

Mythopoetic and Realistic Image of the Native Land in the Works of Modern Writers

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Abstract: The article explores the specifics of the embodiment of the image of the native land in the works of modern writers. After the years of Soviet power, when a person was evaluated as a cog, nature as a source of resources, society overestimates the value system. Quite well-known works appear condemning the rejection of man as a person, works of an ecological nature. In this article, a rethinking of attitude to nature, to the native land is considered through the prism of a number of works by venerable writers about the native land, more often - about the native village. Distinctive features of the perception of the native land in these works is the personally significant perception of the homeland, its understanding as part of itself, its past, present and future, in contrast to Soviet literature, in which the narrator was aimed at perceiving the homeland in the present and illusory beautiful future. Sources are the stories of M. Galiev, G. Gilmanov, M. Vali-Bardzhily. The creativity of each of these authors was considered to varying degrees by scientists from the point of view of aesthetic value, poetics, and problems. However, the native land was considered more as a subject of works, rather than an independent image, which is an indicator of the life values and philosophy of writers. In this article, using the works of these writers as an example, the depth of the image of the native land is shown, understanding it not only as nature or the place where you were born, but as a source of strength.

Keywords: Homeland, homeland, mythopoetics, image, place of power, thanatological motive.

INTRODUCTION

The image of the native land, native land is an important part of national culture and an important part of it - national literature. In the prose of such writers as M. Galiev, G. Gaylmanov, M. Vali-Bardzhily, such layers of the native land as the father's house, fellow villagers, natural objects, moral spirit stand out. Writers who survived with their native land the difficult post-war, perestroika years paint a realistic image of the Tatar village, at the same time endowing it with mythical properties, inspiring it. Often such works are oriented towards an intellectual reader who knows the basic cultural values of the people, understands the culturally and nationally significant concepts of the house, mine and others. G. Gylmanov, being a person who studied the mythical images of the Tatar people, often envelops the barely visible mythical halo of mystery in the nature of his native land and even individuals of fellow villagers. One of these - cross-cutting for his work is the image of Ak Babai. M. Vali-Bardzhily in the novel "The Volga Bride" ("Idel Yary") presents the image of his native land, doomed to death: the story is dedicated to his native village of Bardzhily, which disappeared during the construction of the Nizhnekamsk hydroelectric station (Veli-Bargyly, M. (2007). In almost all works, even in the lightest, one

way or another there are thanatological motifs related to the theme of war, the disappearance of an entire village, or even the death of a tree. Contrasting death and music, writers glorify the greatness of national culture, the Tatar song, often such a clash occurs on the border of an alien world and the entrance to a native village, a native village. All the above images and motives gather around the main image - the image of the native land, representing it in the end as a place of power. A comprehensive analysis of the above and other images contribute to the creation of a holistic image of the native land.

MATERIAL AND METHODS

The methodology and methodology of this study are dictated by the desire, on the one hand, to study this issue in the broad context of historical, socio-cultural life of the second half of the twentieth century, and on the other hand, to consider the image of the native land through the prism of its archetypal meanings, to reveal the importance of mythological means of depicting the region. This entailed a focus on structural-typological and comparative research methods. The work of Russian literary scholars A. Razuvalova, M. Khabutdinova and E. Usmanova, R. Zamaletdinov, L. Mingazova, G. Kayumova and others (Razuvalova, 2004), Dautov, Mingazova, Sayfulina, Kayumova, & Yuldybaeva, 2018, Zamaletdinov, 2004, Mingazova, Yuldybaeva, & Faridowna, 2017, Saifullova, Krapotkina, Pospelova, & Kayumova, 2018)

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Khabutdinova, M., Usmanova, E. 2017) became significant in solving general issues of this problem.

In studying the specifics of the embodiment of the image of the native land in Tatar literature of the second half of the twentieth century, we proceeded from the following principles:

- the embodiment of the image of the native land in literature depends on the era and reality;
- when embodying the image of the native land in literature, its visual-sensual image is not always dominant, writers can rely on the intellectual perception of the described reality;
- works in the center of which is the image of the native land can reveal the moral values of the writer, his life position, especially thinking (realistic, mythological, etc.).

RESULTS AND DISCUSSION

Among the examined patients, persons with secondary special education prevailed: 50.8% – men and 42.1% – women. A third of the respondents had a higher education (30.4%), and more often among female subjects - 37.3% ($\chi^2 = 7.486$, $p = 0.007$) than among men - 16.9%. Thus, the level of education of respondents was sufficient for the correct assessment of living conditions and ethical aspects of the relationship with health workers.

The duration of the mental disorder before the examination period was from 1 to 61 (11±8.8) years. The native land for Tatar writers begins with nature, being immigrants from villages, their childhood flowed in unity with nature, which affects their work. In the description of M. Galiev, the image of native nature seems surprisingly lively, capable of not only life, growth and death, but also miraculously interwoven with people's lives. An example of such an image is Chatyr Tau. The wind in Chatyr Tau lives with people, loves when people climb to it, and those who got up it embrace and either cry, or laugh, or sing. The writer describes the very mountain of Chatyr-tau as a place where a person becomes closer to the Creator, Chatyr Tau will accept a person with any problems, turning into him a green soft pillow, in the arms of which one can cry out grief, sorrow. M. Galiev, describing this mountain, turns to such mythopoetic images as the spring of eternity, the paradise source of the kausar: *“At that moment you detach from your thoughts, from being, feel that you are approaching the Almighty, that*

someone invisible and mysterious strokes your head with wings wind, and you grow up on your whole head. So you have tasted the eternal spring of paradise from this mountain” (Galiev, 1998,: 3).

The image of the Poplar tree (*Əyanke*) in M. Galejev's novel “*Nygez*” is noteworthy. He not only becomes a symbol of his native land, native sources, he is elevated to the category of protagonists. It was he who escorted all the villagers to the war and was the first to meet those who were destined to return alive. Distant from the rest of the trees, Poplar begins to live the life of people and is no longer envious of other trees, together rustling along the river. His life seems more meaningful to him, having lived most of the life allotted to him, Poplar devotes his old age to the recollections: *“Old Poplar will never forget how in a day the war managed to change everyone. Before the war, men, women, children - all gathered near Poplar. The neighing of horses, the crying of children and women, the first affectionate treatment of busy men in relation to their women, the hugs and kisses of young girls and dzhigits that go beyond modesty ... No! These memories must be experienced not so, but slowly, experiencing again every moment, remember slowly, slowly, again and again. If this day had hair, they would turn gray. If this day had a soul, it would weep sobbing”* (Galiev, 1984,: 50).

In the picture of the world of Tatars, the concepts of fate and food are closely interconnected. There is a belief that each from above is allocated a certain amount of food, after which a person already leaves this world. Therefore, among the Tatars, such an expression as *“ashysyn ashagan, yashəsen yashəgən”* is widespread (he has already tasted the past and has lived the past). M. Galiev gives the sacred meaning to the food of his native land, presenting an example when an old man lying on his deathbed is unbearably hungry for a sip of spring water from his native spring. Or an elderly rich man suddenly in a strange way is impatient to taste potatoes in their skins, baked in ash. Desire is unbearable, inexpressibly strong, especially since a person in the face of death understands that this will be the last thing he tastes in mortal life. *“What is it? Memory? Or the call of food, requiring a return to basics, sources?”* (Galiev, 1998,: 315).

An equally important component of national culture is music. In the story of M. Galiev “*Uina Ole*” (“*Play*”), a case is described from the life of music teacher Mikhail Nagrmovich (at birth - Munir). The student asks what happened to the teacher's fingers. Memories carry

Mikhail Nagimovich to the distant past. Here he is - a horse who has reached the Reichstag, gets off the train and heads to his native village. In his hands - an unchanging friend - the guitar. From the station to the village - 60 kilometers. However, such a distance does not scare a soldier who has passed a hundred deaths. And then a terrible thing happens on the way: it is surrounded by a pack of wolves. The soldier who did not give up the guitar and when he climbed the Reichstag, who played the Tatar melody "Alluki" in the middle of Europe, again begins to play the guitar with stiff fingers. Fingers burn, he no longer feels them, but continues the game. Then a miracle happens: the dense ring of wolves begins to expand, he calmly returns to his native village.

A similar situation is described in the story of G. Gilmanov "Bürelür Um Johann Sebastian Bach" ("Wolves and Johann Sebastian Bach"). The protagonist is the young Tatar musician Lenar, who won first place in the international music competition. It was the happiest day in the life of Lenar and at the same time the day when he experienced great shame, not being able to make a thank-you speech in his native language. As well as the hero of M. Galiev, he decides to immediately go to the Tatar village to his grandmother and there already begin to communicate in his native language. As well as the hero M. Galiev, Lenar is surrounded by wolves and he, just because of hopelessness, begins to play the violin on the violin, thanks to which he won the international competition. Wolves do not leave, but also do not approach Lenar. Already on the brink, when the forces are waiting for him, inspiration comes to Lenar: Tatar wolves need to play Tatar music. He begins to play the only Tatar melody familiar to him - "Tugan Tel" ("Native language"). As bewitched wolves listen to a melody. Finally, as if ordered from above, a pack of wolves rise and go into the depths of the forest, and Lenar goes to the village to his grandmother, where he has not been for three years.

Finally, we note the fundamental, even archetypal, image of the house in the studied works. The significance of the image of the house is due to the fact that since ancient times the house divided the space into its own and that of others (Battalova, 2009: 19). R. Zamaletdinov considers the importance of the image of the house primarily due to the fact that the house is the focus of the family, clan, and the place where the family lives (Zamaletdinov, 2004: 133). The image of the house undergoes serious changes during the years of Soviet rule, as noted by A. Razuvalova, "in a negative

way in the prose of the emerging socialist realism of the 1920s. not only the values of the home-family lifestyle were rethought, but also the attribute attributes of the home space themselves. ... The closeness of the home is associated with the "opacity" of this sphere of life for the control of the collective and the state. In accordance with the "ABC of Communism", a detached existence in a house looks, if not class hostile, then suspicious" (Razuvalova, 2004, .: 17). In the story of M. Galiev "Native hearth" ("Nighez"), all the absurdities of such an attitude are revealed.

In the story of M. Galiev "Native hearth" ("Nighez"), the home hearth, house, tree, water (some) represent a single whole. For the sake of this house, Hikmatulla escapes from captivity, again falls into a concentration camp, escapes again and, through torment on the verge of death, reaches his native village. Attachment to the house prevents Madina from breaking the ties with the village and trying to find female happiness with the pilot Safuan. The elderly mother of Safuan refuses to fly to the city, unable to abandon her home and quietly perishes at home. But there are those who refuse their home, their home, for example, Davy. This is a pretty successful man who looked 70 years younger than his younger brothers. He left the village in search of a better life and found it. However, in his old age, he comes to his native village of Altyn Bolak: "With slow steps, he approached Topol and put his palms on the bark. Long, white fingers trembled slightly. The gray-haired man wanted to say something, but, apparently, from the excessive excitement of the word, like hasty waves, stuck in his throat. He looked for echoes of expensive words, as if he were digging the ground, where his homeland was supposed to begin in search of fragments of the familiar pot, cup. Here he, as if seeking support, turned towards the village. A gate, fences, houses - everything has changed, a completely alien village stretched in front of him. Is it just a village! The blood brothers Hikmat and Baitirak standing next to him also became strangers". That is, in the material plane, the physical plane, such people do not lose, their tragedy is that they become strangers to their homeland. In the writings of scientists, the meaning of the concepts of *муң* (untranslatable sacred word, similar in meaning to the word melody) and *бәһилләшү* (blessing) (Nagumanova, Gainullina, Shemshurenko, & 2017) is revealed, exactly these sacred, sacred concepts Davy is deprived of. With trepidation, he palpates his native land, calls out where the beginning of his hearth, the well is located, but the brothers are embarrassed to tell him that he is wrong, indicates the wrong places.

In the story of M. Vali-Bardzhyly "The Bride of the Volga" ("Idel Yary"), the house becomes a symbol of something eternal, lasting, strong. The narrator admits that once the father built the house for centuries, giving all his strength. Even more tragic is the moment when he is forced to disassemble this fortress. The motif of the house being dismantled is intertwined with thanatological motives when the workers begin work on moving the cemetery. At this moment, an understanding of the deprivation of the native land, native land. The theme raised by the writer is not new, it cannot be said that it concerned only the Tatar public. The tragic picture of the flooded region is also described by V. Rasputin's prose, that is, in this case, we can talk about a dialogue between the cultures of the Tatar and Russian peoples (Gaynutdinova, Zinin, Galimullina, & Ibragimov, 2017).

SUMMARY

Modern writers in the concept of homeland include nature, homeland, fellow villagers, national culture. Modern prose writers not only describe the beauty of their native land, they present to the reader a revived picture in which a tree and a man, a mountain and a man, music and a man, national myths and a man, etc. presented as a whole. Only such integrity, according to writers, helped to survive the Tatar village during the Great Patriotic War, to preserve the national structure, to preserve moral values. The complex, often tragic fate of the region and the nation is emphasized by interspersed with thanatological motifs. Giving people spiritual strength to escape from the Nazi concentration camp, saving them from a pack of wolves, the native land begins to be perceived as a place of power. The authors again and again emphasize how deep the people's affection for their homeland is, that they refuse to love, the chance to survive after illness only because they are not able to break the connection with the Little Homeland. In works on the native land, the following dominant motives are:

- acceptance of the native land as part of oneself, as a place that cannot be left;
- the motive of parting with the native land;
- The motive for the death of the native land.

CONCLUSION

Of course, the theme of the homeland, native land is not new, many writers of all eras address it. However, the concept of the embodiment of this image

in different eras differs significantly. After the Soviet regime, when the image of the native land was often replaced with the majestic image of a united Motherland, when the native hearth was more a symbol of philistinism than family, unity, writers perceive and recreate the image of their native village in a new way. This is not just a place of birth and the land on which he ran barefoot, it is a place of power. It's not easy for a man to let himself go from his native land, since here culture, nature, moral values, and the image of the house that nourish you with strength are united. Nevertheless, anxiety for the dear, dear does not leave writers, which is why death motifs are often interspersed in works. Writers more often describe their native land as a place that is forever connected with you that you cannot leave (The Hometown of M. Galiev), which is antinomic to Soviet prose about urbanization. The motive for parting with the native land is most often associated with the motive for losing oneself ("Homeland" by M. Galiev, "Wolves and Johann Sebastian Bach" by G. Gilmanov). The motive for the death of the native land is connected by social and social changes in society ("The Bride of the Volga" by M. Vali-Bardzhyly").

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