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Life as a Literary Text: Narrative in the Autobiographical Paintings of D. Galanin and Memoirs of the People's Artist M. Budkeev

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Abstract. *The context of historical and cultural heritage as a personal history is currently one of the largest natural projects of the last decade: there are thematic projects, photo albums about the history of the family, generation, etc. in the virtual space. The article deals with autobiographical works of representatives of one generation of hereditary Siberian peasants, witnesses and participants of key events of the Russian history in the 20th century – the self-taught artist Dmitry Galanin and the People's artist of Russia Mikhail Budkeev. Both authors are nonprofessionals in the chosen artistic narrative form of their ways of life. Dmitry Galanin turned to painting in the decline of years without artistic education, and Mikhail Budkeev, being a recognized master-painter, but without literary experience in the genre of memoirs, in short novels consistently recreated his life. In the course of the research, an attempt has been made to correlate the facts from the authors' biographies with their artistic interpretation. Simultaneously with the semantic analysis of the works, the article examines their historical and cultural context, explores the peculiarities of the artistic language and reveals the commonality of the world perception. Based on the sources, general characteristics have been given and the formation of special worldview attitudes of the Siberian peasant population has been substantiated. The examples of the Siberian territorial and social dialectic words and phrases "kerzhak", "chaldon", etc. have been provided. In quotations from Mikhail Budkeev's memoirs, the spelling and punctuation of the author have been preserved. The significance of autobiographical authentic works (in a pictorial and literary form) as an important component of the source base for the study of historical and cultural heritage and socio-cultural aspects in humanitarian research has been determined.*

Keywords: Autobiography, memoirs, fine arts, artistic image, Siberian peasants.

Introduction

The relevance of the research problem lies in the study of historical and cultural heritage in the personal stories of the past generations as the basis of the historical memory of modern society, the objectivity of interdisciplinary approaches and the expansion of the conceptual boundaries of artistic culture in modern art studies¹.

In the history of Siberian peasants of the 20th century, there have been many tragic pages and events set forth in the dry language of archival documents, which formed the basis of literary works and monographic studies². However, the

¹ С. М. Будкеев, "Системная организация понятия «культура»", в *Некоторые проблемы художественного творчества: сб. ст.*, Барнаул, Вестник Алтайского государственного педагогического университета, 2006.; Iuliu-Marius Morariu, "Aspects of political theology in the spiritual autobiographies of the Orthodox space?: New potential keys of lecture?," in *Astra Salvensis*, V (2017), no. 10, p. 129-134; Iuliu-Marius Morariu, "The spiritual autobiography in the eastern space in the second half of the XIXth and XXth Century," in *Astra Salvensis*, III (2015), Supplement no. 1, p. 166-174.

² Т. К. Щеглова, *Деревня и крестьянство Алтайского края в XX веке. Устная история: монография*, Барнаул, Вестник Алтайского государственного педагогического университета, 2008.; Л. Ф.

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evidence in the form of art, of people who are not professional artists and writers born in the peasant families and who have kept their spiritual and moral traditions, in our opinion, has not only documentary, but, first of all, historical and socio-cultural value. The works of two countrymen born in the declining years, natural Siberian peasants who belong to the same generation, D. Galanin and M. Budkeev, tell about the life of the Siberian village and the fate of their generation.

In the paintings by Dmitry Galanin, an unknown self-taught artist from the village of Altaiskoye, the history of Siberian peasants of the 1930s is embodied in vivid artistic images. The semantic range of subjects in D. Galanin's works – from the dramatic for his family events of the dispossession and expulsion to Narym, the hard work of children, women in the taiga logging to the scenes of inspired and joyful collective labor at the collective farms – at first glance, is illogical. However, it is the simple inconsistency expressed in the author's personal involvement in ideologically different polar phenomena of the Soviet reality and their scrupulous implementation that "gives away" the peculiarities of the artist's worldview, his relationship with reality.

The memoirs of the oldest People's artist of Russia M. Budkeev born in the ancient Altai village of Ovsyannikovo with documentary precision and at the same time children's sincerity tell about the life of his native village, the realities of war, show in a fractured manner the characters of his countrymen and the fate of the people encountered by the artist. Laconically, with a precise brushstroke, both in painting and literary creation, with a phrase and speech pattern M. Budkeev manages to reproduce a psychologically accurate portrait of time and place.

Materials and methods

A study of the autobiographical, memoir works by people who are far from professional artwork or literary activity in the historical and cultural context allows objectively recreating a vivid image of the era, against which the grand historical events unfolded. Such sources in the study of various aspects of social history were particularly important at the turn of the 21st century^{3,4}. The stylistic and semantic analysis of D. Galanin's paintings and M. Budkeev's memoirs reveals the specificity of the artistic language and the peculiarities of the authors' worldviews.

Results

The peasant origin of the authors determined the integrity of the characters and largely predetermined their fate. By the end of the 19th – early 20th century, the way of life in the harsh nature had formed certain cultural and value, moral and aesthetic attitudes peculiar to the Siberian peasants as a whole, namely: a strong

Скляр, *Переселение и землеустройство в Сибири в период Столыпинской реформы*, Ленинград, ЛГУ, 1962.

³ С. В. Журавлев & А. К. Соколов, "Повседневная жизнь советских людей в 1920-е гг.", в *Социальная история: Ежегодник, 1997-1998*, Москва, РОССПЕН, 1998.

⁴ В. А. Каганский, *Культурный ландшафт и советское обитаемое пространство*, Москва, ИЛО, 2001.

economy was the result of responsible, reasonable work, the guarantee of the well-being of the family and society as a whole; and poverty was a vice, the result of laziness and stupidity. It should be noted that the structural formation of these attitudes is a complex and multifaceted phenomenon⁵.

We will briefly characterize the main factors of influence. Thus, the religious and ethnic tolerance of the population of the Altai Republic is due to its heterogeneous composition and ethnic and cultural diversity: by the beginning of the 1910s, Altai was inhabited by "old believers" (the local name "kerzhaki") who settled in a wild place during the Church schism in the 17th-18th centuries; indigenous peoples (the Altaians, Khakass), escaped convicts and serfs who settled in the previous centuries (locally called "chaldony"). A motlier picture was during the 19th – the beginning of the 20th century, during the "Stolypin" reforms aimed at the development of free land⁶. Immigrants from different regions of European Russia rushed to Altai. Newcomers called those who have resided in Siberia two or three generations "sibiri". The latter, in turn, summarized newcomers as "raseya". From M. Budkeev's memoirs about his childhood playmate, migrant Ivan Sigarev: *"Ivan Sigarev was always the winner – their family first came to reside "from Russia" to where there was only one house – our", "...He, for example, in the evening, when it started to get dark and it was time to go home, so enigmatically and mysteriously beckoned, mainly Vasily – my brother – and spoke (they, newcomers, "raseiskije" – speak in their own way – in orlovsky dialect): – Vask, ghyan von tudy, u kusty (Vask, look there in the bushes) – Milan is hiding there!"*⁷. The steppe territory of Altai by the 1910s was inhabited by immigrants from the southern regions of Russia and Ukraine. A brief toponymic analysis is enough to discover a dozen of settlements called Khokhlovka⁸. The exposition of the Slavgorod Regional Museum recreates a fragment of typical Little Russian interior of immigrants of the beginning of the century. There is also a painting of instructive content about the "dishonorable girl" by an unknown peasant artist with Ukrainian text, dated 1904⁹. Long-term neighborhood contributed to the interpenetration of cultural and everyday traditions among the population. For example, in the hygienic use of southern migrants who traditionally washed in the Russian stove, bath appears. The climatic features of the region caused the popularity of bath traditions as the necessary health-improving and hygienic procedures, but the bath in the everyday traditions of Siberians had not only a utilitarian, but also sacred meaning. Many rituals, beliefs and significant events were

⁵ Т. К. Щеглова, *Деревья и крестьянство Алтайского края в XX веке. Устная история: монография*, Барнаул, Вестник Алтайского государственного педагогического университета, 2008.

⁶ В. А. Липинская, "Некоторые культурно-бытовые изменения в русских селениях Алтайского края", в *Полевые исследования института этнографии*, Москва, Наука, 1988.

⁷ Д. С. Будкеев & С. М. Будкеев, *Малая родина Михаила Будкеева: К 95-летию народного художника Российской Федерации: монография*, Барнаул, Вестник Алтайского государственного университета, 2017.

⁸ Л. Ф. Склярков, *Переселение и землеустройство в Сибири в период Столыпинской реформы*, Ленинград, ЛГУ, 1962.

⁹ А. Л. Усанова, "Народная картина из экспозиции Славгородского краеведческого музея", в Т.М. Степанская (Ред.), *Культурное наследие Сибири*, Барнаул, Вестник Алтайского государственного университета, 2002.

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associated with the bath – washing a bride before the wedding, abdominal correction of a woman in labor, etc. The picture of the ethno-cultural space of Altai in the early 20th century would not be complete without Chinese small-scale retailers, Mongolian and Kazakh traders of cattle.

In terms of active cultural and everyday economic relationships of various national groups, the qualities comprehensible for farmers and entrepreneurs were brought to the fore – hardworking, responsibility, skillful management, i.e., the personal qualities of the man independent of his religious or ethnic affiliation. The relations with the gentiles were based solely on the principles of mutual expediency. The criteria for expediency determined also the Siberian peasants' attitudes to the subject world; its priority was the solidity of things. For example, a desire for temperature comfort in the harsh climate, but an active lifestyle, led to the appearance of warm and light (clever) clothes and footwear – fur coats "barnaulka", felt boots – "chesanki" (local name pimy). The dressing of sheepskins and pimy production craft were a common form of home crafts and entrepreneurship in Altai¹⁰. A wide range of abilities and craft skills among Siberian peasants ensured the autonomy of the family existence in the harshest conditions (snowy, frosty winter and spring thaw). From M. Budkeev's memoirs about his father Yakov Ivanovich: "...It seems there was not a single case, which he did not manage to do. ...And dignities of my father were countless. It was a combination of many qualities – kindness, desire to help. He could do many things. Most importantly – he was a hereditary beekeeper, carpenter, skillful woodworker, shoemaker, pimy producer, healer and medicine man. And he knew everything connected with farming. All the tools and devices he created himself: for boots and felt boots made lasts for different sizes. He did carts, sledges, wheels, bent arcs and runners. Wild hive beehouses, frames, honey chambers, honey harvesters and bee smokers – everything connected with bees. In one word – everything from the beginning to the end, except for smithing. He was always invited to cattle slaughtering, deboning of carcasses. He made himself rawhide leather for harness, collars, back bands, saddles and harrows; curried leather for shoes"⁶. Appeal to the theme of peasant life is one of the artist's favorite themes in still lifes and genre works ("Honey harvester", "Interior of the 1920s", "Rainbow and cocks", etc.); of course, there is personal attitude of the author toward the subject world and the subject⁹. In Mikhail Budkeev's painting of "Farmstead of Sergey Kolmogorov. Harness", the author with the same diligence as in the memorial notes reproduced in detail household utensils.

Thus, respectful, frugal attitude to things, agricultural implements, utensils and clothes, as the result of human labor, emphasized the wholeness of the individual and the consistency of character inherent in the enterprising and free farmer, what most of Siberian peasants were.

In the 1920s – early 1930s, in the context of a polar shift in the value orientations quoted in the memoirs of the native of Barnaul K. Peretolchin: "...the poorer, the more honest", the tragedy of the Siberian peasantry and, primarily, the

¹⁰ A. L. Usanova, "Stylistic Features of the Provincial Interior of the First Half of the 20th Century", in *Middle-East Journal of Scientific Research*, XVI (2013), no. 8, p. 1156-1160.

collapse of its moral and worldview foundations became apparent¹¹. The violent breaking of centuries-old traditions in the process of dispossession of the kulaks overturned the ideas about good and evil. Thus, in the late 1920s, the presence of a samovar, a tin trough in the peasant household or the contents of the chest could be fatal circumstances for the family. The ideas about a strong economy as the result of hard work and the key to the well-being of the family turned over, breaking personalities and fate. On the one hand, the guarantee of the physical survival of the family was only glaring visible poverty; on the other hand, the inertia of natural peasant thrift remained. In chests and stowages, small shawls and festive skirts of more than one generation were stored. In M. Budkeev's painting of "Spinner (sister Maria)". From my childhood, a vivid picture of rural life is recreated. In the red corner decorated with embroidered towels, a woman in a red sarafan and a colorful shawl is spinning a flax tow, to the left – a maiden pride, typical of the interior of the peasant hut, a monumental chest with a diamond-shaped ferrule and acquired possessions¹².

Forced migration of the rural population had even more destructive consequences for the peasant way of life. The exodus of peasants provoked by collectivization was carried out in two directions. They sold their properties and fled to the nearest cities. If they were not able to sell their properties, they threw agricultural implements and hammered their huts. The peasants also fled to the North; in case of the dispossession and forced exile as a "socially alien element", the Altai kulaks and podkulachniki were sent mainly to Narym. This difficult time, at the turn of epochs, is revealed in the works of eyewitnesses, in the paintings of the rural self-taught artist Dmitry Galanin and the literary sketches of the People's artist of Russia Mikhail Budkeev. Life is depicted with peasant thoroughness and childlike spontaneity at the same time.

Galanin Dmitry Alexandrovich (1915-1990) was born in the village of Altaiskoye, in a large peasant family. The life of the village of 1900s-1920s is a typical story of the life of free sodbusters from among the immigrants of the late 19th – early 20th century who by their work contributed to the prosperity of Siberia and the Russian economy¹³. There is history of Kerzhak village in the archival documents. In 1893, in the village of Altaiskoye there were 519 yards, 3,082 residents, the volost board was located there, there were two churches (Orthodox and heterodox), village school, parochial school, 9 mills, 3 oil mills and 2 tanneries, a wine warehouse and 7 retail stores. In the census of 1926, in the village of Altaiskoye there were 1,557 farms and 7,595 inhabitants in them¹⁴.

¹¹ К. Перетолчин, "Жизнь прожить не поле перейти", in *Краеведческие записки*, IX (2011).

¹² Т. К. Щеглова, "Внутреннее убранство избы алтайских крестьян в первой половине XX в. (по полевым исследованиям 1993-1995 г.)", в *Этнография Алтая*, Барнаул, Вестник Алтайского государственного педагогического университета, 1996.

¹³ Г. А. Гольц, *Культура и экономика России за три века, XVIII-XX вв. Т. 1: Менталитет, транспорт, информация (прошлое, настоящее, будущее)*, Новосибирск, Сибирский хронограф, 2002.

¹⁴ Управление архивного дела администрации Алтайского края, *Документы по истории церквей и вероисповеданию в Алтайском крае (XVII – начало XX в.)*, Барнаул, 1997.

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The tragic events of the 1930s ruined the traditional way of life of the oldest and most prosperous Siberian village, freely spread in the picturesque foothills along the Chuya highway. In the official documents on collectivization in Altai, especially terrible figures were in the years 1930-1932¹⁵. There are facts from the documents of the Department of Archives of Altai Region Administration of the Altai Territory. A list of kulaks from the Altai Region in 1932 (Fund R-2, Inventory 1, File 10) is the following: Altai Village Council – 79; N-Kayanchinsky – 28; Verkh-Aiysky – 3; Sarasinsky – 17; Nizhnekamensky – 84; Nizhne-Komarsky – 26; Verkh-Ustyubinsky – 18; Aiysky – 34; Makaryevsky – 1; Kazandinsky – 10; Lezhanovsky – 7; Kuyachinsky – 12; Kuyagansky – 15; Nikolsky – 22; Touraksky – 21; Rossoshinsky – 59; Staro-Belokurikhinsky – 116. Based on this data, we can conclude that Staraya Belokurikha, Nizhnyaya Kamenka and Altaiskoye were the most prosperous villages in the region at that¹³.

From the memoirs of Dmitry Galanin's fellow villager, Nekrasova Seraphima Mikhailovna: *"My father, Tupikin Mikhail Fedorovich, was arrested in 1930. I was three years old. He was serving his sentence at the settlement. My father's house and all the property were confiscated. He came back sick, the fact that his house had been given for the sewing shop severely affected him. Shortly after my father's arrival, he was sent to a mental health hospital"*¹⁴.

Collectivization, dispossession, arrest, and deportation by the NKVD bodies (Soviet secret police) of the father of Galanin family in even more harsh parts, strongly and to the smallest detail were etched in the memory of the teenage son. In the miserable lines of the memories of the artist's widow V.E. Galanina, the biography of her husband, "the son of the dispossessed kulaks", which was largely similar to the fate of hundreds of thousands of people of that generation, was described: it was impossible to get education, and during the war, instead of the active army (where the young guy rushed), there was a holding division (they did not trust); after the war, his return home.

The ability to drawing manifested in his childhood ("pictures" painted by the boy were the only decoration of the parent's house) allowed D. Galanin to find a job in his native village to feed his family. Visual propaganda, slogans, "charts of the growth of labor productivity and welfare of rural workers", so necessary in the Soviet period in the small village offices, the clubs, the Metropolitan institutions, for many years became the only possibility of earnings and proof of the mutual loyalty of the Government and a person with the "unclean" profile. To the 40th anniversary of the October revolution, November 7, 1957, D. Galanin, at the request of the villagers, created a monument to the fighters who had died for the Soviet power, and in 1961, on his own initiative raised the obelisk to the conquerors of space¹⁶.

¹⁵ В. Б. Сухих, "О раскулачивании селян", в В. Горбунов (Ред.), *Мой Алтай: Краеведческий альманах*, 2013.

¹⁶ He began intensively doing painting in the late 1970s: after retirement, the children grew up, there was spare time. For 20 years, D. Galanin created about 50 paintings. The gratitude of the fellow

The artist's work is characterized by large themes, of which three subject lines can be conditionally identified: autobiographical motifs, the author's memories of life of the village and the tragic events of his life; problems of social and political sounding largely echoed with his previous works; and the third line – lyrical motifs of native nature. One of the key themes in D. Galanin's works, always complex in conception, but shrilly simple in the subject, is the theme of collectivization and dispossession in his native village. Memories that did not ache themselves away after a long time were embodied in a series of seven paintings. Step by step, the artist told in them about half a century-old events. Striving for documentary authenticity, focused by brush, without the guile of colorific effects, the author recreated the key scenes of the past. The specificity of the artistic language, creative process and inducement, the relationship between the artist and works were considered in detail in the works of such researchers of naive art, to which the author's artistic heritage belongs, as K. Bogemskaya and A. Migunov^{17,18}.

The subject of the first work of the cycle about the fate of the dispossessed peasants "To Narym" is the scene of expulsion, biblical Exodus from the world, similar to the Russian peasant soul, into the crumb and millstone of the upcoming reforging.

In the grey mist of the autumn morning, a string of carts with the condemned and rejected people was meandering. On the first cart, entering the bridge over the winding river, the artist depicted himself and his family. The reins in the hands of "grim Kharon", a forced villager. The bridge, as a symbolic boundary, appeared in the memories of another native of the village of Altaiskoye, now a resident of Moscow, V.N. Pokrovsky. These are his lines, as if voicing the silent scene of the Exodus: "*... the hooves rattled on the wooden decking of bridge across the river of Kamenka, the wheels grated on a steep descent to a black worndown road under the naked slope of a steep mountain with screes of grey rubble*"¹⁹.

There is continuation of the peasant saga in the subject of the painting "1930. In Narym" (1988) – the transition from the barge (again on the footbridge) of the group of "elements" sent to reside on the shore. The multi figure composition clearly on the diagonal of the canvas was divided by the artist into the plans. The foreground is an edge of the barge; then there is a black strip of water with footbridges and a far bank, with a number of conventionally designated huts-dugouts on the edge of the forest. The column of the arrived to reside – women, children, the olds – is a semantic center of the composition. Fifty past years did not erase the bitter scene in the artist's memory: he painted a kneeling woman with a baby (mother and brother), simple luggage (a wooden box – suitcase, a basket, a

countrymen, the respect for the gift of "their" village artist were expressed in the fact that without talking about the "artistry and high purpose of art" they carefully preserved his paintings in the rural museum of local lore.

¹⁷ К. Богемская, *Понять примитив. Самодеятельное, наивное и аутсайдерское искусство в XX веке*, Санкт-петербург, Алетея, 2001.

¹⁸ А. С. Мигунов, *Философия наивности*, Москва, Издательство МГУ, 2001.

¹⁹ В. Н. Покровский, "Времена года", в В. Горбунов (Ред.), *Мой Алтай: Краеведческий альманах*, 2013.

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not large baby bottle). Recreating the images of the departed loved ones, D. Galanin strived for maximum authenticity scrupulously painting the details of clothes (buttons on the cinches of the coat, the fringe of the kerchief), the faces of the newcomers (mainly profile picture), tried to convey the emotional state of people. Following the memories, mixing colors, the artist modeled the volume of figures and objects. At the same time, the images of convoys are planar and conditional, the faces are as if erased (especially of those who are on the shore), and with dark dots (with the thrusts of the brush) eyes and open mouths are marked. Gloomy cold coloring chosen by the artist enhances the feeling of inhospitability, even by Siberian standards, of the Northern region.

It should be noted that, contrary to the laws of spatial construction in the landscape, Galanin did not paint a fragment of the sky: the distant plan is a continuous, pitch-dark, brown-green wall of the taiga. With all the realistic set of visual means (the use of a linear perspective, diligent modeling of the form, complex color, the desire to transfer the dynamics and light-air environment), the picture makes an impression of a closed and static image. However, these features (photographic stiffness, monumental isolation), the signs of the painter's inexperience combined with artistic talent and great feeling exacerbate the image-bearing expressiveness of the work, without sophisticated allegories, professional techniques raising D. Galanin's naive paintings to the rank of bitter peasant chronicle.

In the subjects of some paintings, the artist resorted to a direct statement and "brute-force" solution of the theme (a trait peculiar to the whole naive genre painting). In such cases, the language of his works acquires poster sounding. In the works-memoirs: "Spikelets" (1988), "How to live on" (1988), "Hait, Burenka" (1988), D. Galanin's personal life story reflecting the history of the collective peasantry of the 1930s was depicted. The tragedy of the Siberian husbandmen described in the dry language of normative documents of the 1930s ("about three spikelets", about lean 1939) acquires visible embodiment in the images and colors of the works created by the artist in his declining years.

A characteristic feature of the paintings of the rural self-taught artist was the semantic context of the works – the manifestation of unconscious dualism: the majestic and impartial Nature in his paintings (the embodiment of Good) was opposed to the person who did Evil. This perception by peasants of nature clearly appeared in the subjects of genre works "Harvest time" (1988), "First swath". The earth was a nurse, and labor on it was joyful; the forest and the river were a generous gift from heaven. And even the animals in his paintings - dogs, horses, a cow harnessed to a sled of wood - were painted with great love and care.

Budkeev Mikhail Yakovlevich was born in 1922 in the ancient village of Ovsyannikovo. Childhood and youth spent in the bosom of diverse and pristine Altai nature formed a unique combination of personal qualities – poetic perception of the world of nature, and self-awareness of its part. Art historians, researchers of Mikhail Budkeev's creativity, P. Muratov, T. Stepan'skaya and others unanimously

note the organic connection of the artist with his landscape and subject works^{20,21}. The artistic talent and craving for drawing of Mikhail, as well as Dmitry Galanin, were manifested in childhood. The war caught Mikhail Budkeev in Kansk Flying School, and when he was 21 years old he participated in the battles at the Kursk Bulge where he was severely wounded. However, in the thematic circle of his works there were no paintings about the war: the war was disgusting for the peasant worldview! Further meetings and events determined the choice of life and the professional path. In 2017, on the 95th anniversary of the People's artist of Russia Mikhail Budkeev, the fragments of his memorial notes under the general title "My small Motherland" were published. In short novels, the author consistently and with documentary accuracy reproduces almost century-old events. Telling in the simple and childishly diligent language, Mikhail Budkeev endemically accurately and figuratively reproduces the characters of people and animals, events and circumstances of the past life. A reader immersing in the figurative sphere of the vivid, peculiar language, which absorbed the speech and semantic turns of the old immigrants – Ukrainians, Poles, Lithuanians and Russians from the midland – settled in Altai, opens up an unexpected gift of the artist: picturesqueness of verbal narrative. A scientific researcher dealing with the problems of historical and cultural context of the Russian period of the beginning of the 20th century, opens up an actually new multicultural layer of vivid emotional narrative enriching the most important, but, unfortunately, dry and emotionless historical facts.

There are scientifically productive parallels uniting artistic images of creativity of two narrators – historical chroniclers: a visual, detailed number of documentary features-stories of the self-taught artist, and a live, direct, spontaneous verbal portrait of the same period on behalf of its participant – the professional artist. The scientific novelty of the research approach combining the historical, culturological and semiotic contexts is based on the philosophical understanding of the mentality of the Western Siberian society, which began to form since the time of P.A. Stolypin^{22,23}.

The portrait of the developing, changing period, and the story about it in the works of two witnesses-participants enriches the structural relationship of the system of historical and cultural events and their interpretation. Due to the multifactorial analysis of the episodes of everyday lives of two outstanding personalities, the emotional, psychological aspect of the period portrait, which allows penetrating deeper into the uniqueness of beingness, the worldview of an individual, group, historical community of people who have lived and live in Altai is manifested more clearly.

²⁰ П. Д. Муратов, *Путь к вершинам*, 2012.

²¹ Т. М. Степанская, "Будкеев Михаил Яковлевич", в *Барнаул: Энциклопедия*, Барнаул, Вестник Алтайского государственного университета, 2000.

²² Б. Малиновский, "Научные принципы и методы исследования культурного изменения. Функциональный анализ", в *Антология исследований культуры. Интерпретации культуры*, Санкт-Петербург, Университетская книга, 1997.

²³ М. Я. Гепфер, *Из тех и этих лет*, Москва, Прогресс, 1991.

"Life as a Literary Text: Narrative in the Autobiographical Paintings of D. Galanin and Memoirs of the People's Artist M. Budkeev," *Astra Salvensis*, VI (2018), no. 12, p. 513-522

Conclusion

D. Galanin's paintings and M. Budkeev's literary works are in tune; the authentic language, thorough detailing of narration and loving attitude to the earth and animals unite them, the affinity to time and place make them similar. The creative heritage of the authors – witnesses and spectators - has undeniable value of the primary source not interpreted by a third-party researcher. The artistic context of personal history and the author's discourse of witnesses to the history of the country in D. Galanin's and M. Budkeev's works recreate a vivid and accurate portrait image of the epoch helping to preserve cultural memory for future generations.