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INTELLECTUAL MOTHERLANDS OF  
TRANSFORMATIONS IN CHUVASH IDENTITY IN  
THE POETRY OF GENNADII AIHI****Kärçansen Makşämě (Maksym Kyrchanoff)**

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The author analyses the intellectual and cultural foundations of Gennadii Aihi's poetry. Gennadii Aihi, the poet who in Chuvash and Russian languages, is the symbolic figure of a Chuvash national culture of the 20th century. Gennadii Aihi, who actively and successfully combined archetypes and values of Chuvash national culture with European intellectual trends, had a reputation of the representative of the poetic avant-garde, but his texts actualized the variety of cultural and intellectual trends, including modernism and futurism. The author analyses how Gennadii Aihi combined Chuvash heritage as Turkic with Russian and other intellectual stimuli as forms of Western intellectual influences.

*Keywords:* Gennadii Aihi, Chuvash identity, avant-garde, modernism, intellectual history

Автор анализирует интеллектуальные и культурные основания поэзии Геннадия Айги. Геннадий Айги, поэт который писал на чувашском и русском языках, знаковая фигура чувашской национальной культуры 20 века. Геннадий Айги, который активно и успешно сочетал архетипы и ценности национальной чувашской культуры, комбинировал их с европейскими интеллектуальными трендами, имел репутацию представителя поэтического авангарда, но его тексты актуализируют различные культурные и интеллектуальные тенденции, включая модернизм и футуризм. Автор анализирует, как Геннадий Айги комбинировал чувашское как тюркское культурное наследие с российскими и другими интеллектуальными стимулами как формами западного интеллектуального влияния.

*Ключевые слова:* Геннадий Айги, чувашская идентичность, авангард, модернизм, интеллектуальная история

Gennadii Aihi started his formal career in Soviet literature as a poet and gained a reputation of almost the sole heir of Russian avant-garde poetry [3; 4; 8; 19 – 21; 29; 32; 33; 34], but he had a Chuvash identity and imagined himself as Chuvash. Gennadii Aihi on one of the interviews stressed that “I am Chuvash, Chuvash is my first language. My village, which was located in the extreme North of Chuvashia, in thirty kilometres from Šupaškar, was surrounded by endless forests, which hidden Chuvash from Tatars, from Russian baptismation. The forests and marshes start right at the village, and that was on the other side of the forest, it was not clear, because nobody did get there. There was a self-defense. Chuvash for three or four centuries did not participate in the wars, although Russian conquerors tried to get them fight” [13].

Gennadii Aihi dismissed from the predominantly use of Chuvash language in poetry, but he imagined himself as a Chuvash poet who wrote poetry in Russian: “My move to the Russian language was excruciating. I started writing in Russian, but I never left and did not refuse from Chuvash language... it is my duty... and I all my life translated Russian and Western poetry in Chuvash” [23]. Chuvash literary criticism is based on development and reproduction of mythologized narrative that Gennadii Aihi belonged to the greater Chuvash cultural context. Atner Huzangaj is among the leading Chuvash scholars who did a lot for localisation of Gennadii Aihi in Chuvash coordinates system and mapping him on the mental map of Chuvash identity, and also for poet’s integration in the invented and imagined geography of Chuvash land space. Atner Huzangaj analysing paintings of Chuvash artist Petr Petrov presumed that “...landscape of Petr Petrov was subtly Chuvash. Hidden Chuvash. Huddled like toy houses, the opened space was around them. It is deserted. The figures either disappear or lost in the background of the fence or the house... The sun does not warm ... the stumps of trees, and sometimes trees bloom with fantastic colours. The horses, geese ... The strange birds...” [4].

Paraphrasing and developing Atner Huzangaj words, we can assume that poetry Gennady Aygi was also primarily the Chuvash. If Petr Petrov spoke the universal language of visual art, Gennady Aygi wrote in Russian, but the painting and the Russian language in this context were the only secondary forms and ways of expression and the development of the Chuvash identity. Therefore, poetics Gennady Aygi with numerous images of winter, snow, fields, forests, the sun has been inexorably Chuvash. Gennady Aygi in this context that Chuvash identity consistently integrated into the European canon because he has shown and proved that to develop text might be Chuvash, even if it is written in Russian. Russian historians and literature critics Natal’ia Azarova and Ol’ga Sokolova, commenting and developing the ideas and assumptions of Atner Huzangaj, emphasize that in the middle of the 1950s and in the early 1960s: “...poetical appropriation of Russian language took place: in these years under the influence of both national poetic tradition, and Boris Pasternak impressionism, symbolist-futuristic language practices and contemporary French poetry poetic of Gennadii Aihi formed... The Russian language developed as a superstructure over

Chuvash language and topos... and Chuvash was implicitly presented in the poet's texts..." [26].

Russian poetry of Gennadii Aihi in this context was the most remarkable attempt to return to dichotomy principles: on the one hand, Gennadii Aihi tried to rehabilitate the radical poetics of Russian avant-garde and modern experimentation of futurism. On the other hand, Gennady Aihi Russian poetry was an attempt to re-vitalize original roots or it also was the unique form of re-incarnation of new Chuvash modernistic poetics proposed by Şeşpël Mişşi. Gennadii Aihi in this context actualized the common origins and bases of Chuvash and Russian versions of Soviet poetic discourse that had its roots in futurism focused on revolutionary modernity. Avante-garde stimulated interest in traditional ethnic culture as imagined primordial and original form of culture that was not spoiled and also burdened by effects and distortions of bourgeois civilisation. Other features of avante-garde poetry were actualized in poetics of Gennadii Aihi. David Markish, commenting on characteristics and specificity of a unique style of Gennadii Aihi texts believed that "his poetry was recognised and beloved by cultural world... it provides us with is free ideas and unfettered thoughts. Gennadii Aihi was one of the few poets who were able to preserve a perfect freedom in conditions of perfect lack of freedom" [7].

The authoritarian nature of Soviet political reality strongly influenced on poetics of Gennadii Aihi and helped poet to ensure freedom in his texts because he reduced from the ritual actualization of ideological demands and also did not write in common Soviet way. Gennadii Aihi preferred to write problems he really cared about. Soviet political reality strongly influenced by the perception of speech in the poetry of Gennadii Aihi. Aleksandr Makarov-Krotkov, commenting this side of multi-dimensional poetic of Gennadii Aihi, believes that "... word was the environment landmark, it was the key to what that word really was..." [2]. The unfreedom situation promoted and also assisted to the mainstreaming of new word levels in the utopian motifs that got a form of agricultural fields and forests images that were the symbolic escape from Soviet forced urbanisation. Therefore Gennadii Aihi can be imagined as the rural poet in the context of his opposition to modern civilisation values. Russian poet Mihail Aizenberg believes that a unique place and role of Gennadii Aihi among poets of the second half of the 20th century was inevitable, and it also was a result of his daring linguistic experimentation with the Russian language as not-native for him.

Poetic imagination of Gennadii Aihi mentally localised Chuvash culture and identity in European context and poet by himself was under the focus of numerous Western intellectuals who preferred to see great Russian poet on him. It is not so easy to find any mentions about his Chuvash roots in rave and enthusiastic reviews about him of French poets [5; 6; 16; 27], who prefer to imagine Ggennadii Aihi as one of the central and system figures of Russian poetry. These cultural strategies actualized problem of European or Western in the wider context of roots, foundations, origins and parallels of Chuvash identity.



The problem of roots and parallels of Chuvash poetry and other literature, the heritage of Şeşpël Mişşi and Gennadii Aihi in the belongs to the number of controversial and debatable problems. Anter Huzangaj stresses that “... I think that there are no disciples and heirs of Gennadii Aihi in general because his experience was so intimate, so fused in different traditions, it was deeply Chuvash... European poetry and music also influenced his philosophy and religion, he was of thinking about God, His presence or absence... it is a very complex fusion in general...” [11].

Partly poetic heritage of Şeşpël Mişşi and Gennadii Aihi actualized simultaneously European and Turkic parallels in the development of cultural dimension in the Chuvash identity of the 20th century. Charles Baudelaire is among the probable intellectual predecessors and intellectual figures who influenced the development of Chuvash culture. Charles Baudelaire can be imagined as a writer who has a direct or indirect impact on the development of Chuvash poetry. The elements of influence or parallels between Chuvash and French poetry can be localised in Charles Baudelaire texts published in his book “Fleurs du mal” (“Flowers of Evil”), which could be an incentive for Chuvash poets. The parallels are possible between Charles Baudelaire poems “Le Soleil”, “Le Flambeau vivant”, “Une Charogne” and some verses of Chuvash poets. The poem “Le Soleil” is only formally sunny, but the sun’s image is also characteristic of Chuvash poetry. The images of fire and flames were actualized in the poem “Le Flambeau vivant”. It is known that Chuvash poets of the 20th century actively use images that formed fire discourse of Chuvash poetry. The text of “Une Charogne”, where images of death are actualized, is probably the most controversial in the context of Chuvash-European poetic parallels. The motives of death and impermanence of life are common in several texts of Şeşpël Mişşi and Gennadii Aihi but Chuvash poets were not the authors of so explicit descriptions of death and different phases of physical decay and decomposition of the dead body. They preferred to reflect and meditate on the death of the revolutionary hero or develop images of death as abiding state beyond existence. The parallels and comparisons between Chuvash poetry and French poetry of Charles Baudelaire are too hypothetical and conditional. The parallels and comparisons with other French authors, who were mentioned in texts of Gennadii Aihi, are possible and probable. A comparison between texts and general principles and foundations of Gennadii Aihi poetics and European poets, including Antoine Vitez, are possible and probable. Gennadii Aihi dedicated some of his poems to Antoine Vitez, including “Two days conscious sun” [12]. The text “Two days conscious sun” is one of Gennadii Aihi poems where European inter-connections of Chuvash poetry were actualized. One of Gennadii Aihi poems was dedicated to the memory of Belgian playwrighter Rene Kaliski [16]. The images and various changes of peace and silence dimensions assisted to the convergence of Chuvash and French poetry. A lyrical hero of René Char plays the role of executioner and assassin of silence: “echoing footsteps left behind – shadow rose in silence... on the dial face of the pendulum and its

imitations... it entrusts horror granite reflections” [28]. Gennadii Aihi proposed alternative perceptions and poetical understandings of silence, He was inclined to idealise its various forms and dimensions, actualize its formally opened traditional and new hidden qualities. The poem “Field: in the middle of winter” was the poetical dedication of Gennadii Aihi as Chuvash poet to French poet René Char [15]. The image of silence also assisted to the actualization of Turkish and European dimensions in the Chuvash identity of Gennadii Aihi. The discourse of silence is closely connected with the discourse of movement and flow in the poetry of Aihi and other poets of Turkic countries where the Russian language is still used as the language of literature. The parallels between Gennadii Aihi texts and Uzbek poet Shamshad Abdullaev. Shamshad Abdullaev does not write in the national language and wrote exclusively in Russian, that made general roots and principles of his poetry different from cultural foundations of Gennadii Aihi poetry. Gennadii Aihi and Shamshad Abdullaev as transcultural and partially post-colonial writers carefully recorded and fixed the intermediate and transient state, the state of incompleteness and uncertainty. The time as the figure appears in poetics of Gennadii Aihi and Shamshad Abdullaev as a universal marker which actualizes the situation of trans-identity development. Gennadii Aihi in his poem “The winter window” tried to actualize the state of completed and finished transition from one time to other time, from one state of reality to another one [14].

Shamshad Abdullayev in his poem “The current” actualized the state of opposite transition that was imagined and localised in the provincial bus, where passengers formed the symbolic gallery of types and characters of late imperial periphery [30]. The poetics of Gennadii Aihi and Shamshad Abdullaev, on the one hand, has a lot in common as the poetics of post-national hero deprived, delivered and forcibly relieved of his national identity. On the other hand, Gennadii Aihi in his Russian texts was active simultaneously as Chuvash and Russian poet because some forms and dimensions of Chuvash identity and historical memory were actualized in his poetry. The similar motives and sentiments are absent in Shamshad Abdullaev poetics where national motives were supplanted and destroyed by the post-colonial identity. The phenomenon of transnational situations in Gennadii Aihi poetry developed in pure form and in texts of Shamshad Abdullaev they logically, inevitably and fatally transformed into a post-colonialism. Shamshad Abdullaev poetic has its situative foundations and roots in the sustainable development of stereotyped and iconised images (Islam, Mullah, Turks ...) of Turkic identity in different postcolonial contexts [31].

The similar motifs are non-characteristic for Gennadii Aihi poetics where Chuvash images were presented in a latent form, without pronounced expression of their national identity. Chuvash as a nation, on the one hand, in the poetics of Gennadii Aihi developed and transformed into a postnational imagined community. Chuvashia was imagined, invented, localised and mapped by him in coordinates system of the post-national world. On the other hand, Chuvash as a

category in transnational or postnational Gennadii Aihi poetics was imagined as versatile and interchangeable status and marker. In this context, there are theoretical and methodological backgrounds to suggest that Gennadii Aihi was the Chuvash poet with the unique version of national Chuvash identity in post-national phase. A post-colonial component in Chuvash identity was actualized in European context only when Europe was imagined and invented as a universal Other, but this form and dimension of Otherness was versatile extremely attractive. The concepts of selfness and Chuvash identity simultaneously were projected and also focused on the image of Europe as an imagined landscape of positive and politically correct Otherness. Russian poet Ol'ga Sedakova believes that European culture was among the most influential factors which formed Gennadii Aihi poetics and also intertwined with Chuvash national culture: “the Russian language was the temporary home for his poems... Aihi was the star of the first magnitude in the modern world of poetry, we spoke about him as alive classic... or new Mallarme or Celan. It's not even in a variety of awards, he was probably the most widely read poet of our time. His books were published in English, French, German, Italian - I saw them in hands of readers and travel bags in various places in Europe. We have a few scholars who understand that he was a part of the existence of the qualified European reader of poetry... In the West, where the language of modernism entered into the habit of skilled reader Aihi was understood in a different way: it is often told about his shamanic genealogy. I do not know Chuvash traditions and can not judge how Gennadii Aihi associated himself with this source. He certainly knew his folklore and ancient rituals - I remember once in Vienna, he told me about the wonderful rituals accompanying the Chuvash spring ploughing and sowing. I think he said it does not like very much stranger beliefs... Aihi provided Chuvash literature with masterpieces of Russian and European classics. Pasternak told how he was shocked after listening translations of his own poems, translated by Aihi... Once I listened how he was reading the Chuvash “Psalm” of Paul Celan – it sounded amazing! I must confess that in the sound of his Russian poems I have never felt such a force ...” [1].

The poetry, as Russian poet and literary critic Mihail Aizenberg, suggested in his essay “The preface to an unpublished guide” develops and exists as a “...phenomenon of the double nature, both poetry cultural and artistic event...” [20]. This assumption is hypothetically applicable to cultural traditions of great ethnic groups which in the process of its transformation into a nation were able to master, seize, occupy and colonise large geographic spaces and territories. The reflection on the cultural and artistic significance of poetry appropriate in those ethnic communities that did not face with problems of assimilation and loss of national identity and national language. Poetry and prose in literatures of non-dominant unrepresented nations develop as a national. Paraphrasing Mihail Aizenberg we can suppose that Chuvash poetry developed simultaneously an artistic, cultural and national phenomenon. The national component in a history of modern Chuvash poetry that began with conventionally poetic experiments of

Şeşpəl Mişşi actualized the hidden power and potential of Chuvash language. Mihail Aizenberg in his essay “Some others” tried to explain the features of unique poetics of Gennadii Aihi in the following way: “...Aihi was an expert in a new French poetry, he never denied the influence of the school automatic writing of surrealists. His fame was born with him. An expulsion from the Literature Institute, recognition by Boris Pasternak, a considerable number of books in different languages ... the prize for translations of French poetry – these factors is widely known... Aihi is famous as a recognised master, almost a classic. This is true... but the statement that poetry of Aihi was a quite local phenomenon is also true. Its uniqueness is the combination of French surrealism experience with the extremely different tradition of Chuvash folklore. It is difficult to judge about it, but this shaman meditateness has almost another source. The origins of Gennadii Aihi uniqueness is in a natural transition to the direct glossolalia...” [19].

Mihail Aizenberg viewpoint is one of the few examples of positive colonialism which imagines poetry and cultural traditions of unrepresented groups, including the poetry of Gennadii Aihi in the context of its integration into the greater European and Western cultural discourse and landscape. The attempts to compare Chuvash culture and identity with alien traditions of Russia as an integral part of Western cultures and Tatars as Muslims and East Asian cultural spontaneity assisted to the actualization of Chuvash cultural context in perspective of historical tense. Tatar domination in Chuvash historical territories was the extremely negative phenomenon. Tatar political and socio-economic dominance institutionalised separation of Chuvash from Western historical tense. Russian dominance made Chuvash closer to Western perception of tense, and the Soviet regime also accelerated modernization of Chuvash historical tense into a situation of intertemporal uncertainty, Chuvash intellectuals and members of other ethnic communities were not been able to take advantages of unique historical chance. Canadian historian Myroslav Shkandrij believes that Russian Revolution opened the very short period of discourse non-control in national regions [24]. The period of free development of national discourse was very short-lived, although some Union national republics tried to resist [25], but the local nationally oriented elites were repressed, and the rest were violently Sovietized. The intellectual preferences of national intelligentsia representatives were integrated into ideologically sanctioned political canon. The period of free development of Chuvash discourse ended after Şeşpəl Mişşi death. The later Chuvash nationally oriented intellectuals were not able to resist the policy of Sovietization and Russification initiated by Moscow. Historical dynamics in Chuvashia of the 1920s and the 1930s was negative, and it led to breaks in historical time continuum and Chuvash development was broken and destroyed. This temporary imperfection and incompleteness influenced on activities of Chuvash writers of the 20th century. Şeşpəl Mişşi became the first victim of Chuvash historical tense uncertainty, Gennadii Aihi was its second victim, but the quantity of victims among Chuvash intellectuals was much more.

Cultural strategies of Gennadii Aihi assisted to the rapid acceleration of historical and poetic tense in Chuvash discourse. Therefore Şeşpël Mişši poetics become politicised and ideologized synthesis of romanticism, modernism, futurism and socialist realism. Şeşpël Mişši died very early, but he died as a mature poet, although his image as the image of the poet was imagined and invented by his poetic heirs. Gennadii Aihi was extremely early forced to abandon Chuvash language, and he started to write in Russian, but by the time when his first Russian texts were published, he was a mature poet. The origins and causes of this maturity were hidden in early Gennadii Aihi Chuvash poetry. This genesis is not recognised by Russian critics who are not able to understand this rapid success and triumph of Russian poetry of Gennadii Aihi in Western cultural context. Russian language in Gennadii Aihi poetry was the field of language experimentations. It is known that Gennadii Aihi was a bilingual poet, but his relationship with the Russian language was very difficult in the context of his search for poetic forms which adequately passed and co-existed with his mood and preferences. Commenting on these features of the poet's attitude to language, Russian poet and critic Mihail Aizenberg in "The possibility of saying" presumes that "...language is not the docile tool of the development of reality... The ability of language to set their own laws exists under these laws... dangerous language can generate some new realities and this reality is guided only by the language ... "production of reality" took place into the world of language. Thinking man has a sense of reality in the power of language. Language is gradually beginning to assign domain actions. The word becomes the thing ... We need some new tools to curb with such claims. The second language as a language of communication with the language could be this perfect tool ... the beginnings of another language is not yet aware of their fundamental novelty... it took old linguistic forms of poetic language ... It combines the power of thought with an action..." [21].

Russian and Chuvash language in the poetry of Gennadii Aihi played the roles Mihail Aizenberg writes about. We can assume that hypothetical poetic metatext of Gennadii Aihi combined Russian and Chuvash languages and formed and proposed their own unique laws and norms of functioning and existence. These languages created the new imagined reality that could interfere with Soviet (Russian and Chuvash) realities. These realities could also be completely independent of imagined landscape and language with linguistic characteristics of the vacuum. The problem of "second language" in the understanding of Mihail Aizenberg was very controversial and debatable. What language was second for Gennadii Aihi? Formally, Russian was the second language, but the great part of Gennadii Aihi poetic texts was written in Russian. American critic Fredric Jameson presumes that "...languages without written language norms made environment, existence, and social context invisible, it also makes the idea of grammar inconceivable and transformed it in an anachronism... it is possible to provoke an evolutionary change in the language... The emergence of writing entails differentiation within the first language led to the atomization of two

distinct zones within the original unity, which already knows a wide variety of social differentiation...” [9; 10].

The poetic activity of Šešpěl Mišši in Chuvash cultural context has a lot in common with the invention of writing in archaic and traditional societies. Poetic language of Šešpěl Mišši was an attempt to read new communist ideology and reality and verify it in understandings and perceptions which were not possible in terms of categories of an old Chuvash language that actually institutionalised unequal and subordinate status of Chuvash in the Russian Empire. The poetic language of Gennadii Aihi was an attempt to revise Šešpěl Mišši language and adapt it to the new conditions and realities. The world of images and symbols, natural spaces, located in the coordinates of fields and forests in the poetry of Gennadii Aihi is too complex and difficult for the understanding of the non-ready reader. Chuvash language, in this case, is not so helpful for readers if they do not know the native Chuvash language of Gennadii Aihi. The author believes that new language of Gennadii Aihi poetry understanding, the language of communication with his language is not developed and not proposed, but the academic discourse focused on the analysis of Gennadii Aihi texts, may be recognised as controversial and dubious attempt to linguistic development and understanding of imagined poetic spaces of the Chuvash poet.

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