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Peculiarities of Indigenous Children's Literature

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The article deals with the specificity of addressing children, reflection of the mythology and folklore, peculiarities of creativity of indigenous literature. The review, analysis and comparison of the Khakass, Tuvinian, Nenets, Dolgan and Chukchi literature revealed typological features of children's literature of the indigenous peoples of the north and the south of Russia. It raises questions regarding language, writing and sacred texts. On the one hand, literature in the national languages is important, on the other hand, it is important to find a way for the general reader. The relation to ancient mythology, initiation rites, folklore and Soviet ideology that influenced the characteristics of children's literature in many regions of the Russian Federation, become more set. It is important to maintain the focus of children's writers of national minorities on the reader notwithstanding their nationality, i.e. to use selected traditions of the world and Russian literature, while preserving the national identity as much as possible. Advantages of indigenous literature will not only raise the national consciousness of the people, but will also serve as a form of Russian national identity, tolerance and environmental consciousness of the new generation.

Keywords: children's literature, indigenous peoples of Siberia, Tuvinian literature, Nenets literature, Dolgan literature, initiation, folklore and literature, S.A. Saryg-Ool, Ch. Kara-Kuske, M.E. Kilchichakov, N.E. Tinikov, G.G. Kazachinova, N.G. Domozhakov, Ogdo Aksenova, L.P. Neniang, Iu.S. Rytkheteu.

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Research area: theory and history of culture.

Introduction Problem statement

The problem of preserving the cultures of indigenous peoples of the Krasnoyarsk krai is directly dependent on outlining their unique and

distinctive features that distinguish the people on the general background of Siberian indigenous peoples. At the same time, authors can share the experience on solving common problems. Children's literature is an extremely important

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and powerful tool of forming national identity, which allows to raise self-consciousness of the people. Therefore, it is important to pay special attention to preserving truly authentic properties of national literature, thus helping to free it both from the oppression of imitating stronger and more developed literature and from excessive simulation of folklore of national minorities, which prevents it from getting into the "great literature" flow. At the same time, access to the world is impossible without a balance between the experience of the world best practices of literature publishing and literary creative work, and original properties, which form a separate niche in the history of literature. To find the way to the child's heart notwithstanding nationality is the matter of life and death for the indigenous literature. On the other hand, the problem of preservation and dissemination of the nation's language requires creative writing in their native languages.

Relevance

Today, we observe a rising tide of interest to the study of the literature of the peoples of the former USSR and the Russian Federation. In general, children's literature has preserved its relevance for the Russian humanities since the 19th century (V.G. Belinskii). At the same time the discussion about the pedagogical origins and aesthetic quality of children's literature continues. The Soviet times were the golden age of children's literature due to the special attitude to children as future builders of socialism, the bearers of the new culture. Discussions regarding childishness of literature were historical, it was necessary to outline the fundamental corpus of classic children's books, and this issue was correlated primarily with education, the problem of teaching at schools. The problematic node of another aspect of children's literature criticism is considering it in the context of literature as a whole as a side,

secondary product. In this case, an even greater problem appears when referring to the literature of indigenous peoples, which the great science about literature does not notice at all. During the childhood a variety of human identities is formed, including ethno-national one and, therefore, the reader-child needs the most attention of the books, which link them with the world. From the point of view of culture studies, the book is a special artifact, a carrier of epistemological, axiological, aesthetic, educational and recreational functions. The functional ring of children's books covers the relevance of this topic for a whole range of fields of philology, philosophy, pedagogy, psychology, economics and sociology. The article is also relevant in terms of its applicability, while the topic also deals with such issues as the choice of leisure, creative, book publishing, social and cultural practices.

Goal: to determine the peculiarities of indigenous children's literature (on the materials of southern Siberia and northern regions of the Krasnoyarsk Krai and the Far East).

Objectives:

- 1) to study the notion of the children's literature,
- 2) to analyze the representative texts of the indigenous children's literature of southern Siberia,
- 3) to study the examples of children's literature of the northern peoples of Russia,
- 4) to determine general features of indigenous children's literature.

Research methods:

The basic concepts in the study were the concepts of scientists of the Ural-Siberian school of the theory of culture as the ideal forming side of human activity (Pivovarov, 2009), analysis methods of the representative texts (Zhukovskii, 2014), approaches to the analysis of cultures of indigenous peoples of the North in the conditions of global transformations (Koptseva, Sertakova,

Il'beikina, Zamaraeva, Libakova, Bakhova, Luzan, Reznikova, Kistova, Pimenova, Nevol'ko, 2011), the ideas of the educational mission of cultural criticism (Zhukovskii, Tarasova, Smolina, Mirkes, Kistova, Pimenova, Bakhova, 2013). Also the method of comparative typological analysis of the fairy tales by V.Ia. Propp was used (Propp, 1976).

Overview of scientific literature related to the topic

The connections of the literature features with the language and script of the people draws attention to the research on the language situation in Siberian regions. The article by N.P. Koptseva "On the issue of public policy in the field of preservation of the languages of indigenous peoples" identifies indigenous languages of the Krasnoyarsk Krai, which are at risk of extinction to the maximum extent. This languages include Ket, Nganasan and Chulym people of the Krasnoyarsk Krai, Selkups (Koptseva, 2014). Sociological studies that raise the question of maintaining the culture of the North indigenous peoples of Siberia and the Far East show that the regions today are introducing the study of national languages in schools, but for the real advancement it is important to solve the problem of literature deficit for reading in the family and in the classroom (Aref'ev, 2015). The book by I.S. Troiak "Publication of children's literature for the indigenous peoples of the Far East at the end of the 20th - beginning of the 21st centuries" discusses the changes that occurred in the early 1990s in the state book publishing system, and their impact on the publication of children's books in the region (Troiak, 2014). I.N. Arzamastseva in her work studied children's literature of the peoples of the USSR, but did not cover the material of Siberia and the Far East. However, the book shows the common face of Russian children's literature, some general scheme of

interrelations of world, Russian and regional practices of children's writers. With respect to the literature of the peoples of Russia it is noted that the nations get their own traditions by entering the space of writing and publishing culture on the basis of the national folklore. "National children's literature could have got completely unified: stories, characters, genres, styles would have lost their identity, but, fortunately, this has not happened. The identity of children's literature is protected by the oral, mythological Word of the people, which is more important than the literary Word, and often older than Russian literature". "Direct dependence of the literature of Siberian people on folklore, which is often very, very old, is their important feature" (Arzamastseva, 2008, p. 500). "The primary task of the children's writer is to support the national world perception of the child and at the same time to give him spiritual values common for the whole mankind. The national identity is a positive experience for the child, so children's books in the native and Russian languages must meet the highest demands of art, be relevant, in order to maintain the good feelings of readers" (Arzamastseva 2008, p. 507). Children's writers of indigenous peoples aim at providing children with the taste for ethnic-national identity and presenting them with the knowledge of their homeland. It is also important that the works are addressed not only to representatives of the indigenous nationality, but also to the Russian settlers, for the children to develop an ability to "see through the eyes of the people on which land they decided to settle" (Arzamastseva 2008, p. 507). Therefore, the translation from indigenous languages into Russian is important, and this practice has already sufficient experience by the beginning of the 21st century. To write in their native language or in Russian? This question is fundamentally solved for authors in the post-Soviet period in favour of the native language, it is considered that the

concept of “ethnic renaissance” characterizes the world and Russian culture in the early 21st century. However, it should be recognized that the problem of the small number of native speakers among indigenous peoples remains unsolved. The origin of the children's literature is the children's folklore. It should be noted that a great role in the development of childhood culture was played by folklore collectors and publishers of its collections. In Russia, this movement was observed in the era of Alexander Pushkin (1830), who himself contributed to the variety of Russian literature and enrichment of the tale genre. Among the folklore writers in Russia there were also I.P. Sakharov, V.I. Dahl, P.V. Kireevskii, P.A. Bessonov, P.V. Shein, E.A. Pokrovskii, O.I. Kapitsa, G.S. Vinogradov, V.P. Anikin, M.N. Melnikov, S.M. Loiter and others. In 1930, the research of children's literature from the folklore position appeared. V.Ia. Propp (Propp, 1976) showed that a fairy tale is a desacralized myth, in particular, a fairy tale is an artistically redesigned initiation rite. Let us suppose that the method of tales' analysis by V.Ia. Propp can also be used for certain types of children's literature of indigenous peoples, as this literature itself is very close to folklore and mythological thinking. Traditionalism of indigenous cultures suggests that the motives of the mythological rituals herein may be presented in a historical specific form, not only in the ahistorical archetypal representation. The works of researchers Iu.G. Khazankovich (Khazankovich, 2007), A.L. Kosheleva (2010), E.T. Chamzyryn (Chamzyryn, 2010), T.Kh. Ochur (Ochur, 2010) consider national poetic and mythological origins of Siberian literature on the example of in specific works. The philologist E.T. Chamzyryn claims that the works of the Tuvinian writer S.A. Saryg-Ool go beyond the national literature, and at the same time include the Encyclopedia of Tuva reflecting national psychology. There are many research works on the

southern Siberian literature, including the article by the scholar A.L. Kosheleva (Kosheleva, 2014), which reports on the results of the research carried out by the scientific school, which discussed the problems of literature in Khakassia, Tuva and the Altai Mountains. The author considers the typology of creative interaction to be the analysis tool of the creative process, and regulation and freedom in literature to be an important issue. The information from the articles and papers by A.L. Kosheleva and V.A. Karamasheva was used in the analysis of the Khakass literature (Karamasheva, 2010). According to the authors, the national literature was born in a harsh reality: in the tsar times when the country was rich with natural resources and people were poor, fragmentation and the small number of people in tribes was not beneficial, which was manifested in the absence of their own writing. The role of Russian settlers, exiled Decembrists, is presented positively, while they were awaking the spirit of the protest against oppression and injustice in indigenous people (Kosheleva, 1996, p. 5). There is no doubt that it is the folklore of narrators that becomes the main source of literature. Narrators (khajji) sang their songs to the accompaniment of chatkhan. It should be noted that the main genres born under the influence of folklore, of course include the tales about heroes (Alyps), legends, songs and takhpakhs, proverbs and sayings. All of them, according to A.L. Kosheleva condemn the rich. It is noted that the Soviet Khakass writers were turning to the folklore a lot, especially in 1930s. This natural phenomenon was probably due to the need to be open and understandable for the people. It should be noted that at the end of 1930s, among other translations into the Khakass language, the translations of poems and tales of Pushkin appeared. The work by A.E. Sultrekov is also devoted to the development of children's literature in Khassia (Sultrekov, 1995). Thanks to all the above-mentioned sources the children's

authors of Khakassia among indigenous people who wrote in the Khakass language had been determined (and their texts translated into Russian): Michael Kil'chichakov, Galina Kazachinova, Sergei Karachakov, Nicholai Tinikov, Anatolii Kilizhekov (Kilizhekov, 2015). There are also children's stories among Nikolai Domozhakov's works.

The publication of the local children's literature is well developed in the neighbouring southern republic: Tuva. Thanks to the "Anthology of Tuvian children's literature" (Raduzhnaia moia Tyva, 2014; Dragotsennaia moia Tyva, 2015), the reader can also get acquainted both with the children's poetry and prose in the Tuvian language, and their translation into Russian (S. Saryg-Ool, L. Chadamba, O. Suvakpit, Iu. Kiuzengesh, K.-E. Kudazhy, E. Kechil-Ool, Ch. Kara-Kuske, K. Bizhek, M. Kuzhuget, A. Shoiun, M. Kenin-Lopsan) (Fig. 4-5). The scientific reflection of the phenomenon is also observed in the study "**Ethnic and poetic features of Tuvian children's prose**" by E.T. Chamzyryn. The researcher outlines the works of Tuvian classic writers (S. Toka, S. Saryg-Ool, O. Sagan-ool, L. Chadamba). "The development of children's literature was greatly influenced by Tuvian translations of the works by A. Pushkin, P. Ershov, M. Prishvin, V. Bianki, L. Gaidar, K. Chukovskii, S. Mikhalkov, L. Barto, S. Marshak, D. Defoe, J. London, J. Swift and others. Appeal to the best works of the famous masters of word in Russia and abroad was a test of the creative power for Tuvian writers". Moreover, the researcher pays specific attention to the folk origins of the Tuvian children's prose, its fairy-tale origins. The author highlights the importance of descriptions of nature through the eyes of born hunters. Children's writers O. Suvakpit, S. Taspai, K. Arakchaa use the fairy form and animal characters. Tuvian

writers use contamination in plot writing, which is the development of the folk poetic story. (Chamzyryn, 2004).

Articles devoted to the study of children's literature of indigenous peoples are interesting in terms of intercultural communication and practical comparative typology. The article by Iu.G. Khazankovich "Bilingualism as a process of intercultural communication and its functioning in the prose of indigenous peoples of the North and the Far East" notes that the writer S. Rytkeu "uses Russian speech mechanism that allows him to create a work of art about the lives of his tribesmen". He belongs to conditionally bilingual writers, i.e. he writes only in Russian, even though he speaks his native language, and his works are not devoid of the national content and vision of the world (Khazankovich 2009, p. 103). The article by I.V. Monisova and O.S. Mikel'bantova (Monisova, Mikel'bantova 2015, pp. 237-243) contains a comparative analysis of poems for children of prominent representatives of the Chukchi and Dolgan poetry: Ogdo Aksenova and Antonina Kymytval'. It is reported that the poetry of A. Kymytval' influenced not only the classics of the Soviet children's literature, but also the creativity of their countrymen (Iu.S. Rytkeu, V. Iatyrgin, V. Keul'kut), and Ogdo Aksenova created the tradition practically herself.

The notion of "children's literature"

It is necessary to distinguish between the concept of "children's literature" and the concept of literature for teenagers and youth, as well as from the literature for a universal reader. Under children readers we understand readers up to 15-16 years old.

The question regarding the criteria for children's literature remains open for discussion. There are several alternative approaches to it that can be outlined.

Firstly, an **aesthetic approach**, which does not divide literature into children's or not children's. For this approach, the division of literature into high-quality and low-quality is more important. This approach can be justified by the existence of a whole layer of literature popular among universal readers (works that both adults and children read with pleasure), but it is not clear why works intended especially for children should be considered of poor quality only due to the age specificity of the recipient. Moreover, this approach includes offers to consider children's books as a part of popular literature (thus, children's literature is not highly artistic, it is at the lower level).

Secondly, a **mythological or folklore** approach, which studies children's literature primarily in its genetic connection with the myths and folklore.

Supporters of considering children's literature independently from other literature use **structural, semiotic and iconological methods**: specificity of children's literature lies in specific topics, images, motifs, language (children's vocabulary, word creation, children's language, accessibility).

A large number of proponents of a **pedagogical** approach claim that children's literature is literature that develops certain positive qualities in its reader, such as morality and diligence. A.V. Kruglov in the essay "Little people literature" understands the young reader as a separate social stratum and believes that children's literature should distinguish between "the beginning of good morals" and the lessons of hard work (Kruglov, 1897).

The fifth approach is a **statistical** method, which is based on the opinion of readers, children: what works they consider children's literature.

Finally, a **socio-cultural approach**, when the most important image is the image of the child-reader disclosed by means of addressing the

text. Children's literature in this aspect is studied as a part of children's subculture (Arzamastseva, 2008, p.17). The writer is having a dialogue with the beginning reader, understands their amateurism in the field of ethical and aesthetic perception. The author imposes restrictions and obligations on himself, which inevitably leads to conservatism (Arzamastseva 2008, p.18).

How are these approaches applicable to the subject of the study: children's literature of indigenous peoples? If it comes to what small (indigenous) people can give to the small reader, they did not forget about the morality, lessons of hard work, and especially the love for nature. However, ethical views of indigenous peoples often did not have any specific form, since they were not recorded in a separate sacred text. The ethic of the indigenous peoples of Siberia is mainly of the pagan origin, and in most cases they do not have the Holy Book. The cult of nature in its mysterious unknowable images has become the great value for the indigenous peoples of Siberia. The educational nature of children's literature was focused on sensitivity for the natural world, admiration and awe of it. On the other hand, the formation of indigenous children's literature could not but be influenced by specific elements of great religious cultures absorbed by different cultures: Christian, Buddhist or Muslim ethics. Features of formation of national literature in Siberia indicate the huge role of internal cultural policy of the USSR in the development of the national identity of indigenous peoples, as some gifted representatives of nationalities (Khakass, Tuvinian, Evenki, Dolgan and others) got the opportunity to study in the central universities of Moscow (the higher literature courses, Maxim Gorky Literature Institute in Moscow). The Soviet Union maintained interest in the folklore of the peoples of the Soviet republics, patronized the cultures of indigenous peoples. The problem of the loss of national heritage, however, had not

been fully resolved, because there is resistance of the time itself. Children's literature of indigenous peoples of Siberia is still a young phenomenon, it grows directly from the folk consciousness, interpreted by the feudal time, and uses the achievements of the Soviet culture that have enriched it. The peculiarity of its development is that children's literature has not had time to distance itself from the folklore, so it often turns to it and uses the author's interpretation of the folklore. Therefore, in the Soviet era it still preserved archaic components (magic spells, song repeats, legends, folk images), valuable in terms of preserving cultural values. On the other hand, it should be noted that literature with the strong immune system is a living, dynamic and constantly updated system, which from time to time breaks down stereotypes for the sake of moving forward. Children's literature of Siberian indigenous peoples has not yet manifested itself, as can be seen, since it's young and it has not had time to reach the level of "great literature for the young" (in the words of S. Marshak), it is closely connected with the folklore, it depends on traditional canons, it has little flexibility and immunity against the influence of stronger traditions.

With respect to ethnic pedagogy, the article by O. Iankovskaia is worth noting (Iankovskaia, 2010), who considers it an important component of ethno-cultural education, and opposition to ethnocentrism. It is important that children's literature of indigenous peoples should perform a difficult mission in respect of the formation of Russian identity, which should be in a harmonious relationship with ethnicity.

The study of the representative texts of the Tuvinian children's literature

The history of Tuvinian literature is complicated in comparison with the history of other indigenous peoples by the fact that prior to

joining the Soviet Union in 1930s there was an attempt to introduce the Romanized script, then in 1941, the script on the basis of the Cyrillic alphabet was adopted. However, the Tuvinian culture may be the example of most unharmed identity due to the fact that the location of the republic on the border of Russia, there is no railway, respectively, the culture is isolated to a certain extent. Moreover, the culture safety factor is the traditional way of life associated with agriculture, fishing and hunting, that the people had been leading for a long period of time. Compared with the Tuvinians some other indigenous peoples of Siberia have lost much of their identity, increasingly migrating to the urban space.

The main character can be a child, but the question is whether or not he writes for children, or is it a concealed autobiography of the writer associated with the childhood period? Among these works, in which the presence of the hero-child does not guarantee genuine childishness is the work by Stepan Saryg-Ool "The Story of a Bright Boy". The book was translated from the Tuvinian into Russian by M. Ganina. The author of the preface Semen Danilov compares the book with the works of Maxim Gorky ("Childhood", "People", "My Universities"). "In the published book, the writer refers to the history of the life of his contemporary, a boy Angyr-Ool, whose fate is inextricably linked with the fate of Tuva, which took the path from feudalism to socialism, to the community of the fraternal peoples of our Union. The Soviet power comes to Aratsky yurt and saves the hero from hunger, disease, cruelty and indifference" (Saryg-Ool, 1974, p.5). The story is focused on the heavy conditions of childhood, orphanage of the protagonist, and his gradual hardening. For children the episode of the mother's death is very tough. But teenagers can include the book into their reading circle.

The story opens with astrological circumstances of the hero's birth, he was born in the year of Hen. It is interesting and informative, as astrology is fascinating, and is presented by means of the children's perception: the children boasted under which animal sign they were born, someone was upset because of this. Fairy tales about animals told by his grandmother, have moral sense: a little mouse can be smarter than a big camel. The wise grandmother helped children to believe in themselves by telling her tales. The image of the mother plays an important role, showing matriarchal roots in the life of Siberian peoples. The main character started to walk only when he turned three, though he started to speak early. Being physically weak, he was strong intellectually. The moment when the child passed the threshold of the yurt on his own, is imprinted in the mind of the hero with his mother's joy, her delicate emotional image. Later, the image of the mother is associated with tragic episodes of losing her.

Saryg-Ool masterfully describes Tuvianian rites associated with childhood, such as the child's hair cut when they turn three, which is a holiday for the whole aal. The haircut day is appointed by Lama. The emotionally described ritual is full of bright colourful characteristics (multi-coloured beads, golden hair, blue fabric) that characterizes children's perception. In general, one can note that colour characteristics are ethno-cultural symbols. For example, on the one hand admiring the baby's light hair highlights the rarity of this phenomenon in the appearance of the Tuvianians, and at the same time, symbolically and mythologically it tells about the light soul of the people manifested in the hero. The narration from the first person is also abound with olfactory details: the custom to gently sniff the baby's head, the smell of the first suit, freshly brewed tea, pleasing aroma of artysh (a type of juniper).

Superstitions mixed with Buddhist concepts are presented in the chapter describing the meeting with the devils. Grandmother is playing the role of a cultural mediator introducing her grandson in the space of religious beliefs. This forced the initiation takes place accompanied by fear and anxiety, the main push is an emotional shock of the child as a result of the case with his sister.

"Grandma showed me evegelchins - small lama dolls, sewed on the felt square and pinned to the wall of the yurt. The faces of "lamas" were made of red cloth, clothes of yellow one, on the head and hands there was fox fur. There were lifelike" (Saryg-Ool, 1974, p. 24). Dialogues with the grandmother reveal the complexity of mental substance on the one hand, and bring the Buddhist truth to popular superstition and magic on the other hand.

It should be noted that the boy-protagonist is very attentive to nature: he examines the life of ants, makes experiments with feeding a spider. While his grandmother offers him a religious interpretation of the life of insects. The gap between the new (light) ideal and the traditional (dark) one is enhanced when the hero's mother falls ill, the shamans and lamas are fighting with the evil spirits, and take jewelry, nice clothes, the horse and other valuable things out of the house.

The new culture is perceived through the image of a doctor and a nurse doing vaccination against the pox in the Tuvianian village. In the minds of Tuvianian children there are many myths about the Russians that have come from the adults concerning their excessive emotionality, religiousness and hard work. A different smell of a foreign culture is noted, which is associated with drugs, money and something pleasant. The protagonist is surprised with the white skin of the girl, and her tenderness. This light image impressed the child who feels now somehow involved in the Russian culture. He is also

unusually fair-haired, and he likes his resemblance to the Russians. Lightness is understood in the context of the future.

Due to vivacity of sketches depicting childhood grievances, disputes, relationships, the reader at first gets the impression that it is indeed a book for children. However, while reading, when it comes to various aspects of traditional Tuvian life, Buddhism, the sad event - the death of his mother- it is clear that as well as the tales by Maxim Gorky, the inspiratory of S.A. Saryg-Ool, this work is universal and may be included in the circle of children (teenage) reading, but it is not specifically children's book.

However, the same author has a collection of short stories "Overwintering" (Saryg-Ool, 1980), published by "Detskaia literatura" [Children's Literature] Publishing house with illustrations by N. Dronova (Fig. 1, 2). They contain the images of yurts, household items, national costumes and imagery nature of Tuva, accompanied by handwritten signatures. It really makes the book informative for children. In the preface, the writer tells young Soviet readers about the life in Tuva, says that he is proud to be the citizen of the Soviet Union, tells about how Tuva became the part of the Soviet republics family in 1944. It begins with the words "Dear Friend", i.e. the image of a child is present in the author's speech, the presentation of the historical and descriptive part is quite brief, written in understandable language. The author takes care of the Russian-speaking reader, which is not frequently met in indigenous literature: there are not too many Tuvian terms, only the brightest and with decoding (for example, *sarlychonok* means 'young yak'), there is an emphasis in the word, which should be done when pronouncing the Tuvian word. Learning the elements of the Tuvian language allows the reader to easily plunge into the culture: for example, the name of the Yenisei River in Tuvian is Ulug Khem and New Year, celebrated

on March 1st is called Shanga. "I'm seventy years old", writes Saryg Ool. "I spent my childhood years in feudalism, and then, like you, my reader, I became the citizen of the Soviet Union" (Saryg-Ool, 1980, p.11). This fragment of the text shows the simplicity and transparency in the relationship of the writer and the recipient of the text. Stories by Saryg-Ool are written in the first person. Many of them are autobiographical. For example, the story "Fire Wagons" from the above mentioned collection is dedicated to the shock experienced by a Tuvian village boy from seeing a car for the first time. Russian characters in the stories of the writer always look as benefactors who brought civilization with them: cars, helicopters, vaccines against diseases. The attitude of the Tuvians to the Russians is ambiguous, some adults respond to them with surprise, fear and anxiety, but in the minds of children-protagonists a positive image of the Russian people is eventually formed. The story "A Miraculous Tree" from the same collection (1937) is dedicated to cedar, but it is not even a story but a lyrical myth, an ode to revolution. Admiration for the beauty of nature and mighty rivers of Siberia turns into an allegory: cedar as a defender of small animals. Predators - wolves and bears - are tyrants which were driven away by an avalanche of cones of the miraculous tree. Thus, the triumph of justice is shown, having defeated the law of "survival of the strongest", and it mythologically recorded by this natural wordless way. The mystery that lies in the basis of the legend about the miracle, probably lies in the belief in the social miracle of good deeds: the plant that wins over the animals. This is probably an analogy of the revolution in favour of protecting the weak, small and poor from the predatory, strong and big. Like in S. Saryg-Ool's "Miraculous Tree", Khakass poets created the allegory of the union with the large country of small nationalities through images of nature. For example, for A. Topanov the unity of the Yenisei

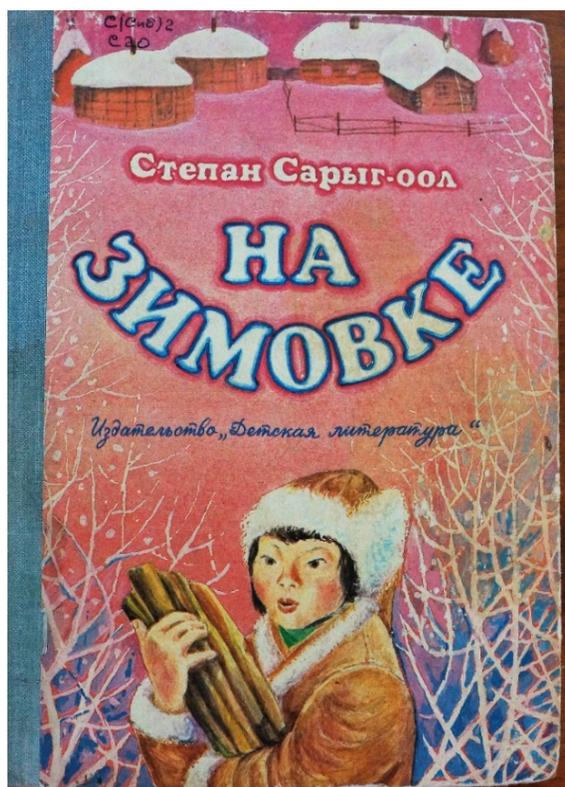


Fig. 1. The cover of the S. Saryg-Ool's book published in 1980. Illustrations by N. Dronova

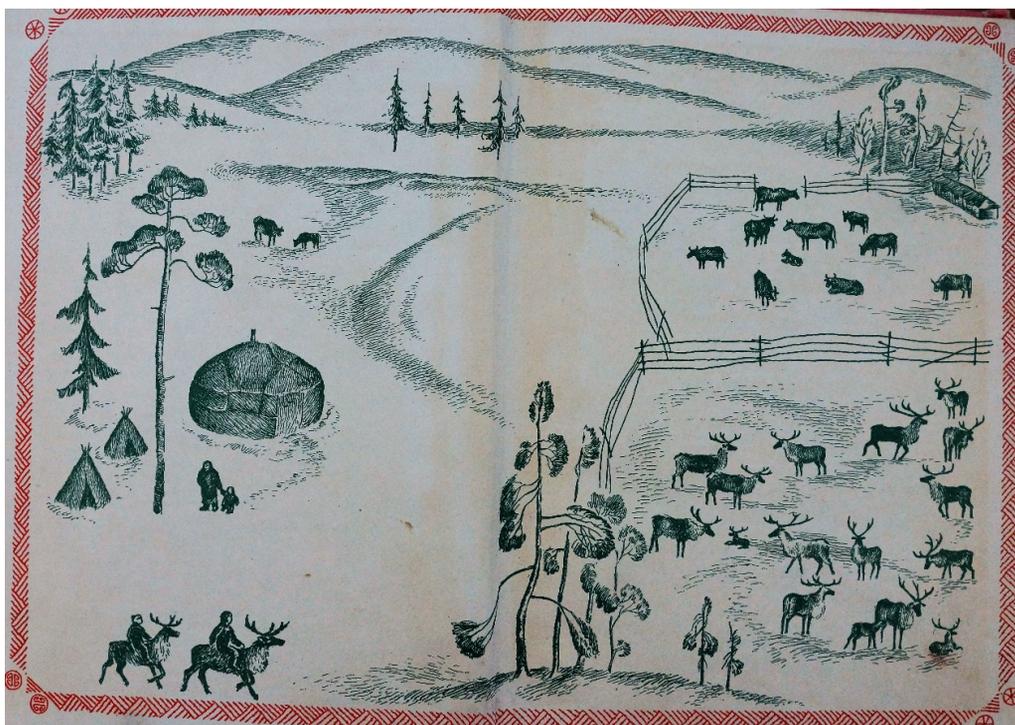


Fig. 2. The front fly-leaf of S.A. Saryg-Ool's book of stories "Overwintering". Illustrations by N. Dronova

and the Abakan rivers symbolized Khakassia joining Russia:

И неразлучны мы навеки,
Как Енисей и Абакан.
Жизнь полноводна, словно реки,
А реки льются в океан...
[*As the Yenisei and Abakan*
We are united forever
And life is full as rivers
Which flow into the ocean...]

(Cited as in the original:
Kosheleva, 2011, p. 33).

S.A. Saryg-Ool's story "**A Young Chipmunk**" (1968) is a dialogue between two people watching the animal, which surprises by the subtle knowledge of the nature and total immersion in the contemplation of natural objects, and didactic encyclopedism goes a little into border, for example, when one asks about what chipmunks eat, there is a comprehensive response. Emotional nuances of the words only slightly dilute this impression, so though the story is informative, it lacks creativity. But such stories as "**Dirty Bopuki**" (1968) and "**Nanny**" (1969) are remarkable emotional sketches of situations, very interesting from the point of view of children of preschool and primary school age, they have a specific children's consciousness (the girl scolds a baby goat of dirty shoes, dog-nanny in a yurt). The stories of Stepan Saryg-Ool "**Shonchalai**" (1950), "**Fire Wagons**" (1954), "**Overwintering**" (1960), "**Shimit Looking for His Mother**" (1965) contain adventure and positive outcome of tragic and disturbing circumstances in which the heroes are acting ready for the rite of initiation to adulthood. In the stories they encounter hardship and successfully cope with them. In fact, this feature of this group of stories is typical for the fairy tale structure. For example, Shonchalai is a girl who loves to hunt with her uncle, and he

calls her only "son". But after the girl was able to save her uncle from the attacking bear, for the first time he called her daughter, and it is strange that having gone through a purely male initiation, she was as if awarded a true gender identity. Apparently, this story by S.A. Saryg-Ool tells that in the moment of real danger the true attitude of her uncle was accidentally revealed, though when teaching her how to hunt, he tried to treat her as a man.

The lovely story "Overwintering" begins with a serious illness of a shepherd and his family and relatives getting ready for his funeral. The psychological episode, when the girl was alone in the yurt with her sick father, since her mother ran to the nearby aal to call people to bid farewell to the dying, is especially remarkable. The girl showed ingenuity and stamina providing the ill with some emotional relief. She decided to hit the oven more for her father, i.e. she took the role of a hostess in the yurt while her mother was absent. Unexpected happy ending of the story is connected with technological progress: the plane arrives, takes the patient away to Kyzyl, and after some time he returns home safe and sound. However, this was also due to the activity of the son of the main character, who lived in Kyzyl (Fig. 3). Therefore, it is human effort that can make a miracle. This aspect is certainly in tune with the idealization of the common Soviet man as a builder of the future, and at the same time it contains tribal values: father's salvation from death makes children grow up.

The story "Shimit Looking for His Mother" also captures the family values: a student comes to look for his mother lost in the forest. Meeting with wolves is the climax of the initiation, and the protagonist passes the test with the help of his childhood friend: a yak named Irgek, who appeared at the right time to save his master. Thus, in the native forest his childhood memories come to life, his hunting skills that he managed

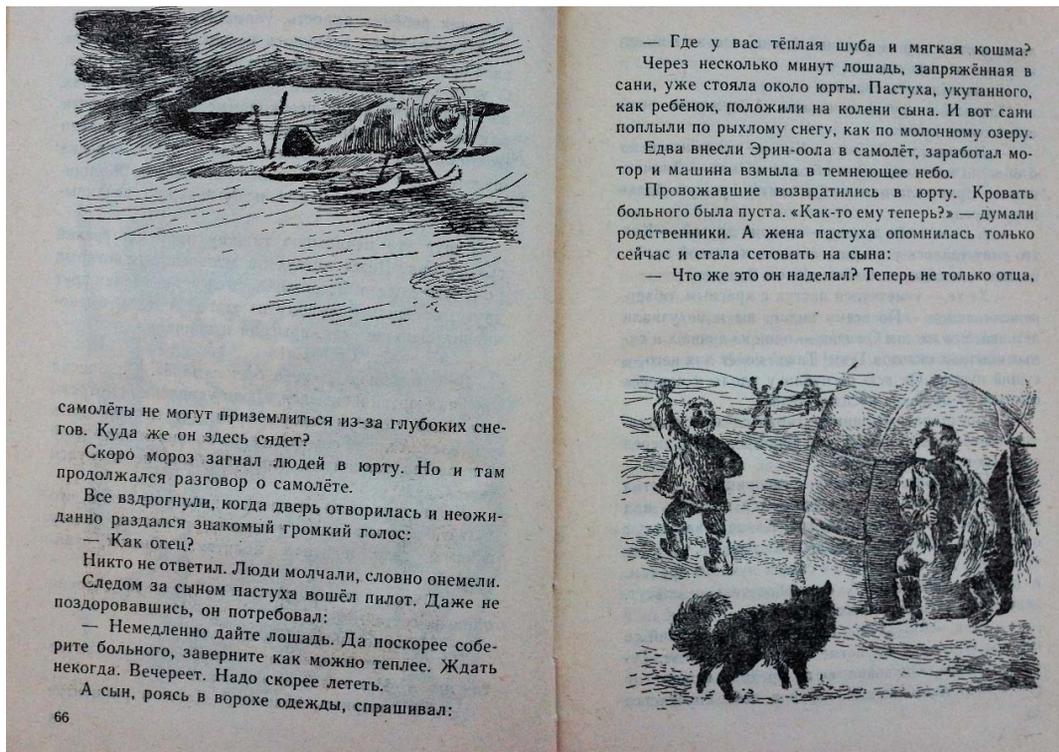


Fig. 3. The photo of the S.A. Saryg-Ool's book of short stories "Overwintering". Illustrations by N. Dronova



Fig. 4. Illustrations to Choodu Kara-Kuske's poem in the book "My Rainbow Tuva" (art work by V.U. Dongak), 2014



Fig. 5. Illustration from the book “My Rainbow Tuva” (art work by V.U.Dongak), 2014

to get as a child, an animal he used to play with, usual forest trails. He is saved by connection with the natural world (at home, even the walls help, at home soil even animals help). His mother was eventually found alive, it turned out that she had just gone to hunt sable, failing to warn her friends. An unexpected happy ending even more reminds of initiation: this ceremony is organized by adults for grown children to test their readiness for life.

Most stories by S.A. Saryg-Ool possess an important narrative quality that makes them addressed to children: the author speaks their emotional language. The emotions that overwhelm little children entering the big world, are often associated with surprise, delight, shock, hurt, anxiety and fear, which the main characters overcome in the process of growing. The hero of the “Fire Wagons” is an orphan who lives as a household assistant with his relatives, which regularly insult him. He wants to see some fire wagons that everyone is talking about. This desire is fighting the fear of his foster parents, before the free unknown world. One night he takes a trip to see the miracle of technology. Meeting the new

means of transportation resulted in the complete rethinking of his knowledge and capabilities. The idols of the pagan mind forcing fear for the unknown, fell and he saw the future ideal, understood what to go for, he began to argue with confidence and be proud of his knowledge and experience. He even observes the landscape of his native land differently, with an enlightened eye, “The valleys of the rivers and bluffs where I ran in the twilight, seem now so spacious and beautiful from the height of the stack. What distances has opened in front of me!” (Saryg-Ool, 1980, p. 58). The history of a frightened child lost in the woods, is reflected in the poem by the famous Tuvian poet Choodu Kara-Kuske who shows how typical is this “initiation” plot (Fig. 4).

Overview of the Khakass children's literature with the analysis of some representative texts

Continuing the study of the literature of southern Siberian indigenous peoples, it is important to pay attention to the Khakass literature. Khakassia became the part of Russia

and then the Soviet Union before Tuva, and before it adopted the script based on the Cyrillic alphabet. Researchers note connections of the Khakass children's literature with the oral folklore. For example, according to the researcher A.L. Kosheleva, the brilliant genre of takhpakh can be considered similar to satire (Kosheleva, 2011, p. 31). The takhpakh in the Khakass culture was performed to the accompaniment of khomys (a musical instrument) on various occasions, including wedding feasts. It is based on a rigid frame, which can be filled with various content. Takhpakh can be a quatrain, or an octonary. Takhpakh slightly reminds a ditty. But a Takhpakh that was sung becomes a challenge for the next singer, so it is always a dialogue. The form of a dialogue in verse among Khakass poets is very similar to takhpakh. The content can follow the principle: "I sing about what I see", the main thing is that this description should fit the proper form and have a certain comic spark. Takhpakh also uses alliteration.

The close combination with the revolutionary ideology of the 1920s-1930s makes the Khakass literature similar to the early Soviet poetry. "The History of the Khakass literature" includes the works of the writer A. Topanov "Octobrist's Song" (Collection "Red Steppe" ("Khyzyl Chazy"), this collection of poems was published in Moscow in 1931). The hero is a primary school pupil, whose mother forbids him to join the organization of "Red Octobrists". The mother and the son argue, and his mother, trying to be convincing, threatens the son with violence, but the son disobeyed his mother, which is non traditional for the Khakasses (Kosheleva, 2011, p. 31).

...What a child would do
 In this team?
 What would you get being an Octobrist?
 I'm telling you, stay at home!
 If you disobey, I'll punish you!

...I went away not paying attention
 To these words
 I joined the Octobrists
 Without any fear...
 It is so interesting to be a member
 Of the Octobrist team.

(translation from the Khakass language)

Although young readers like to be out of the conflict with adults, the child-protagonist wins. It can be said that the reconstruction of the conflict situation described in the last poem is extremely difficult for the child's mind and is no longer relevant for modern children. The change of the ancient matriarchal system of the ideals with the new, patriarchal one, is presented in this passage clearly. The new system is attractive, while it does not worship one's own mother, but the leader of the proletariat. The mother is associated with the culture of the past, elements of anxiety, fear and unnecessary negative emotions, and Lenin's system is just, reasonable and organized in the zones of proximal development (first Octobrists, then Pioneers, then Komsomol members). Children admire it, while they love to play and win. Abstracting from the ideals of the mother, the child chooses a clearly built and promising school of Octobrists. This refusal to be connected with the mother's ideals there is an adult step towards independence, that is also a kind of a maturity test. However, this does not detract a shocking effect, which a revolutionary song of the Soviet poet Mikhail Svetlov produces on the current generation of readers ("kill your own mother with a bayonet"). This general mood of the Soviet revolutionary passed on to the early Khakass writers. A.L. Kosheleva believes that there is "apprenticeship" in this poem, while it resembles the work of Dem'an Bedny "Farewell". However, the scholar sees the task of the poet A. Topanov in recreating

the wonderful world of his native land and create a beautiful image of the older generation transforming the world. An example of this is the poem "Dear Guest" (Aarlyg aalchi). A. Topanov addresses children with a request, a call, a question, making them think that they are the successors of great deeds of the older generation. Thus, we observe direct addressing the child as a future adult (Kosheleva, 2011, p. 32).

The takhpakh is also found in the verses by V.Kobiakov, dedicated to young men: variation of standard introductions, alliteration and assonance at the beginning of literary lines, rhyme. However, it was difficult to fit new themes, problem statement and conflicts in ottava stanza of takhpakh and V. Kobiakov replaces it with several (five or more) quatrains, mostly adapted to variations in contains and intonation.

In the poem devoted to the Komsomol members, young people claim their readiness to stand for the achievements of revolution:

We'll take the guns made of steel,
 Into our strong hands,
 Fighting the rich of the world,
 We won't retreat in fear.
 (Kosheleva, 2011, p.35).

The title of V. Kobiakov's poem "Khakass becoming a man" should be understood as the ultimate transformation of the Khakass into a man of revolutionary formation. This transformation is the highest award for the one, who passed a trial, a test. As we know, revolutionary humanism introduced a sharp demarcation between the man and the enemy.

"From the red yurt the Khakass
 Takes an interesting book to read,
 What was impossible for him before,

He learns now from the book.

He now puts every effort to become an agronomist".

(Kosheleva, 2011, p.35)

The propaganda poems by A. Topanov and V. Kobiakov are really addressed to children, but only as socialism builders. Children themselves with their world and language are not observed here. However, here the initiation rite of becoming new people is interpreted in a way that would be interesting for children.

The collection of poems and short stories in the Khakass language for primary school children called "For Little Friends" was published in Abakan by the Khakass Branch of the Krasnoyarsk Book Publishing House in 1989 (Kilchichakov et al, 1989). Leading Khakass children's writers G.G. Kazachinova, M.E. Kilchichakov, N.G. Domozhakov know how to talk to children in their own language, talking friendly and easily. Genres are selected in accordance with the audience: poems and stories are suitable for children.

Poems by Galina Kazachinova in the Khakass language addressed to children, are fascinating with their cross rhymes, conciseness, emotional aspect and brightness. In the poem by Galina Kazachinova "Coat of Arms" (Kilchichakov et al, 1989) the ecphrasis the Soviet Union coat of arms is revealed.

Coat of Arms

(word-for-word translation)

The Earth's roundness
 Shines on the coat of arms,
 It is edged with
 The wheat ears.
 Its star is shining
 With its five points,
 The hook is seen
 With a strong hammer.

The words are being inscribed:
 The workers are the society!
 They are in the heart,
 Everybody unite.

Twelve lines that allow the young reader to remember and preserve in their heart the beauty of holistic creation. Word-for-word translation of the text tells about the choice of the most accurate adjectives to describe the image. The poet tries to show the coat of arms as it is perceived, from the main element - the globe - to the verbal comment (motto). It is interesting to analyze the verbs used in the poem in terms of active and passive voices. The first part of the poem uses the active voice, while the second part uses the passive one. That is, thanks to this, the first half of the poem considers the action at a distance, it belongs to something (the roundness is shining, the ears edge, the star is shining), and the second half of the poem switches to the passive voice (the hook is seen, the words are being inscribed). But the last verb is in continuous, "are being inscribed". We can say that in these 12 lines, the author was able to include a spell, magic, moving from observation of given objects through the infectiousness of the luminescence dynamics to the aesthetic impression of how it was done by someone. The impact of poetry, its suggestion are thus compared to a magical effect. It should be noted that the total energy of the poem is characterized by dictating trend: from dictating symbols to emotions, the heart.

The octonary poem for children in the Khakass language "My Flag" by G. Kazachinova, unlike the "Coat of Arms" contains an enthusiastic rise.

(word-for-word translation)

I will write a short word
 On my flag. PIECE...

The action begins with the action of a particular person ("I"). However, this "I" is depersonalized, and truly becomes a global world through these actions.

... I will put it very high,
 Supporting the sky
 My red flag will smile
 For the whole world
 And the word PEACE will flutter
 For you, for me, for us ...

The boundaries of selfishness are overcome by the enthusiasm of the protagonist. "For you" is a sign of altruism, "for me" stays for "selfishness", "for us" is a kind of a new stage connecting "you" and "me". The poet's talent allowed her to clearly bring to readers the ideology of the Soviet period in several lines. G.G. Kazachinova is also the author of several textbooks for primary school, stories in Khakass and Russian "The Guys from Our Aal" (Kazachinova, 1991). The hero of her stories, Ayas, is both the narrator telling about neighbour boys- dreamers. It should be noted that like in the story by the Tuvian writer S.A. Saryg-Ool in the story of a bright boy and the Khakass writer N.E. Tinikov in the story "Songs of Kavris" (Tinikov, 1975), a large role in the fate of the character played the grandmother. Here, the grandmother gave the name to her grandson, and it is of the Khakass origin meaning "clear". Mothers and grandmothers of the children in the aal are the carriers of traditions, the most prominent characters of the stories by G.G. Kazachinova.

The heroes of Nicholai Tinikov in "The Songs of Kavris" (Tinikov, 1975) also have only Khakass names, although by the time of the action, many Khakasses used Russian names. The tragedy of life of the Khakass Kavris (Fig. 6) and the fair-haired Tuvian boy of Saryg-Ool is directly linked to the premature loss of relatives and the hardships of orphanhood.

The works of another famous Khakass writer N.G. Domozhakov who created poems for ABC “My ABC” (Fig. 7) in the Khakass language are also noteworthy (Domozhakov, 1977). They are interesting as they are simple, accessible, and they reflect the children’s worries of Soviet children. Let us recall that the Khakasses adopted the script based on Cyrillic alphabet, and at the same time they preferred to give their children Russian names. Egor, Elena, Erem – these names are met in the poem with the letter E. The family relationship is reflected through the first letter of the family members names.

Egor is a brother, a lance corporal,
 Guards the border,
 Sent a letter to Mom,
 Mom is very pleased.
 Eremochka, son,
 Egor, your brother, sent a letter.
 Hurry, call your sister Elenochka.

Key concepts in the ABC poems are fundamental concepts of the Soviet ideology: Moscow, labour, electricity, rural life, Octobrists, Pioneers, hydroelectric plants, Communism. Thus, it is not just the alphabet, which teaches the letters of the alphabet, but also the ideology of the Soviet culture.

It is notable that many indigenous peoples of Siberia had no written language until the 20th century. For example, in 1920s the Khakasses got the alphabet based on the Cyrillic alphabet. Although there are also ideas about the presence and the loss of the ancient writings of indigenous peoples. Nevertheless, on the basis of Russian letters the national literature of the Khakasses, Tuvinians, Yakuts, Evenks, Tofalars and others was developed. Those are young children’s literatures, so we can hope that they will flourish in the future. Probably the borrowed alphabet becomes an issue for

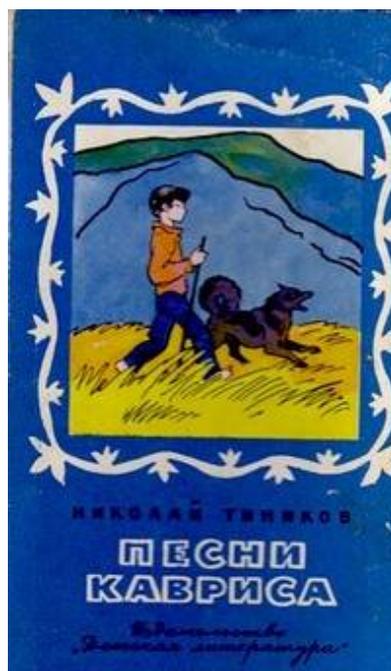


Fig. 6. The cover of the book by N.E. Tinikov “The Songs of Kavris”, 1975. Artist V. Kul’kova



Fig. 7. The cover of the “Минин азбукам” ABC book by N.G. Domozhakov

the literature of the nations, as it is closely tied to the official ideology, rather than national origins, and people do not trust the script as spoken texts. The difficulty lies in the fact that although writing is based on the Cyrillic

alphabet, the languages of the indigenous peoples of Siberia belong to different groups.

The youth of children's literature of indigenous peoples also explains its high degree of traditionalism. In many ways, fairy tales are retold by children's writers playing the role of narrators (the Khakassian name is *khaiji*). Tales about nature by the poet Mikhail Eremeevich Kilchichakov are based on Siberian myths, tales and legends. They are easily approved by children of preschool and elementary school age.

M.E. Kilchichakov wrote in the Khakass language, translations were made by Ia. Kozlovskii and V. Semenov (Kilchichakov, 1979). As a result, we have got brilliant poetic works for children, easy to read, entertaining and informative. Putting the question in the headline **“Why Do Deer Shed Their Antlers?”**, which is informative and intriguing, has its roots in mythology, the desire to explain the world. The specificity of this type of cognitive question is in addressing children's age of “asking why”. Children intrigued by the question, get a brilliant answer, fully satisfying their curiosity. **“A Tale of How the Chipmunk Got a Striped Back”** which was retold by Kilchichakov, is a famous folk tale not only for the Khakass, but also for other Siberian peoples. Due to its bright colour the forest animal attracts the attention of children and storytellers of Siberia. It should be noted that the hero of the tales, the Bear is the main culprit of the specific appearance of the forest animal: it is a totem animal of the Siberian tribes. No wonder the name of the Abakan, the Yenisey tributary, is translated as “bear's blood”. The mark left on the back of the chipmunk by the owner of the taiga, is a reward for all creatures, as meeting a bear in the woods always fateful, and survivors may believe that they were given life. The tale begins with the fact that a bear-rod that had woken up after the winter sleep begins to roar, feeling weakness in the paws:

«Всю зиму проспал я в берлоге
Не держат меня мои ноги...
Ослабли они оттого,
Что за зиму я ничего
Не брал, когда спал, в свою пасть,
От голода впору пропасть».
[“*All winter I was sleeping in the lairs
And now my feet do not hold me ...
They' ve got weak
Because during the winter
I had not eaten while sleeping,
I'm starving.*”]
(Kil'chichakov, 1979, p.8)

The reader (elementary school pupil) is manifested in the way how the author describes this phenomenon inside the character, in the first person, explaining the young reader peculiarities of bear's behaviour in spring, teaching the respect for the laws of nature, to bear's sufferings. Further children's knowledge is extended in the field of ornithology through the meeting with the nutcracker. At the same time the dialogue between the bear and the nutcracker naturally brings the reader into the ethical spheres. The nutcracker condemns the laziness of the bear, and refuses to share nuts with him, although the bear plaintively asks the bird for them. The conflict shown by the writer, is very moralizing. The statements of the nutcracker are rational, but very cutting:

- Здесь вас, косолапых, немало... [“*There are many clumsies here, like you*”]. (Kilchichakov, 1979, p. 9)

Tales by M.E. Kilchichakov in Ia. Kozlovskii's translation resemble fables by Ivan Krylov, tales by Leo Tolstoy. **“The Tale of the Sly Fox”** reminds of the fable of the fox and the crow and a piece of cheese, but it is much longer, composed of several turns in the story showing the multi-pass cunning character of the predator (Fig. 8, 9, 10). The tale is peculiar while it shows



Fig. 8. Artist V. Todykov. Illustrations to M. Kilchichakov's book "The Tale of the Sly Fox"



Fig. 9. Artist V. Todykov. Illustrations to M. Kilchichakov's book "The Tale of the Sly Fox"

how hiding behind the elite culture and using the talent of eloquence, the Fox deceives birds, heroes-carriers of traditional tribal values promising a beautiful life for offsprings or promising a safe shelter in the future. Thus, the tale contains the wisdom that the road to hell is paved with good intentions, and provides an assessment of the advancing globalization.

"The Tale of Why Sarlaakh Got Angry" intrigues the Russian-speaking with the Khakass name Sarlaakh, which means "ferret". It makes the reader to look differently at the forest animals, through the eyes of the indigenous inhabitants of Siberia. Preachy story is dedicated to the anti-alcohol propaganda: after drinking wine, the hero falls asleep and does not notice how



Fig. 10. Photograph of the M. Kilchichakov's book "The Tale of the Sly Fox", where the Russian text finishes and the text in the Khakass language begins. Art work by V. Todykov

his grain was carried away. Another negative feature of Sarlaakh is temper and rashness, because he avenged on the innocent creature. The tale makes young readers think about the reasons of Sarlaakh's unhappiness. The work reveals the problems of the society, human behaviour vices.

Overview of children's literature of the northern peoples of Russia

Iuri Rytkeu is an outstanding writer of children's literature of indigenous peoples of the Russian North. The high artistic level of the works by the Chukchi writer, openness and lively feeling of his characters made him a favorite children's writer not only among the inhabitants of Chukotka. Creative work of Iu.S. Rytkeu really won the general reader, and we can talk about his independence from direct imitation of the folklore. It should be noted that the works of the writer have not been long reprinted in Russia.

For preschool children the well-known Chukchi writer Iuri Rytkeu wrote several books: a collection of poems "Bear's Fruit Drink" (1965), "The Magic Mitten" (1963), "The Lord of the Winds" (1966), "How the Arctic Circle Was Looked For" (1978). The lyrical hero of the poems "Bear's Fruit Drink" (Rytkeu, 1965) at the age of seven years, is growing and developing, asking questions, and at the end of the book goes to school. The topics of Rytkeu poems include the nature of his native land, the northern landscapes, geography and way of life of a small remote village (Fig. 11-12). Friendship with Russia as a whole is transferred in the poem about the arrival of a friend Petia from the Volga region, which is immediately taught to whistle and make a sling like a hunter. In the literature of indigenous peoples the achievements of Soviet culture, which the Russian have introduced in Chukotka, are shown in bright colours.

"The Lord of the Winds" (Fig. 13) tells the story of the boy Yoo, who was so curious that

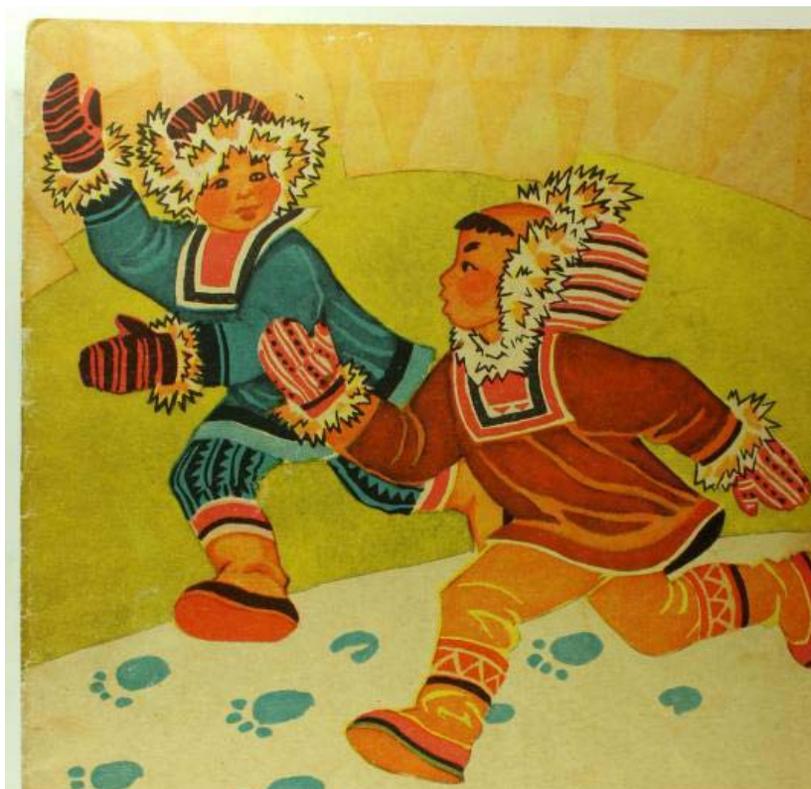


Fig.11. The drawing from the cover of Iu.S. Rytkeu's book of 1966. Artist D. Briukhanov

wanted to know what is a real snowstorm, and got lost and could not find his house (Rytkeu, 1968). The beginning reminds of a fairy-tale beginning of initiation (by Propp): lack of experience pushes the child to violate the prohibition to leave the house during a snowstorm, in order to become independent, he required this experience. The plot is based on a fabulous northern version of initiation, the clash with the nature forces, the reward is mythologically hidden in uncovering the secret of the boy's name meaning "The Lord of the Winds", and which will become a bridge to the future of the protagonist (the dream of becoming a meteorologist). Despite the existence of such an archetypal scheme as a whole, the story by Rytkeu is deeply original and brave while it depicts the confidence of the Chukchi child in its simplicity and sincerity, stubbornness and naivety in contemporary conditions. It is believed that in the present children's literature there is a hero-

joker, which is quite natural for the children's age. Young readers are waiting for the approval of all aspects of childhood, the very nature of children. They like to read about the justification of children's pranks when the conflict with the adults is resolved in favour of children. However, in the literature of indigenous peoples the heroes are usually positive (e.g. the boys in the stories by Saryg-Ool, Kavris in Tinikov's story, guys in Kazachinova's works), who are not prone to mischief and disobedience out of the rebellion. But obeying the inner call associated with curiosity and fear, other heroes run away or leave home without telling anyone ("Fire Wagons" by S. Saryg-Ool, "The Lord of the Winds" by Iu. Retheu) or behave outwardly rude (Khal Petka in Galina Kazachinova's stories). This includes such feature as closedness, the anxiety of the child of Siberian indigenous people. On the one hand, it is inherent to adolescents in general, but



Fig.12. Photo of the page from Iu.S. Rytkeu's book "Bear's Fruit Drink" (1966). Artist D. Briukhanov

presumably, such ethno-psychological traits are formed in the indigenous peoples even in their ancient myths and legends. If we consider the actual myths of the endangered peoples (Kets, Nenets), the amount of anxiety, depressive and negative-aggressive moments there is higher than normal. Therefore, vaccination of the Soviet literature with its optimism was extremely helpful for indigenous writers. This led to the advent of great writers of different nations, for example, Iu. Rytkeu, S. Saryg-Ool, M. Kilchichakov, G. Kazachinova, O. Aksenova.

"What, how, why?" (Neniang, 1984) is a collection of the Nenets tales, the first step

towards their own children's literature. Reading Nenets tales retold by Liubov' Prokop'evna Neniang known as an "indigenous" writer, also leaves the impression of a larger share of the pessimistic worldview of the people. The cosmogonic myth-tale "Where Do the Land and People Come From" (Fig. 14) gives the impression of an extremely unstable position of primordial essences (the Dog and the Loon), who lived in water and collected algae to somehow fix the firmament. Many cosmogonies start as chaos, but firmament that had been long sewed of grass blades, enhances the "unstable" state of the world in the views of the Nenets ancestors. It is noted



Fig. 13. The cover of the book by Iu.S. Rytkeu “The Lord of the Winds”, 1968. Artist A. Golitsyn



Fig. 14. Illustration to the Nenets tale from L.P. Neniang's book, artist L. Egorova

that the Dog was familiar with the feeling of loneliness when the Loon dived under the water. The image of an old woman who told stories to stop tribal enemies, and who was eventually killed, vaguely reminds of the tragic feat of Ivan Susanin, as well as cunning behaviour of Scheherazade. The emphasis is on the fact that not all Nenets were killed by the enemies, thanks to the old woman's tales. The tale of the old woman brought nightmares to the enemies and thus weakened them. In this view of the word as a powerful weapon and magic lies one of the features of indigenous literature, so that even in fairy tales they tend to rough, but reliability, and treat fantasies carefully. This example with the old woman's fables shows that the fantasy component of the tale seriously affected the health of the tribe's enemy. Aggressive and violent images found in the tales of the Nenets say that they have not been worked through for children, and do not provide a sensitive approach to children psychology. May be from the point of view of modern pedagogy they are not so good: they do not awaken children's imagination, even suppress their desire for vitality by their naturalism in depicting nature and life laws. Such tales only suit the individuals who already have a moral core and stable views of the world, but maybe these are the children of the North. These are tales of warning and frightening sense: there is danger and alarm all around. This negativity does not contribute to the survival programme. For example, the image of a dead hare, who was trapped in the fairy tale "The Hare and the Wolverine": "A little hare is lying on the road with frozen eyes and mouth open. It fell into the trap" (Neniang, 1984, p.16). If the final was happy, then it would give the child a sense of confidence and life affirmation. But the fairy tale ends with the fact that one should have listened to what the old woman-wolverine said. Or the fairy tale "**The Little Bird Lemoroko and the Mouse**", in which the mouse-wife chops the

frozen wings of the bird-husband off, and then the bird is eaten by other mice. Although a little bit of horror stories is even beneficial for children in terms of hardening the psyche, it is necessary to carefully select the age and psychological recommendations for such tales. It is particularly important to solve the question of how useful in terms of preserving the nation, is retelling of unadapted mythological material to modern children as literature for children's reading.

The Nenets tales as well as fairy tales of other peoples of Siberia, show observance and thoughtfulness: why the pike is full of bones, why does the partridge has red eyelids, why does the cuckoo leave their children. It is noteworthy that throughout the book of L.P. Neniang there is no positive hero who wins, but there is an anti-hero, a liar and a cheat Iombo, which worms his way into the family's confidence and becomes an adopted child, but in fact deceives everyone. Due to an abundance of negative images in native mythology and folklore of indigenous peoples, children's literature should distance itself from the past, but not forget about it, and become more independent and modern, spiritually supporting the people at the new stage of existence.

The artistic heritage of the Dolgan writer Ogdo (Evdokia Egorovna) Aksenova, the author of the Dolgan alphabet (1979), chooses a special way of involving children in the world of the modern though still traditional culture. The Uibach boy's admiration of the aircraft in "The Tundra Boy" (Aksenov, 1979) turns into fear, the child cries, not recognizing his land from such a height. Little Dolgan boy thus has a setting to fear everything too new, as a hero he feels that the old way is nicer, familiar to him. The disappointment in a wonderful machine occurs, which is compared to the natural image, which is familiar to the tundra inhabitant - burbot. In a small poem the poet seeks to ensure that the feelings of the little man of small people are

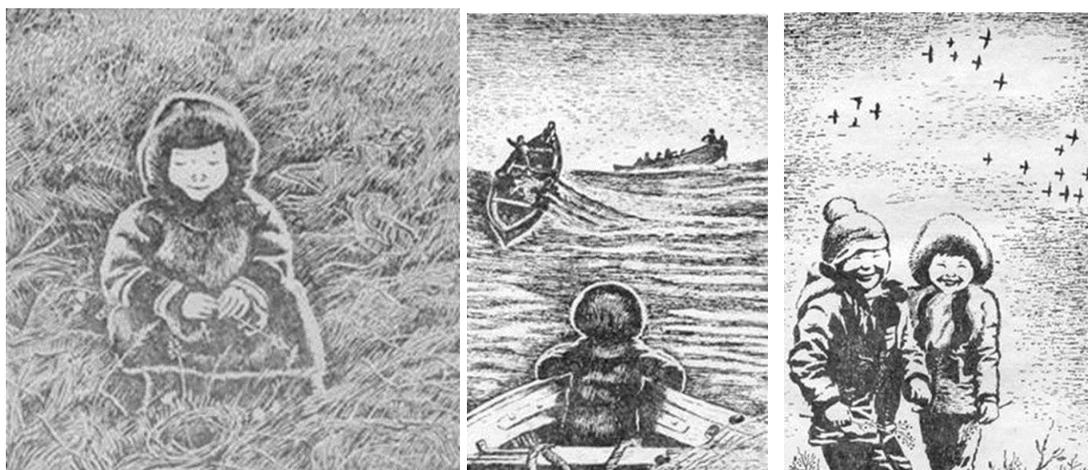


Fig. 15. Illustrations by O. Ampilov to the book “The Tundra Boy” by E.E. Aksenova

humanly understandable for the representatives of other cultures. The child's feelings in the collision with the new world are well shown through the image of the boy. Evdokia Aksenova also wrote her work for Russian readers who may try on the feelings the tundra boy. The reader likes credulity of Uibach, who saw Lenin's head-dress in his neighbour's cap throwing himself on the neck of the deer in the museum, but his portrait is written from the height of the evil mind of an adult, who smiles at the naivety of a child. The poet tends to view the world through his child's eyes not in all poems, she rather admires childish spontaneity as an adult. However, such poems as “Chukilik”, “Helping”, “Going to School”, “News” are written in the first person with lexical features typical for elementary school children. The lyrical hero of O. Aksenova naturally uses the local names of garments and birds. (Fig. 15). These words are mysterious and attractive for the Russian-speaking reader, but are not always clear, and it becomes a kind of involvement into the world of a different culture.

For the very young reader (or rather listener) Ogdo Aksenova (1979) used a genre close to the popular nursery rhymes, with a graphical construction of the lines in the form of stairs,

thus achieving rhythmic sounding (“My Little Deer”).

The riddles by Ogdo Aksenova (Aksenova, 1973) develop the folk theme. Due to the inclusion of the gaming component (solving a problem) they become indispensable tools for the development of ingenuity and sharpen the focus of future hunters (the clues are: a black tip on the tail of the ermine, traces of reindeer herds, sled runners, nets with weights and floats, branch and oars).

Thus, it is necessary to emphasize a wide variety of children's lyrical poetry by Ogdo Aksenova, the age ladder of addressing the readers, the originality of folk borrowings that do not turn into imitation.

Conclusions

The efforts to identify common features of children's literature of different indigenous peoples of the north and the south of Russia on the basis of point analyses of representative texts of the Tuvinian, Khakass, Nenets, Dolgan, and Chukchi writers has led to the following results. In spite of the different groups of languages and uniqueness of each cultural situation, a whole phenomenon of children's literature of indigenous peoples can be observe, not a summary of different ones. The literature of the peoples is united due to similar

fates, turns of history, relations with the Soviet culture, the need to be bilingual. They are united by the predominance of oral traditions, as well as scripts based on the Cyrillic alphabet.

The following peculiarities of the indigenous children's literature of the abovementioned peoples can be outlined:

Peculiarities concerning the protagonist (the child)

- Sensitivity to nature of the heroes of children's prose and poetry, fine, "hunting" observation and sensitivity to the natural state,
- Spontaneity of feelings, vulnerable emotions open among the younger characters and hidden inside among the teenage characters,
- Prevalence of existential experiences (meeting face to face with the death of relatives, a disease, a predatory beast, war, uncertainty in the image of the civilized world, getting lost in a snowstorm, in a forest).

Peculiarities concerning images of nature and animals:

- Representatives of the local flora and fauna, natural phenomena can be the subject of description, discussion, observation of young characters - future hunters, agronomists, meteorologists.

- The natural image, the animal can play major roles becoming an allegory, which refers to the moral positions, relations in the society, behavioural psychology,

- In the cosmogony, the animals play the role of people's ancestors, their birthright against people can be read in a special ecological spirit of the literature of indigenous peoples.

Peculiarities of addressing children

Sometimes the appeal to children is formal and placed in the introduction, but in fact the author has collected and processed tales or

suggested his own creation, which is addressed to a wide audience due to the text uniqueness. In such books, some words or technical terms are exotic to the Russian-speaking reader may be left without decoding. Also, there is no collections by ages: it is believed that the child is a future adult (builder of socialism, hunter, warrior), and he generally is capable of both the class struggle, and the contemplation of death, etc. This trend is accompanied by revolutionary pathetic poems and ancient myths (not adapted for children) and some pseudo children books. Another part of the works is addressed exclusively to children, as the author takes into account the appropriate genre and scope, and language; cares about children's susceptibility and sensibility, so he can choose an allegory to tell about difficult social situations.

Peculiarities of the writer's image

Writers tend to use personal autobiographical material, their own observations of children, childhood memories of their ancestors, so the image of the writer, the author's voice, personal feelings and impressions are felt while reading their works. The perception of the nature of their homeland, knowledge of all specific details of the national way of life, the good-natured humour when observing the children - all of this comes at a time when the writer is no longer just folklore storyteller, who only retells and performs the stories he had heard or written down. The process of transformation from the folklore storyteller into the writer is slow in the history of literature of indigenous peoples, as they consciously aim to preserve the traditions of the folk tale, retell it as it is, try to turn it into a museum piece.

Peculiarities of the writer's professionalism

It should be noted that the writers-representatives of indigenous peoples are able to get into the inner world of the child and speak on his behalf. Susceptibility to the nonverbal

language (speaking is perceived better writing) makes it possible to express the state of the character by describing the colours of nature, smells, interesting details of appearance. For example, the dog in the story by N.E. Tinikov (Tinikov, 1975) is called four-eyed, as there are two light spots over its eyes. The writers and poets seek to organize the cognitive conflict and provide a pedagogical effect associated with teaching hard work, respect for elders, care and caution. Writers vividly reflect the stressful situations for children when they meet new, civilized and surprising and sometimes very dangerous life. Based on the realistic method of literature, writers do not try to depict a fantastic world. Turning to the folklore as the most worthy source of inspiration gave respect to the sounding speech, rhythmic organization of the text. For example, sometimes unconsciously, the writer can use the structure of a fairy tale coming from the ancient initiation ceremony. Of course, this feature is typical not only for indigenous writers, but in their works it is apparently common. The Soviet children's literature helped some indigenous writers of the former USSR to create a confident image of a conquering hero, which overcomes the stereotypes of mysterious and irrational ancient culture.

This is due to the common historical destiny of many nations (for example, participation in the Great Patriotic War), close interaction of cultures and ideals of the international community. The progress brought by the USSR forced the indigenous cultures to make a radical cultural leap in time, and it turned into an emotional shock for children's literature heroes, and for writers who needed to absorb not only the Soviet innovations, but at the same time preserve rich and diverse traditions of the Russian and world literature. Children's literature was coping with the flow of information at different rates due to peculiarities of geography, climate, history, and national mentality. Such a comparison is needed while the experience of the indigenous peoples can help the small numbered peoples. It is important to maintain the focus of the children's writers of national minorities on the reader notwithstanding the nationality, i.e. use favourite traditions of the world and Russian literature, preserving the national identity as much as possible. Advantages of the indigenous literature will not only raise the national consciousness of the people, but also serve the formation of the Russian national identity, tolerance and environmental consciousness of the new generation.

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Особенности детской художественной литературы коренных народов

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В статье рассматриваются специфика детской адресации, отражение мифологии и фольклора, особенности художественного мастерства литературы коренных народов. В результате обзора, анализа и сопоставления репрезентантов хакасской, тувинской, ненецкой, долганской, чукотской литератур выявлены типологические черты детской художественной литературы коренных народов севера и юга России. Затрагиваются проблемы языка, письменности, сакральных текстов. С одной стороны, важна литература на национальных языках, с другой стороны, нужно найти дорогу к широкому читателю. Фиксируются отношения с древней мифологией, обрядом инициации, фольклором и советской идеологией, повлиявшими на черты детской литературы в различных субъектах Российской Федерации. Важно поддержать ориентацию детских писателей из числа национальных меньшинств на читателя вне национальности, т.е. использовать избранные традиции мировой и российской литературы, максимально сохраняя при этом национальную самобытность. Достоинства литературы коренных народов позволяют не только повысить национальное самосознание народа, но и послужить формированию общероссийской идентичности, толерантности и экологичности сознания нового поколения.

Ключевые слова: детская художественная литература, коренные народы Сибири, хакасская литература, тувинская литература, ненецкая литература, долганская литература, инициация

ция, фольклор и литература, С. А. Сарыг-Оол, Ч. Кара-Куске, М. Е. Кильчичаков, Н. Е. Тиников, Г. Г. Казачинова, Н. Г. Доможаков, Огдо Аксенова, Л. П. Ненянг, Ю. С. Рыхтэу.

Работа выполнена в связи с проектом «Создание корпуса текстов для детей на родных языках (эвенкийский, ненецкий, нганасанский, долганский) как способ сохранения уникального культурного наследия коренных малочисленных народов Красноярского края», поддержанным Красноярским краевым фондом науки.

Научная специальность: 24.00.01 – теория и история культуры.
