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## **CIVIC POSITION OF THE AUTHOR IN THE MONUMENT OF OLD RUSSIAN LITERATURE "THE TALE OF IGOR'S CAMPAIGN"**

**Abstract.** In this article the questions of authenticity of the monument of Old Russian literature of the twelfth century "The tale of Igor's campaign" are considered. The problem of authenticity and authorship of this work does not lose relevance to the present day, because the original work itself has not survived, and a copy of the literary monument burned during a fire in Moscow. Famous literary scholars have worked on these questions. The article is an analysis of these sources. The author of the article conducts a holistic literary analysis of the work. The interest of the work lies in the fact that in terms of artistic features, depth of author's thought, historical parallels and hints the unknown author stands above his compatriots. The author expresses very bold thoughts, demonstrates a progressive outlook, condemning the recklessness of the princes and urging them to unity.

**Keywords:** civic position, Old Russian literature, unity, artistic image, problem of authorship, monumental historicism, literary character.

**Introduction.** "The tale of Igor's campaign" - one of the highly artistic works of Old Russian literature. The historical basis of the monument was the campaign of Prince Igor of the small Novgorod-Sever principality against the Polovtsians at the end of the nineteenth century, which ended in the defeat of the Russian army. Many centuries have passed since that moment, but to this day in literary studies disputes about the authenticity and authorship of this monument of Old Russian literature have not subsided. Literary researchers continue to argue about who is the author of the "Tale". The unresolved nature of these problems determines the relevance of this study.

**Conditions and methods of research.** In this article we will investigate the issues of authenticity of the monument of Old Russian literature "Tale", as well as the problem related to the image of the author in the mentioned work. In connection with such an object and subject of research we will apply comparative, inductive, deductive methods and the method of holistic analysis of the artwork.

**Research results.** In the course of research work on this problem we came to certain results. First of all, we studied the question of why the question of the authenticity of the "Tale" was so acute. In the course of studying a sufficiently large number of sources, we found the following facts. The original itself has not survived. Musin-Pushkin got his hands on the already rewritten version. Then he made two copies, one of which he presented to Empress Catherine the Great, which burned later during a fire in Moscow in one thousand eight hundred and twelve. Thus, there is no original. But why suddenly the copy appears exactly in the eighteenth century. As is known, during this period Russia was a backward country compared to Western European countries. It lagged behind European states

by almost a century. The great reformer Tsar Peter the Great wanted to raise Russia to the same level as the developed countries of Western Europe. To this end, he sought to completely change the image of patriarchal boyar Russia. He began to bring it closer to the countries of Europe. He carried out a number of reforms and won brilliant victories during wars. He sent the children of the boyars abroad to learn everything there, including various crafts. It was a time of great achievements. Later, during the reign of Empress Catherine, Russia had to prove to the whole world that it was a great power with a powerful potential and a glorious past, developed art. And suddenly, exactly in such a period, when Russia so needed proof of its glorious past, suddenly, as if by magic, ancient monument of fiction - "The tale of Igor's campaign" appears. This gave rise to doubts about its authenticity, because this work was found as if it had been ordered. It was necessary to prove that Russia had a developed culture, and such a work was found here.

The second important point that interested us is the question related to the authorship of this work. This question was studied in detail by Dmitry Likhachev, a famous researcher and connoisseur of Old Russian literature.

Olzhas Suleimenov's scientific work "AziYa" is very interesting for us. This multifaceted work by Olzhas Suleimenov is written in a marvelous language. Here the scientific style is intertwined in an original way with the artistic, or more precisely, the journalistic style. The author of the scientific work analyzes the image of the author in the monument of Old Russian literature. And we are in solidarity with his well-founded arguments. In his work Olzhas Suleimenov proves the authenticity of "The Tale of Igor's Campaign". The authenticity of this source was also proved by Dmitry Likhachev. The work presents before us an erudite, literarily gifted man who knows the history of his people very well. When one reads "Tale," one finds many allusions there to historical events that took place both in the distant and not-so-distant past. Only a person who lived in this era could know about all these events in such detail. To people of a different historical period many hints and circumlocutions may be quite incomprehensible. This is also one of the arguments in favor of the authenticity of the "Tale".

**Discussion of the results.** Next, regarding the author's image. In order to characterize the author of the work, it is necessary to dwell more thoroughly on the style of monumental historicism. The history of Old Russian literature of the early period is characterized by the style of monumental historicism. During this period, genres of literature were represented by two large groups: religious and historical literature. It is also worth noting that Old Russian literature did not know what literary fiction was. The literature of this period is characterized by an attitude of authenticity. Therefore, in the Old Russian literature of this period there were no fictional characters, the heroes of literary works could only be historical figures. And the heroes were depicted polarly, that is, if it is a positive character, he is positive in everything, if it is a negative character, he was depicted only in black colors. Moreover, if it is a native man, i.e. a prince, he was always portrayed only as a positive character. If it was an enemy, it was only portrayed as a negative character. Besides, it should be emphasized that according to the requirements of the style of monumental historicism only major historical events that left a great trace in the formation and development of the state were depicted.

Now let us return to the question of the work "The Tale of Igor's Campaign". As we have already emphasized above, the historical basis of the work is the unsuccessful campaign of Prince Igor against the Polovtsians. Shortly before this event the Kiev prince Svyatoslav has collected around itself many Russian princes

and by united efforts has organized a campaign against Polovtsians. In this large battle Prince Svyatoslav has gained a brilliant victory, thanks to the fact that it was a united campaign. Thus, Prince Svyatoslav strengthened military glory of Russian princes. Prince Igor did not take part in this campaign. Then he decided himself to organize a military campaign against the Polovtsians. But he was not thinking about Russia and its prosperity. He pursued personal goals, wanted to become famous and occupy the throne of Kiev. Thus, he thought not about the Motherland, not about the welfare of the Russian people, but about himself, about his personal ambitions, he wanted to occupy the throne of Kiev. As chronicle sources say, Prince Igor was defeated, he and his son were taken prisoner, later escaped from captivity. What were the consequences of this campaign? After the defeat of Prince Igor, the attacks of the Polovtsians on Russia became more frequent. As history shows, after some time the Mongol-Tatar hordes captured Russia, which later paid tribute for a century and a half. We can probably say, one of the reasons for this great tragedy of Russia is the disunity, the lack of unity among the Russian princes.

Let us return to the monument "The Tale of Igor's Campaign". This work stands apart; it is completely different from other works.

First, the choice of the main character, the little-known Prince Igor. He did not care about his country; he pursued his own ambitious goals: to become famous and to become the prince of Kiev. It was because of his shortsighted plan that Rus suffered and began to be invaded. It turns out he's far from a positive character. He caused harm to his country. If you read the work carefully, you can conclude that the main enemy of Russia is not external enemies, but such princes as Igor, who by their actions cause irreparable damage to the motherland. This is unheard courage for Old Russian literature. After all, no one, before the author of "The Tale of Igor's Campaign," wrote about petty princes who did not become famous for anything special in Russ', but on the contrary, caused harm. Never before in literature has a Russian prince been practically portrayed as a negative character. It took great civic courage to write such a work in such a difficult and cruel time.

Further, it is necessary to dwell on the poetic manner and on the authorial position of the Old Russian scribe. Having begun the story about the campaign of Prince Igor, the author compares himself with Bayan. Bayan is an ancient Russian storyteller. He performs heroic songs about glorious Russian bogatyrs, singing his songs to the accompaniment of psaltery. He uses a huge number of pictorial and expressive means to describe the exploits of Russian princes. The author contrasts his style of writing with the manner of the storyteller Bayan and claims that he will not use various artistic means to glorify the exploits of Russian princes, but will write the truth. His courage deserves sincere admiration.

Moreover, we can say that it is in his work that the origins of true fiction originate. What is the difference between true fiction, and other forms of art. By the fact that a true artist is never in the business of instruction. He never says what is bad and what is good. He does not state his position directly. The reader himself must, by carefully reading the works, analyzing each image, try to reveal the author's intention. Frank edifications are characteristic only of the fable genre. The author of the fable writes explicitly about moral standards. Here, for example, is the fable "The Wolf and the Lamb": "The strong always blame the powerless, / That's why we look for dark examples in history, / but we don't write history, / but the way fables talk about". Next comes the story of how the wolf ate the lamb, thus proving the validity of the statement stated at the beginning of the fable. Almost all of I.A. Krylov's fables have a similar structure: in the beginning there is a moral maxim, then there is a proof of this thought - the actual plot of the

fable. A work of fiction is constructed in a completely different way. The author never expresses his position directly. The world created by the artist is similar to objective reality. But - this is not an objective world, but an artistic world created by the author according to special laws. In a work of fiction, every detail is created to help the reader understand the author's thought. We can say the same about the author of "The Tale of Igor's Campaign". He is a truly talented artist. When we read the text, we notice that not once does he explicitly state his true feelings about the events and the characters. So, for example, he awards Prince Igor and his brother Vsevolod with appropriate epithets, writes about their fearlessness, courage and bravery. Often we read the word, "Glory!" In reality it is not so. In the portrayal of Russian princes, and especially of the main characters of the "Tale" - Igor and Vsevolod, we will find features of the epic style and the style of monumental historicism familiar to us from chronicles. Yes, through the introduction of authorial digressions, such as the golden dream of Svyatoslav, the conversation of Prince Svyatoslav with other boyars, the author expresses his own position, condemning the unwise campaign of Prince Igor, which brought to naught all the efforts of the Russian princes. But when describing the princes Igor and Vsevolod - Igor's brother, the author remains faithful to the literary tradition of the style of monumental historicism. This is the reason why author describes Prince Igor and Vsevolod as courageous, brave and strong.

In relation to the main characters. The author shows true civic courage. Criticism of the prince's actions is completely unacceptable in the late twelfth century. Only a person with high civic responsibility is capable of such a thing. The author of the "Tale" goes beyond reality, against the background of the fate of the Russian land, animosity between princes, feudal fragmentation - all this goes into the background. It would be more accurate to say that this work is devoted not just to a military campaign, praising the glory of Russian arms and Russian princes. This is the cry of the soul, this is the pain of a true patriot, a citizen worried about the future of his people, his country, his land. This is not just a picture of the historical past, historical reality, it is a fiery call for unity, for the joint defense of the native land.

The literature of ancient Russia of the early period did not know authorship. Most of the historical works were anonymous. The name of the author of "The Tale of Igor's Campaign" is also unknown. No one can say for sure who the author of the "Tale" was. The controversy hasn't subsided to this day. Perhaps he was a participant of Igor's campaign, maybe he was just a resident of Kiev, or of the Novgorod-Seversk Principality. But one thing is clear that this is a very talented, erudite man, but, most importantly, he was a true patriot, a man with an active life position, a brave, courageous man.

**Conclusion.** The analysis of sources allowed us to come to interesting conclusions that the monument of Old Russian literature "The Tale of Igor's Campaign" stands apart from other works of fiction. One of the monumental figures of Old Russian literature is the image of the author, who is characterized by a progressive outlook wrote a very brave work, in which he condemned the reckless actions of the princes and appealed with a fiery call to all the boyar family to unite and create a strong state.

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#### **«ИГОРЬ ПОЛКИ ТУРАЛЫ СӨЗ» ЕЖЕЛГІ ОРЫС ӘДЕБИЕТІ ШЫҒАРМАСЫ НЕГІЗІНДЕГІ АВТОРДЫҢ АЗАМАТТЫҚ ҰСТАНЫМЫ**

**Аңдатпа.** Мақалада XII ғасырдағы ескі орыс әдебиеті ескерткішінің "Игорь полкі туралы сөз" түпнұсқалығы қарастырылады. Бұл жұмыстың түпнұсқалығы мен авторлығы мәселесі бүгінгі күнге дейін өзектілігін жоғалтпайды, өйткені түпнұсқаның өзі сақталмаған және Мәскеудегі өрт кезінде әдеби ескерткіштің көшірмесі өртеніп кеткен. Бұл мәселелермен белгілі әдебиеттанушы зерттеушілер жұмыс істеді. Мақала көрсетілген дереккөздерді талдау болып табылады. Мақала авторы шығармаға тұтас әдеби талдау жүргізеді. Шығармаға қызығушылық мынада: көркемдік ерекшеліктері, авторлық ойдың тереңдігі, Тарихи параллельдер мен кеңестер бойынша белгісіз автор өз отандастарынан жоғары тұрады. Автор өте батыл ойлар айтады, дүниетанымның прогрессивтілігін көрсетеді, князьдердің абайсыздығын айыптайды және оларды бірлікке шақырады.

**Тірек сөздер:** азаматтық ұстаным, ескі орыс әдебиеті, бірлік, көркем образ, авторлық мәселе, монументалды историзм стилі, әдеби кейіпкер.

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#### **ГРАЖДАНСКАЯ ПОЗИЦИЯ АВТОРА В ПАМЯТНИКЕ ДРЕВНЕРУССКОЙ ЛИТЕРАТУРЫ "СЛОВО О ПОЛКУ ИГОРЕВЕ"**

**Аннотация.** В статье рассматриваются вопросы подлинности памятника древнерусской литературы двенадцатого века «Слово о полку Игореве». Проблема подлинности и авторства указанного произведения не теряет актуальности до настоящего времени, поскольку сам оригинал произведения не сохранился, а копия

литературного памятника сгорела во время пожара в Москве. Над данными вопросами работали известные исследователи-литературоведы. Статья представляет собой анализ указанных источников. Автор статьи проводит целостный литературный анализ произведения. Интерес к работе заключается в том, что по художественным особенностям, глубине авторской мысли, историческим параллелям и намекам неизвестный автор стоит выше своих соотечественников. Автор высказывает очень смелые мысли, демонстрирует прогрессивность мировоззрения, осуждая безрассудство князей и призывая их к единению.

**Ключевые слова:** гражданская позиция, древнерусская литература, единение, художественный образ, проблема авторства, стиль монументального историзма, литературный персонаж.