** забор, **через** угор, **через** пристань, **через** два парохода, что у пристани во льду стояли.” («Налим Малиныч»).

⁵⁸ «Надѣргают эки охапки! »

⁵⁹ “Девки у нас модницы, выдумщицы, северно сияние в косах носят - как месяц светит! Да ещё из сияния звѣзд наплетут, на лоб налепят. Страсть сколь красиво! Просто андели!”

likeness was obvious”⁶⁰ (Pisakhov, «Tales.Essays.Letters. » p. 27). In the tale “Uyma went to the city for a wedding”, there is another example of a rhetorical question, “And what if an artifice is actually true? My fantasies, for that matter, are much more truthful than my wife’s”.⁶¹ (Pisakhov, «Tales.Essays.Letters. » p. 32).

As for the **rhetorical address**, a figure of speech in which the author expresses his or her attitude to the matter of the narrative, in Pisakhov it makes the distance between the writer and the audience shorter and communication easier and more confidential. For example, in the tale called “Not to wake up the whole of me”⁶² the narrator starts with a rhetorical address. (Pisakhov, «Tales.Essays.Letters. » p. 106). “This is what I am going to tell you, my dearest guest, how I built up this very house”.⁶³ Later in the tale, we read “My dearest matchmakers and neighbours! Bring the ladder and ropes”.⁶⁴ (Pisakhov, “Tales. Essays. Letters.” p.107).

Stepan Pisakhov often laughs at the characters in his tales criticising their arrogance, lack of humour and other negative features. He often uses **sarcasm, irony or humour** to express his attitude. In the story “Do not listen if you do not like it”, Pisakhov tells the story of a brown bear, who found a sack of wheat flour and put it on hoping to pass himself off as a more respectful polar bear. He was easily recognised and bathed in the water, while everybody around had a good laugh. (Pisakhov, “Tales. Essays. Letters.” p.27). «Once a man carried a bag of flour. It was close to Lyavlya village. The man accidentally dropped the bag in the forest. The bear found it, wallowed in the flour and became quite alike a polar bear. The bear stole a boat and came to the city: the stream and the wind carried him there; he just turned the steering wheel. The bear reached the market and moved onto the ice floe. (...) Well, he was recognised - it is impossible not to do it. The guise has shown who it really was! What a laugh! He was bathed in the water. He got so wet, he snorted, and guys chased him away with laughter and songs from the city”⁶⁵. (Pisakhov, “Tales. Essays. Letters.” p.107). I would claim that most of the time I have observed humour in Pisakhov’s stories. He uses sarcasm primarily when criticising greedy police officers and priests who treat common people unfairly.

⁶⁰ “Да его узнали - как не узнать? – обличье-то показало!”

⁶¹ “А ежели выдумка - правда? Да моя-то выдумка, коли на то пошло, дак верней жониной правды.”

⁶² “Чтобы всего себя не разбудить”.

⁶³ “Вот скажу я тебе, гость разлюбезный, как я дом-от этот ставил”.

⁶⁴ ”Сватушки, соседушки! Тащите лестницу да верёвки”.

⁶⁵ “Раз вёз мужик муки мешок. Это было вверху выше Лявли. Вот мужик и обронил мешок в лесу. Медведь нашёл, в муке вывалялся весь и стал на манер белого. Сташшил лодку да приехал в город: его водой да поветерью несло; он рулём ворочал. До рынка доехал, на льдину пересел. (...) Да его узнали - как не узнать? - обличье-то показало! Что смеху было! В воде выкупали. Мокрѐхонек, фыркает, а его с хохотом да с песнями робята за город прогнали”.

Suffixation

The author uses various suffixes to add extra meaning to words and create different effects.

For instance, in “The Orange” the main character travels on a boat, «на пароходишке».

Suffix –ишк- adds more meaning to the word «boat, vessel» making it “old, not technically advanced and not big”ю (Pisakhov, “Tales. Essays. Letters.” p.105).

«Река спокойнѣхонька», instead of «спокойная». Here the writer tries to achieve the effect of dialectal similarity (e.g. modeling of the word forms frequently used in particular dialects) in the adjective “still, quiet” when describing the river. The unproductive suffix -нѣхоньк- has created that effect. (Pisakhov, “Tales. Essays. Letters.” p.105).

«Играет» (играет (река)). The verb used shows the features of colloquial language too. The truncated verbal inflexion creates an effect of an oral non-literary speech influenced by the local dialect. (Pisakhov, “Tales. Essays. Letters.” p.105).

In my perception, Pisakhov combined both the traditional and the innovative in his authorship. By “the traditional”, I understand the history of language and literature, cultural experience and its textual interpretation of the past, which affect particular discourses, themes, ideas, characters and literary devices. By “the innovative”, I apprehend new linguistic and literary ways which contribute to a transformation of the linguistic and literary traditions. Pisakhov`s talent and knowledge for language and literature are reflected in his deep perception of time change, contemporary to him. Pisakhov looked at his environment in a new way and showed the readers his interpretation of traditional objectives.

I believe that in the broad sense of the word the traditional and the innovative are inseparably connected. As time passes, what was considered to be new in literature or in language becomes common and traditional at some point. Continuity and renewal in the historical-literary process are patently obvious in Pisakhov`s texts.

Structure

Traditional fairy tales had several obligatory elements, which have been described and analysed by the prominent Russian scholar Vladimir Propp. He has defined the obligatory elements of the narrative structure and established the roles of the characters. Overall, 31

functions are presented in his work. I am going to discuss these ideas in the next chapter. By now my conclusions in regards to structural elements of Pisakhov's tales are as follows. Stepan Pisakhov does not follow the traditional structure described by Propp (see chapter 4.1). When it comes to the characters, many functions are usually omitted: the hero, the villain and the helpers, and sometimes the prize, are present. The mentor, the blocker and the dispatcher are usually absent in Pisakhov's texts, which are much more compact and economical compared to the traditional folk fairy tales. Structurally traditional components, such as exposition, rising action, climax, falling action and resolution are present in Pisakhov texts. Yet sometimes even the climax is diminished and dimmed.

Pisakhov has always generated the most important goal of the narrative, i.e. passing the knowledge to the future generations. His texts have a great deal of pedagogical value from this point of view: he shows us things, examines them, laughs at them, criticises them and, most importantly, teaches us in a humorous way, giving open endings to his stories, so that the reader comes to conclusions all by him-/ herself.

4. A theoretical approach to fairy tales

4.1 Vladimir Propp's "*Morphology of the tale*"

Who is Vladimir Propp and why is his "Morphology of the tale" so important for the study of fairy tales? To what extent is Propp's theoretical approach applicable to Pisakhov's texts? Vladimir Iakovlevich Propp⁶⁶, St. Petersburg/ Leningrad) is a world-famous folklorist and founder of the modern text theory. Propp was born into a German Russian family and dedicated all his life to the studies of languages, working as a professor at the faculty of Roman and Germanic philology of the Leningrad University.

In 1928, he had published "Morphology of the Tale" and in 1946, "The Historical Roots of the Magic Tale". In 1958, "Morphology of the Tale" was translated into English and published in the USA. The work was considered to be a scientific breakthrough among the scholars. Propp's research has become a foundation for the text theory and narrative analysis attracting attention of many specialists within literature and language, linguistics, discourse theory, cognitive knowledge and even artificial intellect.

⁶⁶ Владимир Яковлевич Пропп (1895-1970).

Propp worked on the development of the formalist approach to the study of the texts' narrative structure. He divided sentences into units suitable for the analysis of numerous Russian fairy tales, and developed the typology of narrative structures. He stated that the story structure is basically the same and can be applied to any literary text. Propp identified eight different types of fairy tale / literary characters and their "spheres of action":

1. The **villain** is an evil character who makes obstacles for the hero.
2. The **dispatcher** can be any character that generated the hero's quest and sends him or her on a quest. Sometimes the dispatcher is the same as the father character.
3. The **father**, who gives a hero a reward.
4. The **helper** is often a magic character that helps the hero in a difficult situation.
5. The **prize or the princess**, who the hero deserves and usually marries in the end of the story.
6. The **donor** is a character who helps the hero by giving him a magical object.
7. The **hero** is the main character, who struggles with the villain, goes on a quest and marries a princess in the end.
8. The **false hero** is a character, who gets credit for the hero's achievements and tries to get the prize or a princess.

All characters can change and exchange their original roles.

Fairy tales were often associated with the rituals, myths, sacramental rites and ceremonies.

Propp says that the fairy tale appeared at the hunting and gathering stages of human evolution, i.e. at a very early stage of human development.

Analysing the structure of the fairy tale, Propp has distinguished 31 function units. He considered the meaning of the tale to be the most important one. In the beginning of the story, there is an **initial situation** of a setting described as "Once upon a time" or «Жили-были» (there lived a royal or a peasant family). After that one of the family members leaves. This function is called **absentation**. Then the hero is challenged with some **interdiction** or other. For example, a princess could be put into a tower or children could be put in a cave. The hero is connected with the interdiction. Then this interdiction is violated, hence the function of **violation** appears. At the next stage, the villain would make an attempt at **reconnaissance** to get the information about a future victim. This function is called **delivery**. At the next stage the villain would make an attempt to deceive the victim to get hold of either the victim

himself / herself or his / her possessions. This function is called **trickery**. At the end of the preparation section, the victim submits to deception supporting the **complicity** function.

The next section is called **complication**. The villain has done some kind of harm to the family member (the **villainy function**). This family member lacks something and wishes to get hold of it (the **lack function**). The lack becomes a matter of common knowledge; the hero gets the request and is commanded to go (the **mediation function**). A seeker thinks of a counteraction (the **counteraction function**), which ends the **complications** section.

The next section, **transference**, is initiated by the fact that the hero has left his home (**departure**), and followed by the **first function of the donor**, because the hero either is tested in some way or even attacked, which presupposes getting a magical object or another sort of help. So comes the **hero's reaction** to what the donor is going to do or propose. Finally, the hero learns to use the magical item (the **provision of magical agent function**). Then the hero is delivered or transferred (the **transference between kingdoms function**).

In the next section, called **conflict**, the villain and the hero come to a combat (the **struggle function**). The hero is then branded (the **branding function**) and the villain is being defeated (the **victory function**), so that the original misfortune is resolved (**misfortune is removed**) and the **conflict** section ends.

Then comes the "Return" section. Naturally, it starts with the return of the hero (**return**). The hero then is chased (the **pursuit function**) and being rescued (the **rescue function**). In the **unrecognised arrival function**, the hero comes either home or to another country. A false hero appears and presents his claims (the **unfounded claims function**). The hero is presented with a challenging task (**difficult task**), which is solved by the hero (**solution**). The **return** section ends.

The last section, **recognition**, starts with the **recognition function**, when the hero is recognised for his deeds and the villain or a false hero is exposed (the **exposure function**). The transfiguration function shows that the hero often gets a new appearance. The villain is punished (**punishment**) and the hero gets married (**wedding**).

This is a quite detailed structure of the narrative in the folk tale. Not all the above-mentioned functions have to be present in any particular fairy tale. Pisakhov does not use all the functions either. His tales are much more economic and lack several literary characters and their "spheres of action".

To what extent is Propp's theoretical approach applicable to Pisakhov's texts?

1. One can definitely relate Propp's theory to Pisakhov's texts. Often Pisakhov's texts lack several textual roles and even more functions. Pisakhov uses the main character Senya Malina as a narrator and a hero. The collective image of the villain is generated primarily in characters of power, such as the police and the priests. The **dispatcher** is often absent or correlated to a hero (often represented by Senya Malina), who initiates the hero's quest himself. The "Father" role is absent in the vast majority of Pisakhov's stories because this role is also covered by the hero. The villagers of Uyma often fulfill the role of a helper. The princess is absent, since the hero is already married. The prize, however, is present, usually in the form of natural wonders, helping the locals or even amusing the foreigners. The donor is for the most part absent, too. Again, it is the hero who plays this role. He creates magic with his own hands or by utilising the wonders of nature.

2. When it comes to textual functions, Pisakhov is very economical, too. I could not detect all the 31 functions of the fairy tale described by Propp. Let us have a look at the presence or absence of some of them.

Pisakhov starts with the **initial situation** when the setting is defined and the challenge for the hero is set. Pisakhov mostly omits **interdiction**. **Absentation** of the hero is for the most part necessary. Senya Malina is often on a quest and leaves his home village of Uyma for the Northern Dvina River, the city of Arkhangelsk or even to England. If **interdiction** is present, it is usually violated (as, for instance, when Senya Malina's wife sets him to do a job but he ends up doing something else, hoping for forgiveness). Since the villain's character is very weak and often absent, there is no need for many functions in Pisakhov's texts, connected directly to him or her. With the development of the plot, the **complication** section becomes activated (for example when the brown bear finds wheat flour and puts it on to appear as a polar bear in "Do not listen if you do not like it"). The function of **transformation** could be observed in many tales: e.g., when the northern lights are picked from the sky, dried, and stored or when the local girls sing songs, catch the frozen tunes and store them. The same happens when Senya Malina gets extremely big, stretching for 18 miles to the city of Arkhangelsk. The **victory** function is quite common in Pisakhov's works. The **struggle** function varies quite a lot in different texts. In some of them, as in "The northern lights" or in "Star rain", it is totally absent, while remaining in others, such as "Perepilikha" («Перепилиха»), where the main female character Perepilikha would challenge

everyone by the strength of her voice and literary blow anything off her way and win the struggle.

The lack of roles and functions is quite natural in Pisakhov's texts because of the fact that they are not fairy tales but literary ones and Pisakhov does not create a big conflict in his narrative but mostly gives a picture of rural and city life, traditions of the northerners and paints colourful portraits of the characters.

4.2 “The Relationship between the Oral and the Literary Tradition as a Challenge in Fairy-Tale Research”, by Satu Apo

This article discusses the correlation and traditions between oral and literary fairy tales, which is closely connected with Pisakhov's texts, and his inspiration from the local folklore throughout his lifetime. The author of the article, Satu Apo states, "The poems and tales collected in the XIX and XX centuries were seen as messages from ancient times, when life and oral traditions of the people had not been influenced by modern institutions, such as literature, reading and writing. (...) "Folklorists were not interested in the texts that were "contaminated by literature". They paid attention to the tales, which were "spread orally." (Apo, Sato "The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale Research: The Case of Finnish Folktales", *Marvels and Tales* 4-1-2007 p.20). Satu Apo called that approach a "romantic conception of the folklore" and pointed out "it was strongly criticized by researchers because the "folk" was "assumed to be unmodern" or "illiterate". (Apo, Sato "The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale Research: The Case of Finnish Folktales", p.20).

In the research of the tales, text origin was in focus and it generated the discussion of another two approaches. "First, whether the genre of the wonder tale arose from writers' creative process or from the traditional oral narrative, and the second, the extent to which fairy tales published in modern times had influenced the tales of folk narrators, recorded during the 1800s." (Apo, Sato "The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale Research: The Case of Finnish Folktales", p.21).

Satu Apo points out that it was Vladimir Propp "who linked the wonder-tale genre to the peasantry (...) little touched by civilization" in his famous "Morphology of the Tale". (Apo, Sato "The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale

Research: The Case of Finnish Folktales”, p.21). Walter Ong (1958) and Albert Lord (1960) have been looking at the “history of communication and technique of oral composition”. Hence, “the relationship between orality and literacy was initially viewed as linear and mutually exclusive. (...) They claim that the spread of literacy in a way contributed to the destruction of original folklore and “narrator’s oral competence” (Apo, Sato “The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale Research: The Case of Finnish Folktales”, p.22). This is an interesting postulate from my point of view, since I perceive Pisakhov’s style of narration as the one preserving the original northern Russian oral narrative style in its dialectal form and in that way contributing to keeping and transmitting the old oral traditions by (then) modern literary means. It is important to mention that, while keeping northern Russian dialectal peculiarities, Pisakhov does not keep the plot content. The latter is constructed by the author and appears as a written context.

The discourse of the society development and the appearance of new classes that possessed power (e.g. bourgeoisie, clerics, etc.) generated a process of distancing them from the lower classes (common people and peasantry) and using written language to empower the control of the ruling classes. That is how the dichotomy orality-literacy was generated. Simultaneously, the folktale became considered to be a “primary source of the literary fairy tale” (Bengt Holbek, *Interpretation of Fairy Tales*, pp.251-257). Literary products of the authors, influenced by the time, place, society and historical events became modified in comparison with the traditional oral folklore. The original message of the writers’ tales was now in question.

At the same time, one should not forget that communicative act has existed for thousands of years and that oral and written language within one culture or interculturally have contributed to the language export and development across the borders. Pisakhov, for instance, grew up in the atmosphere of oral storytelling and was hired by northern expeditions not just to work but also to entertain the participants by storytelling. Since Pisakhov’s native city of Arkhangelsk had been the only gateway of Russia to Europe for many years, Englishmen, Germans, Dutchmen and Norwegians had visited the city regularly. Their language, cultural traditions and portraits were presented in Pisakhov’s oral and written heritage. His language and style originate from the oral traditions and reflects the local dialect, making his style unique and difficult for adequate translation. I think that Pisakhov’s tales have contributed to a further development of literacy and written language. He was an inseparable part of Arkhangelsk and everybody knew who Pisakhov was. He was discovered and known by writers and scientists

from the capital, by polar explorers and common people. His texts were written, published and read not just in Arkhangelsk. He entertained people and made their experiences with his language style memorable. (Sakharny, "Stepan Grigorievich Pisakhov. Biographical feature article", pp. 30-31). A vast majority of the printed material was in Standard Russian but Pisakhov wrote in a dialect. Hence, the reader would get a taste of oral dialectal tradition in the written form and reflect on the language peculiarities and traditions.

It is obvious that oral and written narratives have different linguistic features. Jack Goody (263-264) has mentioned some of them. "Oral narrative generally progresses quickly, concentrating primarily on the action; there is little description, and attributive adjectives are rare. Syntactic structures are simple, and the vocabulary is relatively limited". Satu Apo underlines that "the richness of the oral fairy tale stems above all from the paralinguistic and extra verbal techniques employed by the narrator. The former includes intonation, volume, pitch, and rhythm of speech, whereas the latter comprises visually observable components of performance - that is gaze, facial expressions, bodily postures and gestures" (Apo, Sato "The Relationship between Oral and Literary Tradition as a Challenge in Fairy-Tale Research: The Case of Finnish Folktales", pp.28, 31, with references to Charles Briggs (pp.56, 233-252), Annikki Kailova-Bregenhoj (pp.158-167)).

4.3 Jackie Wullschlager, "Hans Christian Andersen: The Life of a Storyteller"

The question about the differences between the fairy folk tale and the literary tale deserves more attention. In her work *Hans Christian Andersen: The Life of a Storyteller* (Penguin 2001), Jackie Wullschlager writes about particular narrative features of a tale comparing the style of Brothers Grimm and the famous Danish author Hans Christian Andersen:

"Andersen's stories betray this serenity: they are shot through with violence, death and the folk tale's inexorable sense of fate. Death plays a central role in three out of the four stories in his first volume, and is present in the majority of his tales. The stories are so powerful because Andersen retained the primitive folk elements and vernacular style of his childhood memories, and fused them with the social climber's private romance about the bourgeoisie, who both accepted and did not quite accept him. He mythologized his own humiliations and nervousness - he is the morbidly sensitive heroine of "The Princess and the Pea," able to feel a pea through twenty mattresses - and made the art of the folk tale his own art.

This is where his work differs from that of the Grimm brothers and from other traditional folk tales, which are characterized by the oral transmission, anonymous tone, formulaic structure and a general lack of style. Although the Grimm brothers shaped their folk material more than they and their critics had often acknowledged, bringing to them a unique artistry. Their aim was to chronicle these tales in as anonymous a manner as possible, whereas with Andersen (...) everything is personal, for his ambition was always literary creativity. An individual colloquial manner, the light irony of his social satire, exuberant amounts of detail and a fantastical imagination are the elements which define his genius and which bind together his double audience of parents and children” (pp.151-152).

Wullschlager’s description of Andersen’s style of writing is imminently applicable to the one of Stepan Pisakhov. Unlike the predictable and universal folk tale style, language artists like Andersen and Pisakhov possess and demonstrate their unique style of narration. Once you have read 2-3 tales by Pisakhov, you would be able to recognize his particular style later too. He is very northern, original, visual, honest, direct, humorous, poetic and incredibly innovative when it comes to a contextual use of dialect in his style. No wonder his stories are interesting to people of all ages.

To sum it up, oral and written fairytale traditions are closely connected and influenced by each other. Such famous fairy tale writers’ narrative as the German Brothers Grimm, the Danish Hans Christian Andersen and the Russian Stepan Pisakhov have been influenced by oral component and often show plots, characters, themes, symbols or motifs that originated from the oral traditions in their contexts. Still, they have created their own new and unique stories that children of today love and cherish.

5. Translation theories and practice: Blackwell Boyce

In the process of thesis writing, I have challenged myself in the field of translation into a foreign language. This challenging and creative process demands a significant knowledge of translation theory, as well as a deep understanding of massive language layers, such as dialect. To be the bearer of the same dialect as the author has given me many advantages and helped me in my translation work.

Surprisingly, when I started to think of a theme for my thesis 2 years ago in 2014, I was not aware that an English speaking person has made an attempt to translate Pisakhov and thus

attempt to make this writer known throughout the world. The work and publication of the Canadian writer Blackwell Boyce, born in London, Ontario, in 1963, “Senya Malina tells it like it was”, also appeared in 2014. Blackwell Boyce is a geologist and an adventurer too, who had been living in the north of Russia and worked as a translator and taught English at the Pomor Pedagogical University in Arkhangelsk, which is my *alma mater*. Blackwell Boyce writes poetry and currently resides in Georgia.

Blackwell Boyce has translated selected tales by Stephan Pisakhov and did a wonderful job. He has managed to preserve many of the linguistic characteristics of Pisakhov’s style.

Here is an excerpt from his translation of Pisakhov’s (Pisakhov, “Tales. Essays. Letters.” p.40).”Eighteen Versts-Long Trousers”⁶⁷“in my translation (see section 6.7) is “Waist: 32 Length: 966,147” in Blackwell Boyson’s translation. (Boyce, Blackwell “Senya Malina Tells It like It Was”: Selected tales by Stepan Pisakhov, Pomorsky Press, Kingston; Ontario Canada 2014 p. 21).

“I’ve been gone on another routine fact-finding night mission in the Land of Nod. Returning at first light, I yawn - and stretch my legs.

Using my toes, I open our cabin window and poke my feet outside. Then- having determined that it’s not raining or snowing or blowing - I think “Why not?” and keep on stretching, all the way into Archangel. I weave my darned - stockinged feet through the city and bring them to the market, to the Red Row where the textiles are traded.

The merchants are just opening their businesses for the day. Outside the shops the policemen and *byurokraty* have lines up according to rank- intending to slip in first thing to pick up their protection money.

“Oi! *Proo-steetye!* Pardon my clumsiness! In my half-awake state I’ve knocked the authorities into the muskeg at the edge of the city with my right leg.

Around noon, fresh from their beauty sleep and ignorant as usual regarding their husbands’ whereabouts, the fashion - crazed upper - crust wives begin showing up, itching to waste their spouses’ money. It’s easy steel easy spend for these people. I can’t come up with a good reason as to why I should move my legs to let them pass- so I don’t.

Soon a crowd of incensed women has collected near my ankle, perfumed hankerchiefs at powdered noses and Chinese fans and mpaths working rapidly.

⁶⁷ “Брюки восемнадцать верст длины”.

The crisis brings the merchants out to Weema on the double. Giving low bows, they address me in respectful tones:

“How absolutely fantastic it is, Semyon Stepanovich, that you have relocated the policemen and *byurokraty* to the city’s boggy putskirts. As useful as they can be at times, they do like to skin us. Unfortunately, however, without the brisk business that their wives provide, your service does us very little good. What size of kickback do you expect in return for lifting your embargo?”

Let us have a closer look at the last paragraph of the excerpt. Below is Pisakhov’s text in Russian, followed by my translation into English, which differs from Blackwell Boyce’s.

“Merchants come to me bowing, starting polite conversation:

- Oh, how very wonderful, Malina, that you have sent police officers and officials-robbers into the swamps. They are eager helpers for us to make more money, but they rip off our skin too. Without fashionistas, we sit at the counter without revenue. How much do you want for clearing off the passage?”⁶⁸

Blackwell Boyce introduces the dialog by an explanatory sentence, which cannot be found in the text of the tale: “The crisis brings the merchants out to Weema on the double.” I assume that his goal was to contribute to a better understanding of the setting for the reader. However, I believe that interfering with the author’s text by using your own words and sentences leads to changing the context. Boyce makes these additions skilfully and they “feel” almost like Pisakhov’s. Personally, however, I believe that the translator cannot add his or her words to the original text.

The merchants’ speech addresses Senya Malina as “Semyon Stepanovich” in Boyce’s translation, which is a good solution, to my mind. Knowing Russian cultural implications, one would choose the polite form of addressing people, which contains a first name and a patronymic. Since in the original text merchants call Senya Malina “Malina”, I chose to keep it since these characters still use the 2nd person singular “you” form, which might

⁶⁸«Купцы ко мне с поклонами и с вежливым разговором:– Ах, как оченно замечательно хорошо, Малина, что ты чиновников да полицейских грабителей по болотам распределил. Они нам и перьвы помошники капиталы наживать, да умеют с нас шкуру сдирать. А без модниц сидим мы за выручкой без выручки. Сколько хошь отступного за освобождение прохода?».

imply that the merchants either do not respect Malina much, or that simply their language is not very sophisticated and socially advanced.

Blackwell Boyce uses the word “byurokraty” for bureaucrats when he translates the Russian “чиновники», while I choose the word “officials”, a generalized assumption for all kinds of individual in–power agents: leaders, managers, administrators, functionaries, civil servants, executives, representatives, secretaries etc.

D.N. Ushakov’s Dictionary of the Modern Russian Language defines “bureaucrat” as “BUREAUCRAT, bureaucrat, · husband. (From · French bureau - bureau and · Greek kratos - authority).

1. Representative of the bureaucratic management system. Influential bureaucrat.
2. An official, to the detriment of the essence of the matter and to the interests of citizens, abusing his powers or exaggerating the formalities. Bureaucrats and red tape do not belong in the Soviet apparatus.
3. trans. Formalist, pedant (· disagree · contempt)”.

(Available at: <http://www.classes.ru/all-russian/russian-dictionary-Vasmer-term-1528.htm> accessed on 18.04.17).

The word “bureaucrat” is a borrowed one. It had become widely used in the Soviet time and in that respect would fit into the context of Pisakhov. I have preferred the more neutral “officials” since the audience does not know exactly what kind of characters Malina has thrown into the swamps.

The last phrase of Boyce’s translation is “What size of kickback do you expect in return for lifting your embargo?” (Сколько хошь отступного за освобождение прохода?), while I chose: “How much do you want for clearing off the passage?” I believe that using “kickback” in combination with “embargo”, a term used in politics and economy, creates a special effect, making the merchants sound cunning and professional. It is all about money for them. Boyce translates the message, leaving the original behind, exactly what Chukovsky recommends doing. (For more detail on this, please see section 5.1) I have tried to preserve as much Pisakhov as possible in the translation, giving the reader a chance to

interpret the context independently. By changing the words in the original text the translator changes the author's style too. That was my main concern. I also doubt that children would understand what "embargo" means.

I would strongly recommend the read Blackwell Boyce's book "Senya Malina Tells it Like It Was. Selected tales of Stepan Pisakhov" to have a closer look at Pisakhov's texts in translation.

5.1. Korney Chukovsky «Vysokoe iskusstvo» («The high art») (1941)

This dissertation will present translations of some Pisakhov's texts in English in section 6. The work process on translation was quite challenging. The topic of translation work as a form of art is thoroughly presented in the book written by Korney Chukovsky "Vysokoye iskusstvo" ("The high art", рус. «Высокое искусство»), which I wanted to quote, highlighting most important lessons that I have learned from Korney Chukovsky when trying to apply his advice to my translations of Pisakhov. My intention here is to demonstrate some main ideas of the theoretical approach of Chukovsky that I find useful to the issues of translation since they reflect my own challenges and difficulties.

Korney Chukovsky, a famous soviet writer, poet, literary critic, translator of such world known writers as Kipling, Wilde, Defoe, among many others, proposed several theoretical principles of translation. These principles laid a foundation for a specialised research field, as well as practical advice to many translators after this book had been published at the beginning of the previous century. Korney Chukovsky has systematised his observations and studies of various translations, and explained pitfalls and inaccuracies of translations by using his principles of literary translation. The book overall is dedicated to the art of literary translation and excellence in that field. Although *The High Art* was primarily meant for the linguists and professional translators, the book is quite interesting and comprehensible for everybody, who is interested in literature and works with translation.

I have enjoyed reading this book, and have acquired several useful tips when it comes to translation practice.

For instance, Chukovsky claims that translation is a portrait of the translator in chapter 2. Even Vasiliy Trediakovsky, one of the founders of the syllabotonic verse composition in Russia in the 18th century wrote, “The difference between a translator and a creator is just in the name!”⁶⁹ (“The High Art”, p. 9). In a likely manner, in his book “In the Beginning Was the Word. The Excellence of Translation” (Moscow, 1959 p.291) Lev Ginsburg underlined that “The fate of the translation and the creative life of the translator himself sometimes depends on one word”⁷⁰.

I agree with Chukovsky’s statement that translation is a portrait of the translator. A skilled translator has to become familiar with so many things apart from linguistics and literature, e.g. the theory of knowledge, to be exceptionally good at critical thinking, to have talent and taste to understand the literary manner of the author... This, I suppose, is the most challenging process that requires a lot of time and knowledge. There is no doubt that translation has a lot to do with the translator’s personality, knowledge of the languages, age, gender and cultural background. I suppose Blackwell Boyce’s translation of Pisakhov reflected his personality to a great extent. As a reader I could sense that.

Chukovsky is preoccupied by the fact that the author’s style of writing must not be neglected but taken a good care of. “As a matter of fact, what we demand from the literary translation is that not only literary characters and thoughts of the translated author must be reproduced, not only his narrative schemes, but his literary manner, his creative personality, his style. If this goal is not achieved, translation is useless.”⁷¹ (Chukovsky, “The high Art” p. 9).

Chukovsky talked about writers being artists who reveal themselves to the broad public. This I believe is crucial for a translator – when changing the original text, one can destroy the portrait of the author, as well as his or her personal style.” Reflection of the writer’s the personality in the language of his or her works is called his personal style that is unique only for him. (...) By distorting his style, we thereby would distort his face. If we change his style by our own translation habits, we will turn his self-portrait into the translator’s self-portrait”.

⁶⁹ “Переводчик от творца только именем рознится».

⁷⁰ Л. Гинсбург, «Мастерство перевода. Вначале было слово». М.1959, с. 291.

⁷¹ «В том-то и дело, что от художественного перевода мы требуем, чтобы он воспроизвел перед нами не только образы и мысли переводимого автора, не только его сюжетные схемы, но и его литературную манеру, его творческую личность, его стиль. Если эта задача не выполнена, перевод никуда не годится.». (Чуковский К.И. «Высокое искусство», с.9).

says Chukovsky (Chukovsky, "High Art" p.10).⁷² I suppose, it is a drawback for a translation to become a translator's self-portrait because there might be «less of the author» in the text and «more of the translator» as a result. This is what I really tried to avoid in my work.

It is difficult not to agree with Chukovsky, when it comes to the translation of Stepan Pisakhov's tales. To copy the word portrait of Pisakhov into English is a very challenging job. I think that Blackwell Boyce had done a brilliant (yet not perfect) work, while trying to reconstruct Pisakhov's style in English (see chapter 5 for an excerpt from the tale "Trousers 18 Versts Long"). I believe that allowing words and sentences written by translator might disturb the original context and give a wrong picture of the author's personality. Blackwell Boyce uses his own sentences as the first paragraph in "Wind up My Sleeves" (please see section 5 of the present work) (Boyce, "Senya Malina Tells it Like It was. Selected tales of Stepan Pisakhov" p.134). Another example of the use of translator's own words and partial rearrangement of the text might be observed in the beginning of the exposition of the tale "Do Not Listen If You Do Not Like It!" by Boyce. I would like to give an example by Boyce and Pisakhov's original to illustrate my observation.

"So many unfair and simply untrue things have been said about our dear Archangel that I've made up my mind to tell you how it really is around here. Everything I say will be the truth - my buddies are looking over my shoulder and they wouldn't let me lie even if I felt like it.

For example at its narrowest, our Dvina River is thirty-five versts from bank to bank, and at its widest, wider than the sea.

In the olden days, every Pomor family owned at least one everlasting ice raft, which they would use for getting about and for fishing. In fact, local custom dictated that the first thing to go into the hope chest of a young maiden was a small "starter" ice raft; a fox-fur coat typically followed this. This way the bride had something to go in, when she and her new husband made their social calls up, down and across the river.

Even in the modern age of ours, which has put insulated iceboxes in most homes, it's still possible to chance upon a thrifty babushka chipping out fresh ice-holes in some ice raft that's been in her family for generations. When the weather gets hot, the granny will get her

⁷² "Отражение личности писателя в языке его произведений и называется его индивидуальным стилем, присущим ему одному. (...) исказив его стиль, мы тем самым исказим его лицо. Если при помощи своего перевода мы навяжем ему свой собственный стиль, мы превратим его автопортрет в автопортрет переводчика» (Чуковский К.И. «Высокое искусство», с.10).

grandkids to help her slide this ice-holed ice raft down into her root cellar, where it will be safe from melting and keep her jars of kvass nice and cold.

And although paddlewheelers have by now mostly replaced them, ice rafts remain popular as recreational vessels. We've even got ice raft rental agents, folks who make their living by driving rafts up from the White Sea and then renting them out to whoever wants one."

It might be interesting to compare the translation with the original. (Please see section 6.4 of the present work for Pisakhov's text).

The most important issue within translation is to transfer the impression of the translated context so that its reader would be transported to the same atmosphere as the reader of the context original.

One very important lesson that I have learned from Korney Chukovsky is about translation law: "translate not only the words but the idea and style. Be careful about using this law".⁷³ (Chukovsky, "High Art" p.57).

I believe that Blackwell Boyce managed to follow that law in his interpretations of Pisakhov's texts wonderfully. He recreated Pisakhov's narrative atmosphere preserving his storyteller style (please see Boyce's translations in section 5 of the present work.)

I am also greatly impressed by Boyce's ability to choose precise vocabulary, even though Russian is not his native language. Sometimes he uses transliterations of the Russian words like "byurokraty" for "bureaucrats", "Dyadya"- uncle, "prosteetye!"- excuse me, from "Waist: 32, Length: 966, 147". In addition, Boyce solves translation problems – for instance, proper names – in a creative way (e.g Weema village for Uyma"). (Boyce, "Senya Malina Tells it Like It Was. Selected tales of Stepan Pisakhov" p.23).

Chukovsky states that one of the problems it is impossible to find a solution for is the translation of vernacular and dialects. Translators disagree in how to solve this issue. Ultimately, the fate of the translation rests on the interpreter's talent, his spiritual culture, his taste.⁷⁴ (Chukovsky, «High art» p.97).

To what extent is it possible to talk about adequate translations at all? Even Boris Pasternak, the winner of a Nobel Prize for Literature and a famous translator in his own right, has

⁷³ «Переводы не столько слова, сколько смысл и стиль. Применять этот закон нужно с большой осторожностью». (Чуковский К.И. «Высокое искусство», с.57).

⁷⁴ В конечном счете судьбу перевода всегда решают талант переводчика, его духовная культура, его вкус, его такт». (Чуковский К.И. «Высокое искусство», с.97).

written, “Translations are not possible because the main charm of the work of art in its uniqueness. How can a translation reproduce it?”⁷⁵ (Pasternak, “Translator’s Notes”, “Znamya”, 1944, № 1–2, p 165.)

Chukovsky disagrees. «Translations are possible, - he says - because, ideally, they should be works of art too and, while sharing the same text, become level with the originals by means of their own uniqueness. Translations are conceivable because literature has been translated for centuries and translations are not just a way to get acquainted with individual works but a means of ages-long communication of cultures and peoples.»⁷⁶ (Chukovsky, «The high art» p.106).

When it comes to a reproduction of phraseology in a foreign language, translators have to expect extra challenges. The same is valid for the syntax and all the stylistic devices. There is still no common understanding among the linguists on that issue. So some say that the translated piece should sound as if it was an original. The “other claim the opposite: the goal of the translation is such that all the words and features unnatural to our mother tongue should be preserved so that everyone felt as acutely as possible that we imitate something made by an alien mind, out of a foreign material”⁷⁷. (Chukovsky, «The high art» p.107).

Both points of view are valid and I think it is up to a translator to take a stand.

5.2 Hans–Georg Gadamer, “Translation and Method” (1960)

To prepare myself for translating Pisakhov, I studied the German researcher, philosopher, professor and rector of Marburg University Hans-Georg Gadamer, who published one of his most important works, “Translation and Method”, in 1960. In it, he spoke of philosophical

⁷⁵ «...Переводы неосуществимы, потому что главная прелесть художественного произведения в его неповторимости. Как же может повторить ее перевод?» (Б. Пастернак, Заметки переводчика, «Знамя», 1944, № 1–2, с. 165.)

⁷⁶ «Переводы мыслимы, – пишет он, – потому что в идеале и они должны быть художественными произведениями и, при общности текста, становиться вровень с оригиналами своей собственной неповторимостью. Переводы мыслимы потому, что до нас веками переводили друг друга целые литературы, и переводы – не способ ознакомления с отдельными произведениями, а средство векового общения культур и народов». (Чуковский К.И. «Высокое искусство» p.106).

⁷⁷ «Другие говорят: цель перевода прямо противоположная. Нужно сохранять в переводе каждый непривычный, несвойственный нашему языку оборот, чтобы возможно сильнее ощущалось, что перед нами создание чуждого нам ума, что мы только имитируем нечто, сделанное из другого материала». (Чуковский К.И. «Высокое искусство», p.107).

hermeneutics, which covered the theory and methods of interpretation. He was looking at the process of information, in particular of pre-understanding and understanding of a particular context.

Gadamer claimed that “people possess historically affected consciousness” and that humans are shaped by a particular time, cultural and historical events. He writes in his work “Truth and method”: “My real concern was and is philosophic: not what we do or what we ought to do, but what happens to us above our wanting and doing” (“Truth and method”, 2. edition, London 1989, chapter 28, p. 111).

<https://books.google.no/books?id=LmrUAwAAQBAJ&pg=PA111&lpg=PA111&dq=My+real+concern+was+and+is+philosophic>

Texts are the products of writers’ imagination and knowledge, largely. They reflect the state of society in a particular time and place. This is reflected in the language and cultural implications of the context. Time passes by and societies change, and so do languages, even the original ones. The question is if language and society change, is there a need to reinterpret the already translated texts, especially the old ones. Should translators every fifty years or so re-evaluate the language and cultural realities of an already existing translation? If the language of the author is too old or hard to understand for the newer generations, would his or her message be appreciated adequately in the new times because the language has changed? Changes in society and culture can lead to misinterpretations and misunderstanding.

It seems to me that Blackwell Boyce’s discovering Pisakhov’s texts decades after his death is exactly what Gadamer recommends. Pisakhov’s tales deserve to be known by broad audiences and be reinterpreted in contemporary discourse.

Everyone who provides and conveys information will interpret information and extract what he believes is essential before conveying it to the foreign language (Gadamer, 1960, p. 388)

5.3 Sylfest Lomheim, «Omsetningsteori»(1995)

Theoretical approaches to translation continue to be developed nowadays, too. The Norwegian philologist, translator, professor in the Norwegian language and translation in the University of Agder, politician (State Secretary in the Ministry of Child and Family Affairs) and the director of the Norwegian Language Council Sylfest Lomheim has devoted his life to the languages in the broad sense of the word. He studied English and French at the University of Oslo. Lomheim had taught “Translation” and has written a textbook called “Omsetningsteori: ei elementær innføring” (“Introduction into the Translation Theory”) which was published by the University of Oslo in 1995. I believe it is relevant to introduce briefly Lomheim’s approach to translation, as well as support my experience in translation work of the tales in sections 7.2, and 8.1 of the present work.

In this book, Lomheim introduces and explains important concepts, terms, and translation challenges. He explains the theory of communication models, competence and performance. He also explains the ways languages are treated by the brain systems, according to their functions and network principles, forms of languages and individual experiences.

Lomheim introduces three levels of translation. First, one translates the lexical meaning of single words and expressions, finding a range of equivalents in the target language. Secondly, a translator has to establish what the author meant in a particular context. The challenge here is to translate precisely the meaning required. “When someone worked with that for a while, he would often say that one have to translate sentence for sentence, instead of word by word, or even more often meaning by meaning” (Lomheim, 1989, p.11) Last but not least is the translation of style. One must urge to come as close as possible to the author’s style of narration so that the receivers (readers) experience the target context the same way the receivers of the original text would experience.

In my experience, translating Pisakhov from Russian into English was quite challenging in many ways. For instance, syntactic constructions that are typical to Pisakhov’s style are sometimes next to impossible to translate adequately; word order, dialectal features and oral style of narrative were difficult to preserve at times.

So which level is the most important to preserve in translation? Most likely, the best translation would equally combine all three of them to an equal extent.

In chapter five Lomheim talks about typological features in relation to translation, and criticises Hanne Martinet, who describes implicit and explicit types of texts. Instead, he suggests his own typology that consists of professional terminology and the language of fiction.

Different text types require different translation strategies, Lomheim claims. He demands that all information should be translated into the target language without any missing elements. Sometimes it could be necessary to sacrifice contextual elements to preserve the appeal function. This particularly works for explicit texts, which are communicated to the reader in a clear and precise manner without any hidden meaning.

In chapter 3 Lomheim demands that the translation should not say less or more in relation to the original. Translation can take into consideration the recipients' knowledge level. Sylfest Lomheim pays special attention to the mother tongue as a responsibility and challenge for the translator, because "(...) it is up to us, to what extent we share the mutual language community. (...) "The less we notice translation, the better it is!" (Lomheim, 1989, p.16). Indeed, the sender of the message (Stepan Pisakhov in our case) and the receiver (the public who would read his texts) establish a particular relationship through explicit translation. The channel for this translation is a translator. What an important function and responsibility! The translator is in the background of the triangle (sender-translator-receiver) but plays a central role in it. I tried to keep that in my mind while working on my translations of Pisakhov.

6. My translation of Pisakhov's tales

I have read most of Pisakhov's tales and picked several of them to present my translations. Some of the tales are very famous, the other ones are not. Some are long and others are tiny. Some resemble traditional fairy tales according to V. Propp and contain several magic elements while the others give a short description or reflection on natural phenomena. I wanted the readers to "taste" Pisakhov's style and get the impression of great variety of Pomor oral traditions of his texts. Otherwise, I just enjoyed the texts and found them appealing to me.

6.1. A Walk on Cod in the Sea

We used to have one captain, whose name was Bullet. Once he told us about the following:

-I sailed alongside Murman. I was lying in my cabin. The boat tapped regularly as she is supposed to be, but I sensed that it would not move. I went to the bridge and looked around. We stood still.

What's the occasion?

I looked at the stern. All around the propeller there were tonnes of stunned cod in a broad circle in a silver shine. The propeller thumped and the fish splashed. However, the boat stood still! We have collided with cod.

The sailors came moaning to me

-Please, captain, let us have some. So much wealth goes to spill. And the holds are empty too!

Well, I allowed that. We have filled in the boat utterly full. We have been eating fish the whole winter and gave away some fish to friends too.⁷⁸

⁷⁸ На треске в море гуляю.

Был у нас капитан один, звали его Пуля. Рассказыват как-то Пуля:

– Иду мимо Мурмана. Лежу в каюте у себя. Машина постукиват исправно, как ей полагается, а чую: ходу нет. Вышел на мостик, глянул: стоим.

– Что за оказия?

Посмотрел на корму, а от винта широченным кругом треска глушена вскидываются, взблескиват серебром. Винт колотит да рыбинами брызжет. А пароход – на месте. Мы это на треску наехали!

Матросы пристали ко мне, канючат:

– Дозволь, капитан, рыбу взять. Столько добра задаром пропадат! Да и трюмы пусты!

Ну, ладно, дозволил. Пароход полнехонек набрали. Сами зиму ели, да приятелям раздали в угощенье.

6.2. Frozen Songs

And also there are songs.

Everybody says, «Go to Moscow to get some songs». They say that for nothing. They go to Moscow all the time and have not brought any song yet.

However, more songs have been exported from us to England than timber. Huge vessels have been loaded and they were so big that they could hardly crawl from the White Sea to the Ocean.

Girls and women could hardly sing and collect enough songs for winter. Those old women, who still had voice, sang too, earning some money. We were not aware of the fact that it was possible to trade the songs. Where we live the frosts go as low as to minus two hundred and fifty to three hundred degrees, so that any conversation freezes down and appears as ice on the snow.

I personally remember that the frost was as low as five hundred degrees. Old women say that there used to be minus seven hundred, but we do not believe in everything we hear.

What did not happen when we were present, might have not happened at all.

When you say a word while it is cold – it will freeze until thaw. During the thaw, it will melt and everybody will hear what had been said. There might be so much laughter! Something is being expressed in rage and other things are to laugh at a bit but there are some good words as well. So, some strong words we throw into the ice hole. With strong words, we support fences, while old women and gents lean on good words to support themselves. Sometimes people build ice hills on the strong words, as if on the poles.

When you walk along one street, and it is covered with frozen swearing, you walk and stumble. Another street is all in tender words, it is strait and nice, easy for the feet and fun for the eyes.

In winter, we cannot hear conversations; we just look how people say things.

Once Anisia met her third cousin from another side of the river by the ice hole. To begin, with they talked nicely and sprinkled the snow with smooth icicles. Suddenly it seemed to Anisia that her third cousin said a sour word (one could detect it from the icicle's look).

What is wrong with you, - cried Anisia, - you slut! Why did you say that word? I could not hear that with my ears but I can see it with my eyes!

And she became more and more furious and threw the words until dark time! She threw the words and put them together by hand so that the heap would become taller. Well, her third cousin did her best too. She jumped and started to spin all kinds of advanced ice word patterns.

Finally, they could not see each other behind the heap of frozen words and went home. At home, Anisia complained to her mother-in-law about all the sour words that her third cousin had said.

– Well, I have given her a heap of ice words. Just wait until a warm day, it will start to melt straitaway, and even if it melts upside down, she, spoiled mouth, will be struck right through.

Mother-in-law replies:

– True, Anisia my dear, true. Women on the other side are such big mouths - it is just horrible. Last winter I went there to finish our quarrel. It took a day and a night to insult everything and everybody in the village. It was exhausting. I could hardly take a breath while scolding. I considered swearing for another hour or two but the brew was in the making and I was afraid that it could be spoiled. But I promised to come back if en route, to finish my swearing.

Little children need to have fun, even though they have grannies and mothers to look after them. Children would roll the skirts up above their heads to protect themselves from the frost, get outside and say many nice round words. Children roll them, play with them, the words sparkle and jingle. Some smart kids would make and break many kind words during daytime. Mothers keep the supply of kind words coming, though.

And the girls - they are all about singing. Once outside, they would start to sing a song with their mighty beautiful voices. A song would freeze in tiny thin rings, one ring connected with another as if it was a lace sparkling with pearls and diamonds in rainbow colors. Our girls are good at fantasizing. They would decorate the whole facade of the house with frozen songs. On top of the roof which is decorated with a horse head they would put a jump word. Limerick canopies hang from both sides of the roof. If there was a vacant space, they would fit in a gentle word, like, “Honey, come over, darling, pop in.”

In spring when the sun starts shining, the song would start melting and jiggle. Their sounds are like exotic birds. Nothing exists as beautiful as this!

Once a foreign merchant was walking along, (he stayed over the winter here because of his business). It is a matter of common knowledge that merchants like poking their noses in all sorts of things. Suddenly he saw a beautiful decoration - frozen songs - and was extremely surprised and started waving his hands about.

-Ah! Ah! Ah! What an interesting and stunning surprise, which is placed in a dangerous spot. He managed to break off a piece of a song, and thought that no one had paid attention. Right! Guys did, from all sides - and said how they felt about it and started throwing such words at the merchant. He asked the man who accompanied him

- What is it so sharp they throw at me?

- It's nothing.

The foreigner, being a clever sort of chap, has taken that mere nothing with him. He came to a place where he lived and threw the mere nothing on the floor and studied the song. The song had melted and jingled in the ears and the mere nothings have also melted and started to jump vigorously and kicked someone's noses and other body parts. The merchant was warned not to bring those kinky words inside any longer.

The foreigner was eager to order some songs and bring them to England for pleasure and listening.

So the girls have got a song order and the songs were to be put into a special box, called thermo-box. A song would be put down and marked where the beginning is and where the end is so that one should not start from the wrong side. The girls had sung huge heaps of songs and when spring came, the first shops full of songs were sent off. The vessels were loaded up to the top of their chimneys, and brought the songs to a foreign country. People wondered what kind of frozen songs arrived from Arkhangelsk. The theatre was full.

The boxes have been opened and the songs have melted and flew up and rang! The further the louder. People started to applaud and cry: "More, more!" The word is not a sparrow when released – impossible to catch, hence the song is like a nightingale - it makes a sound and then it is over... We receive many letters: "Please sing more songs, we are sending orders and preparing vessels, we are sending money and begging: please sing!"

And the very same mother-in-law who had run to the village to quarrel began to sing. She sang and waved about with the words and the song froze as if white birds flew past. Her granddaughter was her back vocal - Granny's song was pearls and diamonds while her granddaughter's was emeralds. It was so interesting that we thought we should give it to the museum for admiration. Well, as you know, the directors were changed often in the museum, and each of them did their own thing, and they bought what the newcomers would say - as if what was imported looked better.

Well, Granny's song was placed in the thermo-box.

Girls sang, wives sang and old women sang. In the smithies one forges and hammers and makes thermo-boxes.

They earned a lot of money on the songs. That was not the hardest kind of work. And men said:

– Wives, earn some more. We are sick and tired of iron roofs; they are not beautiful enough and need to be painted. We can make roofs of silver or even golden-plated.

The wives do not argue:

– What do we need to save the English money for?

Lads had straightened themselves and shook their beards.

– Well, women, who are you singing all those songs for? Let us show some respect and please them.

Men turned the beards aside, so that the songs had some space, and started. It was as fit as a fiddle but not for us to listen to. Words were stronger than a thill. One word was tougher than the other was.

They needed special kinds of boxes for those kinds of songs. The boxes were so huge; men could hardly turn them in the streets.

By spring, people have made heaps of frozen songs.

Foreign merchants came back. They paid money, carried the boxes, loaded them on the vessels and said, "Why are this year's songs particularly heavy?"

The bearded lads covered their mouths by hand, so that no one could hear them laughing, and replied:

– These songs are of special kind, the weighty ones. That means they are full of respect for their new owners. We always have great respect towards them. Every time there's occasion to say it, we add "Plague on you!" In your language, this means, "we wish you all the best".

This is how it goes all through the centuries. You could say that this is an especially respectful treatment from the Arkhangelsk folks.

The foreigners became happy. They uploaded their ships so full – one could hardly see the chimneys - even the flags were used to wrap the goods. Someone played music. They went off. Because of our laughter, small ripples covered the water.

When they arrived home, they put announcements and ads all over. In the newspapers there were capitalised titles stating that people had paid the great respect to the Queen from Arkhangelsk – the weighty songs!

The King and the Queen did not sleep that night. From early in the morning they crawled into the theatre from backstage to get the best places. They were acquainted with the caretaker woman in the theatre and she let them in.

Other folks had half a day off because of that occasion.

There were so many people in the theatre that the glass broke in the windows

So they arranged the boxes, opened them all at once. And waited.

Everybody leaned forward to be able to hear everything.

The songs have melted and started to fire away.

На что заморски купцы нашему языку не обучены, а поняли! Well, the foreign merchants don't speak our language but they still understood it all⁷⁹.

⁷⁹ Морожены песни

А то ишло вот песни. Все говорят: «В Москву за песнями». Это так зря говорят. Сколь в Москву ни ездят, а песен не привозили ни разу.

А вот от нас в Англию не столь лесу, сколь песен возили. Пароходиши большуши нагружат, таки больши, что из Белого моря в окян едва выползут.

Девки да бабы за зиму едва напевать успевали. Да и старухи, которы в голосе, тоже пели – деньги зарабатывали. Мы сами и в толк не брали, что можно песнями торговать У нас ведь морозы-то живут на двести пятьдесят да на триста градусов, ну, всякой разговор на улице и мерзнет да льдинками на снег ложится. А на моей памяти еще доходило до пятисот. Стары старухи сказывают – до семисот бывало, ну да мы и не порато верим.

Что не при нас было, то, может, и вовсе не было.

А на морозе, како слово скажешь, так и замерзнет до оттепели. В оттепель растает, и слышно, кто что сказал. Что тут смеху бывает и греха всякого! Которо сказано всердцах (понасердки), ну, а которо издевки ради – новы и хороши слова есть. Ну, которы крепки слова, те в прорубь бросам. У нас крепким словом заборы подпирают, а добрым словом старухи да старики опираются. На крепких словах, что на столбах, горки ледяны строят.

Новой улицей идешь – вся мороженой руганью усыпана, – идешь и спотыкаешься. А нова улица вся в ласковых словах – вся ровненька да ладненька, ногам легко, глазам весело. Зимой мы разговору не слышим, а только смотрим, как сказано.

Как-то у проруби сошлись наши Анисья да сватья из-за реки. Спервоначалу ладно говорили, сыпали слова гладкими льдинками на снег, да покажись Анисье, что сватья сказала кисло слово (по льдинке видно).

– Ты это что, – кричит Анисья, – курва эдака, како слово сказала? Я хошь ухом не воймую, да глазом вижу!

И пошла и пошла, ну, прямо без удержу, ведь до потемни сыпала! Да уж како сыпала, – прямо клала да руками поправляла, чтобы куча выше была. Ну, сватья тоже не отставала, как подскочит да как начала переплеты ледяны выплетать! Слово-то все дыбом!

⁷⁹ А когда за кучами мерзлых слов друг дружку не видно стало, разошлись. Анисья дома свекровке нажалилась, что сватья ей всяческих кислых слов наговорила.

– Ну, и я ей навалила! Только бы теплого дня дожждаться, – оно хошь и задом наперед начнет таять, да ее, ругательницу, наскрозь прошибет.

Свекровка-то ей говорит:

-Верно, Анисьюшка, уж вот как верно, и таки ли они горлопанихи на том берегу, – просто страсть. Прошлу зиму и отругиваться бегала, мало не сутки ругались, чтобы всю-то деревню переругать. Духу не переводила, насилу отругала. Было на уме ишшо часик-другой поругаться, да опара на пиво была поставлена, боялась, кабы не перестояла. Посулила ишшо на спутье забежать поругать.

А малым робятам забавы нужны, – каки ни на есть бабушки, матери-потаковшшицы подол на голову накинут от морозу, на улицу выбежат, наговорят круглых слов да ласковых. Робята катают, слова блестят, звенят. Которы робята окоемы – дак за день-то много слов ласковых переломают. Ну, да матери на ласковы слова для робят устали не знают.

А девки – те все насчет песен. Выйдут на улицу, песню зятянут голосисту, с выносом. Песня мерзнет колечушками тонюсенькими – колечушко в колечушко, буди кружево жемчужно-бральянтво отсвечиват цветом радужным да яхонтовым. Девки у нас выдумшшицы. Мерзлыми песнями весь дом по переду улепят да увесят. На конек затейно слово с прискоком скажут. По краям частушки навесят. Коли где свободно место окажется, приладят слово ласковое: «Милый, приходи, любый, заглядывай».

Весной на солнышке песни затают, зазвенят. Как птицы каки невиданны запоят. Вот уж этого краше нигде ничего не живет!

Как-то шел заморской купец (зиму у нас проводил по торговым делам), а известно – купцам до всего дело есть, всюду нос суют. Увидал распрекрасно украшенье – морожены песни, и давай ахать от удивленья да руками размахивать:

– Ах, ах, ах! Кака антиресность диковинна, без бережения на самом опасном месте прилажена. – Изловчился да отломил кусок песни, думал – не видит никто. Да, не видит, как же! Робята со всех сторон слов всяческих наговорили и ну – в него швырять. Купец спрашивает того, кто с ним шел:

-Что такое за штуки, колки какие, чем они швыряют?

-Так, пустяки.

Иноземец с большого ума и «пустяков» набрал с собой. Пришел домой, где жил, «пустяки» по полу рассыпал, а песню рассматривать стал. Песня растаяла да только в ушах прозвенела, а «пустяки» по полу тоже растаяли да как заподскакивают кому в нос, кому во что. Купцу выговор сделали, чтобы таких слов больше в избу не носил.

Иноземцу загорелось песен заказывать в Англию везти на полюбование да на послушание.

Вот и стали девкам песни заказывать да в особый ящик складывать, таки термояшшики прозываются. Песню уложат да обозначат, которо перед, которо зад, чтобы с другого конца не начать. Больши кучи напели, а по весне на первых пароходах отправили. Пароходишши нагрузили до трубы, в заморску страну привезли. Народу любопытно: каки таки морожены песни из Архангельского? Театр набили полнехонек.

Вот яшшики раскупорили, песни порастаяли да как взвились, да как зазвенели! Да дальше, да звонче, да и все. Люди в ладоши захлопали, закричали: «Ишшо, ишшо». Да ведь слово – не воробей: выпустишь – не поймашь, а песня что соловей: прозвенит – и вся тут. К нам шлют письма, депеши: «Пойте песен больше, заказывам, пароходы готовим, деньги шлем, упросом просим: пойте!»

А сватьяна свекровка, – ну, та самая, котора отругиваться бегала, – в песни втянулась. Поет да песенным словом помахиват, а песня мерзнет; как белы птицы летят. Внучка старухина у бабки подголоском была. Бабкина песня – жемчуга да бральянты самоцветы, внучкино вторенье – как изумруды. Столь антиресно, что уж думали в музей сдать на полюбование. Да в музее-то у нас, сами знаете, директора сменялись часто и каждый норовил свое сморозить, а покупали что приезжи сморозят – будто привозно лутче.

⁷⁹ Ну, бабкину песню в термояшшик.

Девки поют, бабы поют, старухи поют. В кузницах стукоток стоит – термояшшики сколачивают.

На песнях много заработали. Работа не сколь трудна. Мужики заговорили:

– Бабы, зарабатывайте больше. Надоели железны крыши, в них и виду нет, и красить надо. Мы крыши сделаем из серебра и позолоченны.

Бабы не спорят:

– Нам английских денег не жаль...

Мужики выпрямились, бородами трягнули:

– Вы это, бабы, для кого песни поете? Дайко-се мы их разуважим, «почтение» окажем.

Мужики бороды в сторону отвернули для песенного простору и начали. Оно и складно, да хорошо, что не нам слушать. Слова такие, что меньше оглобли не было! И одно другого крепче.

Для тех песен особенны яшшики делали. И таки большушши, что едва в улицы проворачивали. К весне мороженных песен кучи наклали.

Заморски купцы снова приехали. Деньги платят, яшшики таскают, грузят да и говорят: «Что порато тяжелы сей год песни?»

Мужики бородачи рты прикрыли, чтобы смеху не было слышно, и отвечают:

– Это особенны песни, с весом, с уважением, значит, в честь ваших хозяев. Мы их завсегда оченно уважаем. Как к слову приведется, каждой раз говорим: «Кабы им ни дна ни покрышки!» Это по-вашему значит – всего хорошего желам. И так у нас испокон веков заведено. Так и скажите, что это от архангельского народу особенно уважение.

Иноземцы и обрадели. Пароходы нагрузили, труб не видно, флагами обтянули. В музыку заиграли. Поехали. От нашего хохоту по воде рябь пошла.

Домой приехали, сейчас – афиши, объявления. В газетах крупно пропечатали, что от архангельского народу особенное уважение заморской королеве: песни с весом!

Король и королева ночь не спали, с раннего утра задним ходом в театр забрались, чтобы хороши места захватить. Их знакома сторожиха пропустила.

Прочему остальному народу с полден праздник объявили по этому случаю. Народу столько набилось, что от духу в окнах стекла вылетели.

Вот яшшики наставили, раскупорили все разом. Ждут. Все вперед подались, чтобы ни одного слова не пропустить.

Песни порастаяли и – почали обкладывать.

На что заморски купцы нашему языку не обучены, а поняли!

6.3 A Sauna in the Sea

Once I went to sea in the sauna.

The time came to go to the sea for fishing. All my pals, friends, cousins, brothers and neighbours were preparing and getting ready for this. By that time I was completely exhausted running around on my own business and fulfilling my wife's unbelievable tasks. I lay down for a moment and fell so deeply asleep that I did not hear either cries, or noisy sailing hurry-scurry.

When I woke up I discovered that I was the only fisherman left.

I did not think for too long. I pulled the sauna house onto the water, put the pole up and fastened the doormat to it, to get a real mast and a sail. The old door was reconstructed as a steering wheel. I heated the sauna, got a lot of steam and released the smoke through the chimney. The sauna started to steam jump alongside the city's bank and sailed past the vessels from Uyma in a lovely admirable manner round and round insinuating something on the water.

The sauna house corners might appear to be bows, and the sides, to be sterns. The door-steering wheel does its job well and the sauna's turns accelerate the speed.

I have stirred in the oven, let the smoke out and increased the steam - I am in a hurry turning the door, my steering wheel. The sauna lets itself go, throws water by its corners miles away and causes an unbelievable local storm. The sea around is still and calm and the shores look sour. However, in the middle, if one looks at it from aside, something is spinning, the foam froths, the water splashes and the steam pores as if from a factory chimney.

Anybody would get scared! Looking from aside, it resembles both a beast and a machine. The beast is horrible and the machine is even worse. But it does not scare me or my Uyma pals.

Fish are funny folks, they want to know everything, and sauna news is the freshest one, the newest, so all the fish hurries to the sauna. And we fish.

On the fishing boats they fish in a traditional way. But I started to take fish from the sauna in a new way, the sauna way. I would stir water with a washbasin and fish would think it is invited for a visit, and swims to the washbasin and streams to the sauna. I do not even have any space for the fish; I cannot put too much on the sauna's sitting bench.

Then the fishing boats started to come one by one towards the sauna. In the meantime I get the fish with the wash basin, fill in the barrels with the fish, store in the hold and the deck is so full, one cannot see the boards. Then a new fishing board comes. The work goes on in the corner of the sauna but in the middle, it heats; folks get washed and whip themselves with rowan brooms. Rowan brooms generate even more steam, heat is lighter and the soul is carefree.

Not to waste steam, a smokehouse was made by the chimney without my knowledge. I have kept the sauna warm and caught some fish.

In a short time I have overfilled all the fishing boats with the fish.

A fishing boat is not a stomach, it will not expand, it is simply not possible to take more than it can.

We have got as much fish as we could. The rest of the fish was left in the sea to breed.

Full vessels returned home. I have parted with the sauna, shook hands by the door handle and have promised to come for a visit. When we started moving home, I have paced myself on the last boat, sat on the deck and started to throw some flour, which made a perfect road from the sauna to Uyma village. The flour lay on salty seawater and became sour on a pickle and turned into a dough road.

Right after us the winter came and the water got frozen. From our Uyma village to the middle of the sea, to the saunas - a perfectly smooth road was formed.

That winter we used to race skates to the sauna. The fish smelled bread and gathered on both sides of the dough road by the thousands, like Mamay's hordes. We go to the sauna and throw the nets in while we steam and wash ourselves and breathe coolness at the seaside. The nets that are full of fish we place on the skis. We race on skates, waving with our mittens to the wind showing which direction we need it to blow.

Our short brushes of bound straw have kept the steam on our way home - that's how quickly we returned home!

We have been fishing the whole winter long and it is impossible to fish all the fish in the sea.

From that time, the winter fishing started happening.

In spring the ice became soft, a shoal of fish pushed aside a narrow road and it was moved to many places of abode, for the benefit of good people. By that time the dough grew finished and moved along the sea, and that is a long distance! Tradesmen took the dough from the sea into the oven by the spades and pieces of dough were baked to become loafs, but some turned into fish pies, since fish glued into the dough all by itself.

It was salted deliciously. One could eat salty food and later on drink tea with great pleasure.

If you do not believe me, taste at least one cod of a decent size of at least ten lb. Then you would believe me and would die for some tea.

The sauna stopped in the middle of the sea and did not realize, did not understand that we lost the way to it. It blew up the steam so mightily that our frozen sea started to get warm.

You would not believe it! You can ask the young and the old - everyone would come up with the same observation - the recent years' winters have become shorter and the frost was not so hard as it used to be. This is what my sauna has done with its own heat.⁸⁰

В бывалошно время я на бане в море вышел.

Время пришло в море за рыбой итти. Все товарищи, кумовья, сватовья, братовья да соседи ладятся, собираются. А я на тот час убегался, умаялся от хлопот по своим делам да по жониным всяким несусветным выдумкам, прилег отдохнуть и заспал, да столь крепко, что криков, сборов и отчальной суматошни не слышал.

Проснулся, оглянулся - я один из промышленников в Уймы остался. Все начисто ушли, суда все угнали, мне и догонять не на чем.

Я не долго думал. Столкнул баню углом в воду, в крышу воткнул жердину с половиком; вышла настоящша мачта с парусом. Стару воротину рулем оборотил. Баню натопил, пару нагонил, трубой дым пустил. Баня с места вскачь пошла и мимо городу парходным ходом да в море вывернулась и мимо наших уемских судов на полюбование все кругами, все кругами по воды вавилоны развела!

У бани всякой угол носом идет, всяка сторона корма. Воротина-руль свое дело справлят, баня с того дела и заповорачивалась, поворотами большого ходу набрала.

Я в печки помешал, дым пустил, пару прибавил, сам тороплюсь - рулем ворочаю. Баня разошлась, углами воду за версту зараскидывала, небывалошну, невидалошну одномесну бурю подняла. Кругом⁸⁰ море в спокойе, берега киснут. А по середки, ежели со стороны глядеть, что-то вьется, пена бьется, вода брыжжется и дым валит, как из заводской трубы.

Тут до кого хошь доведись - переполошится! Со стороны глядеть - похоже и на животину и на машину. Животина страшна, а машина того страшне. Ну, страшно-то не мне да не нашим уемским.

Рыбы народ любопытный, им все надо знать, а в бани новости завсегда самы свежи, сами новы, рыбы к бани со всех сторон заторопились.

А мы промышляем.

С судов промышляют по-обнаковенному, как раньше заведено. А я с бани рыбу стал брать по-новому, по-банному, шайкой в воды поболтаю, рыба думат: ее в гости зовут - и в шайку стайками, а к бани косяками. Мне и сваливать рыбу места нет: на полок немного накладешь!

Стали наши рыбацки суда чередом да всяко в свою очередь к бани подходить, я шайкой рыбу черпаю, бочки набью, трюма наладу, на палубе выше бортов навалю, друго подходит. На место полного. Это дело с краю бани, а в середки баня топится, народ в бани парится, рябиновыма вениками хвошшется, от рябинового веника пару больше, жар легче и дух вольготнее.

Чтобы дым позанапрасно не пропадал, у трубы коптильну завели, это уж без меня. Я баню топил да рыбу ловил.

В коротком времени все суда полнехоньки рыбой набил. Судно - не брюхо, не раздася, больше меры в него не набьешь.

Набрали рыбы сколько в суда да в нас влезло. Остальну в море на развод оставили.

К дому поворотились гружены суда. Тут и я с баней расстался, за дверну ручку попрошшался, впредь гостить обещался. Домой пошли - я на заднем суденышке сел на корме да на воду муку стал легонько трусить, мука на воды ровненькой дорожкой от бани до Уймы легла. Легла мучка на морску воду да на рассоле закисло и тестянной дорожкой стала.

За нами следом зима стукнула, вода застыла. И от самой нашей Уймы до середки моря, до бани значит, ровненька да гладенька дорожка смерзлась.

Мы в ту зиму на коньках по морю в баню бегали. Рыбы учуяли хлебный дух тестянной дорожки и по обе стороны сбивались видимо-невидимо, как Мамаевы полчишша. Мы в баню идем - невода закидываем, вымоемся, выпаримся, в морской прохладности продышимся, невода полнехоньки рыбы на лыжи поставим. На коньках бежим, ветру рукавицей помахиваем, показываем, куда нам поветерь нужна.

У нас в банных вениках пар не остывал, вот сколь скоро домой доставлялись!

Всю зимушку рыбу ловили, а в море рыбы не переловить.

С того разу и повелись зимны рыбны промыслы.

Весной лед мякнуть стал, рыбы стаи тестянную дорожку растолкали, и понесло ее по многим становишшам хорошему народу на пользу. К той поры тесто в полну пору выходило, по морю шло, а это не ближний конец. Промышленники тесто из воды в печки лопатами закидывали, который кусок пекся короваем, а который рыбным пирогом - рыба в тесто сама влипала. Просолено было здорово. Поешь, осолонишься и опосля чай пьешь в охотку.

Коли не веришь, так съешь трески, хотя одну трешшину фунтов хотя бы на десяток. Вот тогда чаю захочешь и мне верить будешь.

Баня по середки моря осталась и не понимает, в толк не берет, что мы к ней дорогу потеряли, сама в себе жар раздувала, пар поддавала и в таку силу, что наше море студеное теплеть стало.

Вот этому придется поверить! Спроси у нас хошь старого, хошь малого - всяк одно скажет, что за последни годы у нас зимы короче стали и морозы легче пошли. Все это моя баня своим теплом сделала.

6.4 Do not listen if you do not like it!

They say so much untrue and slandering stories about our Arkhangelsk land that I have decided to tell all the way, how it really is here.

All the truth. Whatever I say, everything is true.

Everyone around is my fellow citizen. They will not let me lie. . For example, the Dvina River is thirty-five miles broad in its narrowest spot, but in its broadest, it is wider than the sea. We sail on it on the everlasting ice rafts. We also have ice craftsmen. These people run the ice business. They get the ice from the sea, bring it here and run an ice rental, for those who wish. Thrifty old women used to make fishing holes in the old everlasting ice rafts. These holes last for such a long time!

In spring, in order not to waist valuable ice with an ice hole, they used to put it in a cellar to cool ale and beer.

In the old days as a dowry maidens used to get primarily an everlasting ice raft; secondly, a fox fur coat so that they had something to travel on and something to put on while going on a visit to the other side of the river.

In summer, many people come on a visit. Having arrived to see an ice craftsman, they start to argue, so that they could get a better deal - a better ice raft for three kopeks per passenger, while a tram costs fifteen.

The ice craftsman pretends that he agrees. He palms off a fragile ice raft - an old, with sharp ends, barely alive (even though the ice rafts are everlasting, their lifetime can end).

Well the visitors sail around ten miles off the riverbank, as merry as they are, will sing a song, while the guys watch them and are ready. They will push the visitors with a strong ice raft, and the old one begins to disintegrate. The visitors start yelping: «We are going under! Help!»

The lads now will sail and surround them on the strong rafts.

A silver rouble from each of you, dummies. Look, a bear is on his way, as well as the sea lions! And the polar bear and the sea lions sort of know their routine. They are already on

the way. And the visitors pay without any haggling fearing the worst. They should know better next time.

As for ourselves, we rent a raft, checking it out by poking and getting to know how old it is. If it is older than a hundred years, we will not take it. If it is under a hundred, than it is young and suitable. We would rig up a sail to go fast. To protect ourselves against the sun, we would open a parasol. In our place, the sun does not go down in summer. Mister Sun gets bored to stay on the same spot, so he rolls around throughout the whole sky. Within 24 hours, it can turn up to fifty times. If the weather is fine and the wind does not blow, than it can even do seventy laps. However, if it rains and it is wet, Mr Sun stands still and takes a nap.

On the other bank, there are all sorts of good stuff, all sorts of wonder! Cloudberries grow in big bushes, huge berries might be as big as a pound or bigger, and of course other types of berries grow there too.

Salmon and cod catch themselves, gut themselves, salt themselves and lay themselves in the barrels. The fishermen just have to move the empty barrels and put the lids on. The liveliest fish will gut itself and roll into a fish pie. Salmon and halibut are the champions of that. Housewives just have to put some butter on and toss the pies into the oven.

The polar bears are trained to sell milk. Their cubs usually sell sunflower seeds and cigarettes. And all sorts of birds twitter: snowy owls, seagulls, eiders, loons, geese, swans, northern eagles and penguins.

The penguins are not native to our lands but come here to make some money. They walk around with barrel organs and tambourines. Others dress up as monkeys and perform various jokes and tricks. They should not actually dress like monkeys since they have short legs. But we are not pernickety. Even though they are not real monkeys, it's all right, as long as we have fun.

During big festivals penguins dance around with polar bears in a ring, holding hands. They can even squat-and-kick until complete exhaustion. Seals, walruses, and sea lions make some music after their own fashion by chirping, whistling, and barking in the water by the bank.

Chaps would catch a whale or two, fasten them to the riverbank and make them to send water fountains into the air to cool it down.

However, it is forbidden for brown bears to come.

In the living area there are poles all over with the sign: “Brown bears are not allowed!”

Once a fellow from above the village of Lyavlya carried a sack of flour, and lost the sack in the woods.

A bear had found it, rolled around in the flour and became sort of white. He stole a boat and came to Arkhangelsk driven by water and wind. He just steered the boat! He came to the market place and changed to the ice raft. First, he thought to make some cash selling sunflower seeds and ale, or sour cabbage soup. The bear thought if his business takes off, he can start selling homemade vodka too. However, he was recognised. Everybody laughed his or her pants off! They bathed him in water. He was wet and sniffed, while locals were kicking him out of town.

Behind the village of Uyma, the bear started to cry. Well, folks here are kind: they gave him a string of dry bagels, 8 kilos sugar and asked to come on a visit during big celebrations to get some local buns “⁸¹”.

⁸¹ **Не любо-не слушай!**

Про наш Архангельской край столько всякой неправды да напраслины говорят, что я придумал сказать все как есть у нас.

Всю сушшую правду. Что ни скажу, все – правда.

Кругом все свои – земляки, соврать не дадут.

К примеру, Двина – в узком месте тридцать пять верст, а в широком – шире моря. А ездим по ней на льдинах вечных. У нас и леденики есть. Таки люди, которы ледяным промыслом живут. Льдины с моря гонят да дают в прокат, кому желательнo. Запасливы стары старухи в вечных льдинах проруби делали. Сколь годов держится прорубь!

Весной, чтобы занапрасно льдина с прорубью не таяла, ее на погребницу затаскивали – квас, пиво студили.

В стары годы девкам в придано давали перьвым делом – вечну льдину, вторым делом – лисью шубу, чтобы было на чем да в чем за реку в гости ездить.

Летом к нам много народа приезжат. Вот придут к леденику да торговаться учнут, чтобы дал льдину полутче, а взял по три копейки с человека, а трамвай пятнадцать копеек.

Ну, леденик ничего, для виду согласен. Подсунет дохлу льдину – стару, иглисту, чуть живу (льдины хошь и вечны, да и им век приходит).

Ну, приезжи от берега отъедут верст с десяток, тоже как путевы, песню заведут, а робята уж караулят (на то дельны, не первоучебны). Крепкой льдиной толконут, стара-то и сыпаться начнет. Приезжи завизжат: «Ой, тонем, ой, спасайте!»

Ну, робята сейчас подъедут на крепких льдинах, обступят.

– По целковому с рыла, а то вон и медведь плывет, да и моржей напустим!

А мишки с моржами, вроде как на жалованье али на поденшшине, – свое дело знают. Уж и плывут. Ну, приезжи с перепугу платят по целковому. Впредь не торгуйся.

А мы сами-то хорошей компанией найдем льдину, сначала пешней попробуем, сколько ей годов узнам. Коли больше ста – и не возьмем. Коли сотни нет – значит, молода и гожа. Парус для скорости⁸¹ поставим. А от солнца зонтики растопырим да вертим кругом, чтобы не загореть. У нас летом солнце-то не закатывается: ему на одном-то месте стоять скучно, ну, оно и крутит по небу. В сутки разов⁸¹ пятьдесят обернется, а коли погода хороша да поветерь, то и семьдесят. Ну, коли дождь да мокреть, дак отдохат, стоит.

А на том берегу всяка благодать, всяческо благорастворение! Морошка растет большущими кустами, крупна, ягоды по фунту и боле, и всяка друга ягода

Семга да треска сами ловятся, сами потрошатся, сами солятся, сами в бочки ложатся. Рыбаки только бочки порозны к берегу подкатывают да днишша заколачивают. А котора рыба побойчей – выторопится да в пирог завернется. Семга да палтусина ловчей всех рыб в пирог заворачиваются. Хозяйки только маслом смазывают да в печку подсаживают..

Белы медведи молоком торгуют (приучены). Белы медвежата семечками да папиросами промышляют. И птички всяки чирикают: полярны совы, чайки, гаги, гагарки, гуси, лебеди, северны орлы, пингвины.

⁸¹ Пингвины у нас хоша не водятся, но приезжают на заработки – с шарманкой ходят да с бубном. А новы обезьяной одеваются, всяки штуки представляют, им и не пристало одеваться обезьяной, – ноги коротки, ну, да мы не привередливы, нам хошь и не всамоделишна обезьяна, лишь бы смешно было.

А в большой праздник да возьмутся пингвины с белыми медведями хороводы водить, да ишшо вприсядку пустятся – ну, до уморения. А моржи да тюлени с нерпами у берега в воды хлюпают да поуркивают – музыку делают по своей вере.

А робята поймают кита, али двух, привяжут к берегу да и заставят для прохладения воздуха воду столбом пушшать.

А бурым медведям ход настрого запрещшен.

По зажилью столбы понаставлены и надписи на них: «Бурым медведям ходу нет».

Раз вез мужик муки мешок: это было вверху, выше Лявли. Вот мужик и обронил мешок в лесу.

Медведь нашел, в муке вывалялся весь и стал на манер белого. Сташшил лодку да приехал в город: его водой да поветерью несло, он рулем ворочал. До рынка доехал, на льдину пересел. Думал сначала промышлять семечками да квасом, аль кислыми штями, а потом, думат, разживется и самогоном торговать начнет. Да его узнали. Что смеху-то было! В воде выкупали! Мокрехонек, фыркат, а его с хохотом да с песнями робята за город погнали.

За Уймой медведь заплакал. Ну, у нас народ добрый: дали ему вязку калачей, сахару полпуда да велели в праздники за шаньгами приходить.

6.5 The Star rain

In the autumn sometimes star rain comes. When it goes frequently, we try hard to collect it.

We take out cups, soup ladles, tubs, clay milk mugs, trays, pots, kneading troughs, well, all types of suitable dishes under the star rain. The rain would settle the light would calm down and recover. We would pour it in the barrels and put some hop underneath.

What strong ale would appear! We serve it to all the good people for health. As for the police sinisters, we strike them hard with the same ale so that they roll away from us.

This ale makes us happy and young. The ones who drink it often usually live until they are approximately two hundred years old.

However, this is not a tale at all, truly, it is like this where we live: all around are our people, they are all knowledgeable; they would not let you lie. We use to say, “If you do not like it, you do not have to listen”.⁸²

⁸² Звездной дождь

По осени звездной дождь бывает. Как только он зачастит, мы его собираем, стараемся.

Чашки, поварешки, ушаты, крынки, латки, горшки и квашни, ну, всяку к делу подходящую посуду вытащим под звездной дождь. Дождь в посудах устоится, свет угмонится, стихнет. Мы в бочки сольем, под бочки хмелю насыплем.

Пиво тако крепко живет! Мы этим пивом добрых людей угошам во здоровье, а полицейских злыдней этим же пивом, бывало, так звезданем, что от нас кубарем катятся.

Нас-то самих это пиво и веселит и молодит. У нас кто часто пьет, лет до двести живет.

Да это не сказка кака, а взаболь у нас так: ведь кругом народ знающший, свой, соврать не дадут; у нас так и зовется: «Не любо – не слушай».

6.6 Northern lights

In the summer time it is light outside all the time: that's why we do not sleep. In the daytime, we work and in the nighttime, we walk outside and compete in running with the reindeers. From the autumn, we prepare for the winter. We dry northern lights. To begin with, it does not stay so very high in the sky. Women and girls pull it down from the roofs of the bathhouses, and the boys, from the fences. They pull huge armfuls! Well, how do you do that? You pull it down, turn upside down and it will switch off. Divide it in sheaves, and hang in the attic. It does not dry – it does not die. It's just that in summer it loses its colours. However, in the summer one does not need it! By the dark time, it gets alive again!

In winter sometimes, it is so hot inside the house! It is stuffy, completely impossible to breeze, not even turn one's nose and you cannot open the door since it is three hundred degrees below zero outside! If one takes the northern lights, sprinkle some warm water on them and sets them alight, it will beam so bright and will clean the air; it will smell so good, almost like a pine tree, very similar to a lily.

Our girls are very fashionable, very pretty; they wear northern lights in their braids as if the moon is shining! Moreover, they weave stars out of the northern lights and put them on their foreheads. Dazzling! Like angels!

People sing songs about our girls:

The dawn, the beautiful dawn has many bright stars.

However, in the Uyma village, one cannot count them.

When the girls walk through the village, it becomes covered with the stars.⁸³

⁸³ Северно сияние

Летом у нас круглы сутки светло, мы и не спим. День работам, а ночь гуляем да с оленями вперегонки бегаем. А с осени к зиме готовимся. Северно сияние сушим. Спервоначалу-то оно не сколь высоко светит. Бабы да девки с бани дергают, а робята с заборов. Надергают эки охапки! Оно что – дернешь, вниз головой опрокинешь – потухнет, мы пучками свяжем, на подволоку повесим и висит на подволоке, не сохнет, не дохнет. Только летом свет теряют. Да летом и не под нужду. А к темному времени опять отживается.

А зимой другой раз в избе жарко, душно – не продохнуть, носом не проворотить, а дверь открыть нельзя: мороз градусов триста! А возьмешь северно сияние, теплой водичкой смочишь и зажгешь. И светло так горит, и воздух очищают, и пахнет хорошо, как бы сосной, похоже на ландыш.

Девки у нас модницы, маловодны, северно сияние в косы носят – как месяц светит. Да ишло из сияния звезд наплетут, на лоб налепят. Страсть сколь красиво! Просто ангели! Про наших девок в песнях пели: У

6.7 Wind in stock

In the morning, I stretched myself up. In our village Uyma, silence is so light and windless. Then I stretched to the second sky. There the winds have parties - they race with each other. One young wind hooted at me - it wanted to scare me. I opened my arms, stretched, grabbed an armful of wind, squeezed it into a handful, in a ball and hid it in my bosom. I could have put it in the pocket, but I only had my underwear on - I do not have any pockets in the underwear.

Other winds-varmints came towards me in twos and threes. They wanted to sweep me off my feet. Nevertheless, how can one do that if my feet rest against the barn? I have captured many young, gentle and playful winds. Than the old ones started to grumble, tossing, and attacked me one by one. Well, I had to hide them in my bosom too.

The chief wind rumbled with thunder and hit me with the storm. I smashed the storm too. I captured all kinds of winds: hot, humid, winds that blow in the same direction and those blowing in the opposite one. I filled my bosom full of winds.

Winds warmed up, they began to speak, to whistle. I buttoned my shirt to the top, tightened my belt, and told the winds to sit quietly and do not speak before I say so. I said that no one would be left without something to do.

I came back to the barn and my shirt expanded on me. If it had not been homemade, it would have exploded. My wife asked:

- How come you're so fat? Have you been eating too much?
- No, the wind puffed me up.

I shook the winds off in the sauna, locked it and propped up with a stick. That is my wind stock. If my neighbours or I decide to go to the sea, I would attach a wind nicely to the boat. With your own wind, which blows in the same direction as you go, one can travel faster than any speed steamboats. When it is calm outside they would fasten a wind to a windmill. People use wind to dry the clothes, they use it to clean roads and attach it to many other home gadgets. Winds are used to calm babies in cradles; there is even a song about it:

-I took you as my nanny, wind...

Sivolday the priest came running; he was out of breath and could hardly talk:

зори у зореньки много ясных звезд,А в деревне Уйме им и счету нет.Девки по деревне пойдут – вся деревня вызвездит.

-Hey, Malina, how on earth do you manage to get so much income without much of expense?
Could I have this special tool?

In my hands there was a piece of wind and I was about to sweep the living room floor.
Therefore, I gave this piece of wind to Sivolday:

-Here, take it!

The priest was shaken and thrown on top of the weather vane mast as if it was a chimney.
Sivolday grabbed it hard. The wind was not far behind, it blew his clothes wide and started turning the priest around. Sivolday mumbled something and made the same noise as the weather vane. He was spanned over the village for a long time for our entertainment. Since then we stopped to be bothered by the preacher's mumbling, it went right past us into the wind and we forgot how to listen to it.⁸⁴

⁸⁴ **Ветер про запас**

Ранним утром потянулся да вверх. У нас в Уйме тишь светлая, безветрая. Потянулся я до второго неба. А там ветряна гулянка, ветряны перегонки. Один ветер молодой засвистел да на меня – напугать хотел. Я руки раскинул, потянулся, охватил ветер охапкой, сжал в горсть, в комок да за пазуху сунул. Сунул бы в карман, да я в исподнем был, а на исподнем белье карманов не ношу.

Другие шалуны ветры на меня по два, по три налетали, хотели с ног свалить. А как меня свалишь, коли ноги у меня на повети уперты!

Я молодых ветров, игривых да ласковых, много наловил. Тут стары ветры заворчали, заворочались – и в меня. Бросились один за одним. Ну, и их за пазуху склал.

Староста ветряной громом раскатился, в меня штормом ударился. Я и шторм смял. Наловил всяких разных ветров: суховейных, мокрогодных, супротивных, попутных. Ветрами полну пазуху набил. Ветры согрелись, разговаривать стали, которы поуркивают, которы посвистывают. Я ворот у рубахи застегнул, пояс подтянул, ветрам велел тихо сидеть, прежде дела не сказываться. Сказал, что без дела никоторого не оставлю.

На повесть воротился – на мне рубаха раздулась. Кабы не домоткана была рубаха – лопнула бы. Жона спросила:

– Чем ты эк разъелся?

– Не разъелся, а ветром подбился.

Вытряс я ветры в холодну баню, на замок запер, палкой припер. Это мой ветряной запас. Коли в море засобираюсь сам или соседи, я к судну свой ветер прилаживаю. Со своим ветром, завсегда попутным, мы ходили скорее всяких пароходов-скороходов. В тиху пору ветер к мельничным размахам привязывали. Ветром белье сушили, ветром улицу чистили и к другим разным домашностям приспособляли. У нас ветер малых робят в люльках качал, про это и в песне поется:

В няньки я тебя взяла,

ветер...

Прибежал поп Сиволдай, запыхался, чуть выговариват:

– Чем ты, Малина, дела устраивать, без расходу имешь много доходу? Дайко-се мне этого самого приспособленья!

⁸⁴ У меня в руках был ветряной обрывок, собирался горницу пахать. Я этот обрывок сунул Сиволдаю:

– На!

Попа трянуло да на мачту для флюгарки закинуло. Сиволдай за верхушку мачты вцепился. Ветер не отстает, поповску широку одежу раздул и кружит Сиволдая. Сиволдай что-то трешшит, как настоящша флюгарка. Долго поп Сиволдай над деревней вертелся, нас потешал. Только с той поры поповска трескотня на нас действовать перестала, мимо нас на ветер пошла, мы слушать разучились.

6.8 Eighteen-Versts-Long Trousers

I slept well for all my strength. I woke up, stretched, put my feet against the hay barn, and stretched and stretched my body. I stretched towards the city, even as far as the market, where they sell all kinds of textiles.

Merchants had opened their shops. Clerks and police officers wanted to get in the shops. They wanted to get some bribe from the merchants; to begin with, it depended on their rank.

To exercise my hands, I throw officials in the swamps, onto the bogs I throw them. Fashion-loving wives of the officials came to waste money – their husbands did not work hard to earn them so it was not difficult for the wives to spend. I did not permit the fashionmongers to trample on me; I am not a pavement for the fashionmongers to get to the shops.

Merchants come to me bowing, starting polite conversation:

-Oh, how very wonderful, Malina, that you have sent police officers and officials-robbers into the swamps. They are eager helpers for us to make more money, but they rip off our skin too. Without fashionistas, we sit at the counter without revenue. How much do you want for clearing off the passage?

-I am not very covetous; sew some trousers for me fitting my present height. I do not ask for a shirt from you, I wear a homemade one. Measure my pants before they stretch beyond eighteen miles; add five miles for me to grow on.

The bellies of the merchants got tight, the faces got long and flushed, and the eyes became white like the buttons on the underpants. The merchants would have loved to call the police but they were far away - it is not close to the edge of the swamps! They have collected the textiles and sewed a pair of eighteen-mile long trousers with a five-mile margin.

I went home and put myself in my living room. My trousers fell down as a textile mountain all over the village; they piled up on the road and twenty-seven country yards.

My wife called and all the godmothers and relatives came running with scissors and needles and started to model, to cut, to sew and to fasten the buttons. Within an hour, all the men, elders and boys, put on new trousers.

Only the priest Sivolday did not get any pants, but they are not visible on him. You never know if he walks in trousers or in a skirt.

Where we live, our merchants used to pull money and stone houses off us at all times. I have also managed to reach out and pull the pants from the merchants for the whole Uyma village.

They thought in the city that I would stretch back to them again, and got ready to catch me and to bill me for their losses.

I stretched and stretched but in other directions. Wherever I stretch, my feet rest in the living room, so that I do not have to go anywhere. I rest my hands and sit at home.⁸⁵

⁸⁵ Брюки восемнадцать верст длины

Выспался я во всю силу. Проснулся, потянулся, ногами в повесть уперся, а сам тянусь, тянусь легкой потяготой. До города вытянулся, до рынка, до красного ряда, где всякими материями торгуют.

Купцы свои лавки отворили. Чиновники да полицейски в лавки шмыгнуть хотели, взять с купцов по взятке, – это для почину: кому сколько по чину.

Я руки разминаю, чиновников по болотам, по трясинам кидаю. Модницы чиновницы прибежали деньги транжирить – мужья не трудом наживали, женам не трудно проживать. Я себя топтать разрешения не дал, я не мостовая, модницам до лавок ходу нет.

Купцы ко мне с поклонами и с вежливым разговором:

– Ах, как оченно замечательно хорошо, Малина, что ты чиновников да полицейских грабителей по болотам распределил. Они нам и перьвы помощники капиталы наживать, да умеют с нас шкуру сдирать. А без модниц сидим мы за выручкой без выручки. Сколько хошь отступного за освобождение прохода?

– До денег я не порато падок, сшейте мне штаны на теперешной мой рост. Рубаху с вас не прошу – домоткану ношу. Мера штанам, пока дальше не вытянулся, восемнадцать верст, прибавьте на рост пять верст.

У купцов брюха подтянулись, рожи вытянулись, рожи покраснели, глаза побелели, как пуговицы от подштанников. Купцы и рады бы полицейских позвать, да те далеко, до болота не ближней конец! Материю собрали, штаны сошили восемнадцативерстовые с пятиверстовым запасом.

Я рынок освободил: вызнялся у себя на повети. Брюки упали матерчатой горой поперек деревни, дорогу завалили, двадцать семь дворов закрыли.

По жониному зову все сватьи, кумушки сбежались с ножницами, с иголками и принялись кроить, резать, шить, пуговицы пришивать. В одночасье все мужики, старики и робята в новы брюки оделись.

Только одному попу Сиволдаю штанов не хватило, да на нем не видно, в штанах али в юбке идет.

С нас купцы во все времена все тянули себе: и капиталы и каменны дома. Довелось и мне потянуться и стянуть с купцов штаны на всю Уйму.

В городе думали, я к ним ишшо потянусь, имать сготовились, счет за убытки приготовили.

Я потягивался, да в други стороны. Куда ни потянусь – ноги все на повети, и ходить не надо: руки сложу – и дома сижу.

7. Translation challenges.

7.1 Back to Chukovsky

Translation of Pisakhov's texts was overall a very educational process. It provided a possibility to go back in time and place and recreate my childhood's impressions and memories; knowledge and message, pictures and senses awakened by the author's speech. My translations aim to rediscover Pisakhov's language and style, which was, to be honest, a challenging task. I believe I had some advantages in receiving and interpreting Stepan Pisakhov's language because we came from the same geographical area and, largely, the same dialectal area. We also share the cultural reality of Arkhangelsk. However, there was a lifetime between completely different life circumstances and us.

I have tried to recreate the linguistic portrait of Pisakhov and I think I have managed to do it to some extent. Pisakhov's narration, his literary manner and creative style were not easy, sometimes even impossible, to translate into another language. Chukovsky says that changing style of author's writing would change the image of the writer. » (Chukovsky, «The high art» p.9)

I tried to preserve it without excluding Pisakhov's words.

Korney Chukovsky writes in "The High Art" that the translator should have a rich vocabulary. In my case I would claim that while translating Pisakhov's tales, I have definitely enriched mine. Pisakhov's language is so peculiar for the region that the challenge was to find the exact nuance of the meaning of the words. It is not up to me to assess to what extent I succeeded in my translation work, though.

All in all, translation challenge was to translate not only the words, but the idea and style too. I think in that respect Blackwell Boyce did a brilliant job! I strongly recommend his translation of Pisakhov's tales. The art of translation is definitely a fascinating area of study and mastering.

7.2 What were my translation challenges?

First and foremost, Pisakhov's language bears an oral narrative tradition, he talks directly to the reader and appeals to both mind and senses of the recipients-readers and listeners, stimulating them.

I would claim that Pisakhov's narrative aims are to challenge most of our senses. When he skilfully describes northern lights, the reader visualises the natural wonder and beauty (sight). When a female character Perepilihka screams and blows everything off her way, the reader can imagine the sensation of a mighty sound (hearing). In the tale "Sugar Radish"⁸⁶ Pisakhov describes an extremely good sugar radish that has grown in the area one year. Local population makes all thinkable and unthinkable dishes from the vegetable. The author's description of the taste and cuisine appeal to our sense of taste. The "Sour cabbage soup"⁸⁷ tale refers to the local beverage "kvas", made of water and rye, and awakes the sense of smell, which is so strong that local producers have to fasten the cork in the bottleneck very tight to keep it in place. Characters in the tales touch natural wonders like northern lights ("Northern lights") and make things and products out of them (sense of touch). To sum it up, the author appeals to all the human senses in a very creative way. He provokes a play of imagination in such a way that one's intellect is challenged in the process of cognition. Processing of strong emotional impressions through the five senses stimulate the reader's perception of the context, their assessing abilities, reason and argument.

To make a translation that appeals to these five senses to the same extent as Pisakhov did was challenging for me.

Secondly, how to preserve humour, the comic effect of the original?

Quite difficult, I would claim. The cultural background of the writer, the translator and the reader can be very different and may result in an inadequate perception of the text.

Pisakhov is a master of humour. Through the monologues of his main character Senya Malina, Pisakhov makes his audience respond with all types of laughter: warm humour, irony, satire and sarcasm. The author sympathises with common people and presents them in a humoristic way. For instance, Senya Malina is described by means of mild laughter: he

⁸⁶ «Сахарна редька». (С. Писахов)

⁸⁷ «Кислы шти».(С. Писахов)

becomes too tall after stretching in his living room. Irony is by the author to have a little laugh at the expense of the fashion girls in Arkhangelsk, featuring their limited area of interests. Satire is used to present bad people like the priests (Sivolday) and policemen who are hungry for money. Sharp ironic effect is presented through sarcasm, which is not overwhelming in Pisakhov's texts but appears to some extent while criticising those in power. To preserve these shades of laughter was to some extent challenging too because of the cultural implications involved. Here the oral style of narration would play a crucial role. I tried to do my best to convey this oral style through close translation and careful word choice. I think that Blackwell Boyce did a very proper job giving a sense of oral tradition in English translation, too. However, he has a tendency to omit some words and expressions or to add ones that were not in the Pisakhov's context to emphasize the spoken word and the humorous spirit. Thus, the "Insterventy" tale starts by :"(...) I am not fond of remembering that time of troubles-but okay. I'll talk about them anyway." In Russian original "...of troubles" is absent. The Intervention time was difficult, which is implied and understandable for the Russians. However, the Anglophone reader might be unaware of that important detail. Probably that is why Boyce added the word to the text. (Blackwell Boyce, "Senya Malina Tells It Like It Was". Selected tales by Stepan Pisakhov", 2014, pp. 109-111).

Moreover, there are the dialectal features.

I have devoted attention to dialectal features of the Arkhangelsk region in chapter 3. Probably the translation of dialectal peculiarities was my biggest challenge. Indeed, how is it possible to transfer these kinds of specialties to another language? In my translations, these issues are lost since I did not find a good identical solution for translations of dialectal features. Phonologically, the choice of particular forms of the words, truncations or oral variations are next to impossible to translate.

I could not find the evidence of solution for that linguistic issue in Blackwell Boyce's translations either. It seems to me that the translator tries to preserve the feeling of authentic language through other channels. He keeps, for instance, transliterated Russian words in the text. In the tale "Waist: 32 length 966,147" Boyce uses the word "byrokraty" (бюрократы), meaning "bureaucrats" in English, or "Dyadya" (дядя) for uncle, or "prosteetye!" (Простите) for Excuse me! (Boyce, "Senya Malina Tells It Like It Was". Selected tales by Stepan Pisakhov", pp 21-23).

Another issue in question is the translation of the village name, Уйма (Уйма). Blackwell Boyce translated this name as “Weema” in a phonetic imitation of the Russian “уйма” meaning “plenty or in abundance”, according to most etymological dictionaries. However, it might also mean a “big deep forest” (see V.V Vinogradov “A History of Words”). <http://wordhist.narod.ru/ujma.html> Therefore, it is questionable which meaning of the word “Uyma” must be translated into English. There might be several variants. At least by using “Weema” Boyce tried to present a sense of phonological dialectal feature of the Arkhangelsk region.

When I read the tales in Russian, I definitely hear the voice of the author and I doubt that I have managed to reproduce Pisakhov’s voice fully in my translation. In some of the tales Pisakhov’s voice comes from the mouth of the main character. This form for narration is often called character–narrator and comes on behalf of Senya Malina.

However, in other tales the narrator is represented as «МЫ» (Eng. “we”). The author identifies himself with a larger audience, presumably with the villagers of Uyma or the denizens of Arkhangelsk. I believe that in these cases the author is a character. This type of autobiographical narrative can be observed in e.g. “The Life of the Archpriest Avvakum”⁸⁸ from 17th-century Russian literature. In Russian typology, scholars pay special attention to who the narrator is and how close s/he is to the real author. Pisakhov is definitely not a neutral narrator. He is present in the text in one way or another. His voice is clear and strong. I would claim that he is not an author–narrator either. The narrator here is not contextually marked and the narration comes from the 1st person singular. Usually the author-narrator does not take part in the action directly, which is the opposite of what happens in Pisakhov’s case. The author uses Senya Malina, the protagonist, as a so –called first person narrator who tells a story from the “I” or “we” perspective. When the author-character speaks, the recipients get a feeling of trusting the text. For example, essays, and letters written by Stepan Pisakhov represent his own narration where he speaks from his subjective point of view and addresses various addressees: writers, poets, friends etc. It is him who is the author-narrator there.

Of course, the ideas of the real author and the author narrator can be very different. I get a feeling that, in a way, Pisakhov played not only with the readers and listeners but also with his own persona. I have found this issue somehow interesting and challenging for translation

⁸⁸ «Житие протопопа Аввакума».

too. Since, concerning the point of view in Pisakhov's texts, his narrative is not always explicit, I have found it difficult to know what role the narrator plays in each tale. Therefore, I translated the texts directly in the hope that the readers themselves would be able to make a judgement about the narrator's function.

Pisakhov often plays with words and their forms, which are next to impossible to translate adequately because of the differences in the structural systems of the source and target languages. In Russian, one can often create forms of different word classes from the same root, which is not necessarily the case in English. Let me illustrate this statement with one example. In the tale "Star rain", Pisakhov derives the verb «звездануть» from the Russian «звезда» (a star). In English the word means "to hit/strike". Therefore, one cannot translate it by merely using the root of the word "star" because then we would get a completely different meaning of the message. At the same time, we have to translate with the verb "to hit" and hence we miss the word play of the noun and the verb that correspond to their roots. That way, in the translation, the particular effect created by the author will be lost. One can find many examples of similar nature in Pisakhov and elsewhere.

Let us take a couple of examples from Blackwell Boyce's translation of Pisakhov's texts. There is a tale called in Russian "Instervents" ("Инстервенты") that is translated by Boyce as "Intervention!" One can observe that there is an attempt to translate the message of the story. However in that respect it must have been translated as "Interventionists" (as characters and subjects and not as a concept or process.) Here is a huge difference. In the footnotes, Boyson Bryce explains the intervention of Allied Forces in 1918 in Arkhangelsk, which helps considerably to understand the historical and political setting of the story. Still, "Instervents" is not the same as "Interventionists". The first word is Pisakhov's neologism. It actually comprises the word "intervention/ interventionists" and the word "sterva". Pisakhov melts them together and creates a completely new derogatory meaning by naming the foreign troops that are not welcomed in Arkhangelsk. The Russian word "sterva" might be translated as "bitch" into English. Hence the question is, how to translate the title of the story while adequately preserving shades of meaning with a satirical touch? In my opinion, that particular case illustrates an inaccuracy in translation and a loss of the important message of the author. However, the question is how to preserve Piskhov's play on words, making neologisms and keeping this original feature in translation. To entitle the tale "Malicious interventionists" will lead us to a loss of word play and humorous accent. To allow for the

word play, I could suggest a self-composed word “InterventionisTarts” (cf. also Boyce, “Senya Malina Tells It Like It Was”. Selected tales by Stepan Pisakhov”, pp.109-111).

Another interesting attempt to solve a translation challenge is the title of the tale “Eighteen-versts long trousers”.⁸⁹ «Брюки восемнадцать вёрст длины». Boyce chose to translate it in a very creative way “Waist: 32 Length 966,147”. I suggested, “Eighteen-versts (possibly miles) long trousers”. My argument is as follows. To measure length of the road by the beginning of the previous century in Russia, people primarily used the term “versta” (верста=1066, 8 m). In the English speaking world the most widely used term at the same time was “mile” (миля= 1609, 34m). There is obviously some difference in the measures but they reflect the most common ones in different cultures. In the tale’s text Boyce also uses the word “versta” but it is absent in the title. Hence, for me being a native speaker, it is interesting to notice an original approach to the translation of the title. However, it is far from its real meaning. The expression ”Waist: 32 Length XXX” is to be found in the modern garments. I doubt that the peasant Malina had a chance to choose trousers with those measurements 100 years ago. I think they have hardly existed. I might be wrong, though. (Boyce, “Senya Malina Tells It Like It Was. Selected tales by Stepan Pisakhov”, pp. 21-23).

Boyce does not always solve these kinds of problems successfully. His translations are interesting and valid but not necessarily accurate and precise.

An example of dialectal features tempting to write about is, for instance, the reduction of the final morphemes, especially in the adjectives. Here are some examples from the tale “Frozen songs”:

“Морожены» instead of «мороженые» (frozen)

«заграничны» instead of «заграничные» (foreign)

«ласковы» instead of «ласковые» (gentle, kind)

«странна, длинна» (песня) instead of «странная, длинная» (strange, long)

The same feature is also observed in the verbs:

«Отсвечиват» instead of «отсвечивает» (reflects)

The expression «Дакосе» in «Дакосе и мы их разуважим, своё почтение покажем» must be a form that might be translated as «дайте нам» (let us show you some respect). This one is quite difficult, since it is only used in a narrow dialectal area.

⁸⁹ «Брюки восемнадцать вёрст длины».

«Кабы» is an oral archaic folk poetic form for “если бы» (if)

«Спозаранку» (early in the day) is an adverb that is both archaic and colloquial.

These are the examples of words, which are not possible to translate adequately, from my point of view. Neither Blackwell Boyce nor I have managed to succeed here. Instead, we have used the grammatically and lexically correct, normative forms of the above words.

8. Conclusions

8.1 Impressions from the work on the thesis and self-evaluation

My research in Pisakhov's texts and language was awakened by my childhood's vivid impressions of the literary tales inspired by the rich northern language of ordinary people. This language had helped people to survive in the harsh northern conditions. They passed knowledge and wisdom through the language during many centuries. Pisakhov, a talented man from Arkhangelsk who was born in difficult times for the country with its reforms, revolutions and wars, survived them all and contributed to the development of the cultural heritage of the local area by painting beautiful pictures of nature and by creating wonderful and witty tales that are still viable.

The process of research took a long time. Deciding on the topic and the research question demanded time and space, as was collecting relevant material for research work including primary sources, the texts by Pisakhov (until recently, they were hardly available in Norwegian libraries).

My thesis was overall a culmination of my studies of Russian at the University of Tromsø. It has contributed to my deeper understanding of literature as a form of art, and appreciation of Pisakhov's linguistic choices that have marked his style for decades.

Studying primary sources was especially interesting. Getting to know the author better helped me to understand the realities he had to live through. This in turn was absolutely necessary to be able to understand Pisakhov's style, which helped to make adequate translations of his contexts. I was lucky to get access to many interesting old materials about Pisakhov in the archives of the Arkhangelsk Regional Scientific Library named after Nikolay Dobrolubov.

Old publications, newspaper articles from the local newspaper “Pravda Severa”⁹⁰, which was published since April 1, 1934, in the lifetime of Pisakhov, my grandparents and my parents, was almost a divine experience.

In the issue of 06.11.2014, an article called “Pisakhov’s autumn celebrations in Arkhangelsk”⁹¹ reminded readers of the 135th anniversary since the birth of the artist and writer. “The Northern wordsmith is 135 years old. Stepan Grigorievich’s round date was widely marked in the museum of fine arts by «Pisakhov autumn celebrations» at the end of October. Exhibitions were opened in Arkhangelsk, Uyma and Krasnoborsk. The celebratory events will last until the end of the year».⁹² («Правда Севера») (06.11.2014).

<http://pravdasevera.ru/culture/-pv228s0s>

To what extent does Pisakhov combine tradition and novelty in his texts? Obviously, he uses both. Pisakhov was a product of his time and place, influenced by various dramatic experiences in his creative life. His Pomor heritage had become a foundation for his traditional use of Northern Russian tales. His individual creativity as a writer and entertainer provided innovation and novelty in the genre of a fairy tale. Pisakhov’s literary language emerged from the deep roots of his family and the Pomor linguistic environment and was enriched later in life under the impressions of his travelling experiences and historical collisions. I think tradition and novelty are well balanced in Pisakhov’s texts.

What could have been done better? This question is rather difficult to answer because there is no end to perfection. I have tried to do my best in this research paper to show the uniqueness of this outstanding writer from Arkhangelsk that deserves to be well known all over the world. His texts are very kind and educational; they can contribute to the enriching of the readers’ language and knowledge. I could have probably spent even more time translating his texts or work through translation theory. Dialectal translations are the most challenging part in my work process.

⁹⁰ «Правда Севера».

⁹¹ «Писаховские осенины в Архангельске».

⁹² «Северному волшебнику слова – 135 лет. Круглую дату Степана Григорьевича отметили в музее изобразительных искусств «Писаховскими осенинами» в конце октября довольно широко. Открылись выставки в Архангельске, Уйме, Красноборске. Однако мероприятия, посвященные этой дате, будут проходить еще до конца года.»

8.2. Experiences and recommendations

My work on the thesis was an interesting travel in time, space, history, theory of knowledge and understanding of human nature. I learned much about myself and acquired some theoretical knowledge that would be of use to me in my teaching practice. This has been an enrichment of my personal and professional life.

Critical thinking was an important tool in my work with the thesis. It helped to distinguish relevant sources, evaluate, and select types of material to be used in my work.

I would recommend future students to do a research in Russian literature, which has so much to offer to every reader.

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