

PERSPECTIVE OF NATIONAL IDENTITY IN THE LIGHT OF THE ART AXIOLOGY

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ABSTRACT

In the years 1950s-1960s, during the thaw, in the works of a number of authors, including Tatar writer A. Eniki (1909-2000), the theme of national identity was actual. The article analyzes the imaginative world of such works of the writer as “Who sang?”, “Native Land”, “The Copper Bell”, in which the national philosophy of being as a dynamic system of emotional and value orientations of the character and the author is formed. In the study of the axiological meaningfulness of the works, the system-structural and the context-hermeneutic methods were used. We concluded that the value structure of the depicted world in the writer’s works is revealed in the dialogue of the value orientations of the characters and the author, which determines a special type of relations between the subjects; in symbolic images and motifs; in the structure of the plotline, which is based on a dramatic change in the thoughtway, perception of environment, and the life philosophy of the character. It is established that the value structure of the depicted world in A. Eniki’s stories is expressed in a lyric-epic genre form. The features of iconic heroes are present in the characters, on the one hand, on the other - each of them is shown as a concrete person who, as the plot unwinds, constitutes him-self – is self-aware and realizes the attitude toward the world, reveals his true form in novelistic complexity and dynamics. It is found that the differential peculiarity of the poetics of these works is a special type of subject architectonics: the narrative is either in the name of the narrator, who is similar to the lyric subject, or of a third person, but at the same time a substituted direct speech is extensively used in which the character’s closeness to the author is accentuated. The study is important for the philosophical interpretation of literary phenomena, the definition of their axiological meaningfulness, associated with the universal and national values, spiritual priorities of the writer and the value ideas of the era.

Keywords: A. Eniki, Tatar literature of the 20th century, value, composition, architectonics, genre, epic, lyrics, symbolization

INTRODUCTION

At the heart of the artistic approach of Tatar writer A. Eniki (1909 - 2000) to the reality is the measurement of it by the criteria of universal and national moral values. Behind the empirical reality of public and private life of people, its social and psychological determinism in the prose of the writer, the existential plot and the deep philosophical-metaphysical plan of narrative associated with it are viewed. In such works as “Marevo” (1962), “Conscience” (1968), “Unexplained Testament” (1965), “Calm” (1978), etc., the writer’s dialogue with his contemporaries begins on a wide range of urgent problems - on conscience and good, their distortions in man, the loss of roots, memory and unconsciousness in the public consciousness, on the substitution of real values by imaginary ones. The ideal model of social structure and the normative character, corresponding to a certain social ideal, characteristic of the works of socialist realism, become the object of polemics. In an explicit and implicit dispute with them, the search and trying to understand other values, which really play a decisive role in the history and destiny of man, are in progress.

In the years 1950s-1960s, during the period of thaw, the theme of national identity was actualized in the

writer's works, which, first of all, the story "Unexplained Testament" is devoted to. The national philosophy of being as a dynamic system of emotional and value orientations of the character and the author is manifested in the hikaya "Who Sang?" (1956), "Native Land" (1959), "Beauty" (1964), "The Copper Bell" (1966), the axiological meaningfulness of which becomes the subject of analysis in this article. The ideological and thematic content and literary features of these works are considered in the works of D.F. Zagidullina [1, p. 191, 200-201], F. Khatipov and R. Sverigin [2, p. 35, 37], etc. However, the value architectonics of their artistic world has not become a subject of independent research so far.

The novelty of this work is determined by the fact that the artistic world of A.Enika's stories in the 1960s is viewed as the integrity formed by the author's values and manifested at the level of their genre and composition structure, the methods of creating the sphere of characters, the patterns of their destinies, the logic of character formation, the spatiotemporal organization of the texts, symbolic images and motifs. The analysis of the writer's works from the point of view of the author's value orientations, objectified in the structure of the artistic whole, allows to solve a number of theoretical and historical literary problems: it creates the possibility of philosophical understanding of literary phenomena, reveals the patterns of the transition of compositional forms into the architectonic ones, discovers a special axiological – "dimension" of literary content associated with the universal and national values, spiritual priorities of the writer and the value ideas of the epoch.

MATERIALS AND METHODS

The methodological basis of the study is the substantiation of the axiological nature of literary works in the studies of home [3,4] and foreign [5-7] scholars. The axiological approach in literary criticism was actively developed in the 1990s by E.L. Afanasiev, A.P. Vlaskin, T.S. Vlaskina, R.A. Galtseva, O.V. Zyryanov, I.A. Esaulov, T.A. Kasatkina, E.V. Popova, I. Rodnyanskaya, V.A. Svitelsky, L.Yu. Fuxon, V.E. Khalizyev, and others, it demonstrated its importance and prospects in a number of modern studies [see: 8-10]. In the solution of the posed tasks, the system-structural and context-hermeneutic methods are assumed to use. Intercultural approaches are also in demand, the effectiveness of which was revealed in the works of Ya. Birova [11].

RESULTS AND DISCUSSION

In the story "Who sang?" the Tatar songs that are heard in the wagon train by the dying young soldier become the center of the spiritual and moral space of the work. The national melodies are contrasted with the disharmonious state of the world, the life, full of adversities and hardships, severe trials of the war. The character's being on the verge between life and death is resolved by a cathartic ending, which affirms the transforming and saving power of love and art. The song changes the state of the young man, up to the point that it takes him to another modus of existence. It relieves him from suffering, the feelings of loneliness and fear, invigorates, arouses hope.

The songs that Tahir sings, embody the enduring values that are dear to each man. They are about the beauty of native land, about home, family, about the longing for the beloved. The melody in the consciousness of a dying person turns into real images of the native nature, life, the dear and close people. Disclosing the emotional state of a dying young man, the writer uses the device of the substituted direct speech, which is characterized by a weak dismemberment of the speech spheres of the narrator and the character, using interchangeable pronominal forms. Such organization of the subject sphere adds the depicted processes of human spiritual life the maximum generalization and at the same time concreteness, individuality.

The story by A. Eniki comprises lyrics that interrupt the painfully long hours of suffering and unconsciousness of the character and change the rhythm of the narrative, enhancing its lyrical orientation. The main character - a wounded young man - has a unique individual character. A.Eniki uses a direct form of psychological representation, attaching special importance to those phenomena of the inner world of

man, which are something entirely subjective, belonging to this person. It is a stream of recollection, associations, images born by play of fancy, mysteriously complex intuitive mental movements. However, as in the lyrics, imparted with a huge power of generalization, between these experiences - on the one hand, and the ideas and feelings that are of a general nature - on the other hand, there are one-to-one correspondences and mutual switches are established. It is no coincidence that the character has no name: he is a typical representative of his time and people - a patriot and protector of the homeland, a thoughtful and loving son, a gentle and faithful lover. In the lyrical and philosophical denouement there is a motif of immortality characteristic of A. Eniki's works. The young man is a remainder of his bright dreams. They are identified with the rays of the sun, they blur the boundaries between life and death, natural and human being, creating the possibility of their existential-value coincidence.

The story "Native land" connects the national problems with the narrative and the novel. Student Clara, fulfilling the will of the deceased grandfather, comes to his native village on her summer vacation. This decision is motivated by a sense of duty to her grandfather. The village, for which the grandfather always felt homesick, was a foreign land for an inhabitant of the city, where there is "nothing interesting, beautiful". Her trip results in a dramatic change in the mode of thought and perception of environment of the heroine: "For the first time, quite naturally, she felt true love for her native land, her native people, expressed not in words but which comes over the circulatory system" [12, p. 165].

The change of vital-ideological status of the character is correlated with the verticalism of space structure, a principled aspiration of going upward. In the ending of the story Clara reaches the highest point of a mountain. Here, at this point, occurs a sudden change - a soul-searching, which is prepared by exploration of the space of the native land in the horizontal plane. Overcoming the boundary between "one's own" and everything that was "alien" until now begins with her familiarizing with her native nature. For the heroine, the concept of "native land" is gradually being filled with a concrete meaning - mountains, river, meadows, gently sloping hills, the smell of steppe and steppe grasses. It is remarkable that the heroine gets in touch with her "sources" not with the help of logic and reason, but through a mysterious feeling which is evoked in the memory in the form of some kind of intuitive knowledge: "Clara felt that these fields, mountains, forests are familiar to her" [12, p. 155].

Secondly, Clara comes to realize what "native land" is through the details of rural life, the Tatar national way of life. Reconstructing the ethnographic side of the Tatar people's way of life, the author focuses on the stable features of being and consciousness of people connected with them. Finally, the understanding that a person has a land that is dear to him, called "native", is formed in Clara under the influence of the kind thoughtfulness of her village relatives towards her. The girl cannot help but feel the gulf between her and her village relatives. But, it turns out that there is such a height of love and understanding, such a breadth of all-embracing sympathy, in front of which any differences that separate people are unsound. At the edge of the forest, Clara meets an old man who asks her where and to whom she came from, whose daughter she is, remembers her grandfather, establishes the existing family ties between them. A. Eniki regenerates the human community having overcome the separation between people. The problem of the self-value of a particular human individuality is not significant here, the pathos of the people's national community dominates.

So, in the process of getting familiar with the basics people's national existence, the spiritual formation of the personality takes place, value orientation in the world is determined. The novel beginning, connected with the depiction of how the heroine's life position is changing, is combined with the epic tendency, manifested at the level of the spatiotemporal organization of the text, in the national-national perspective of the perception of the village and its inhabitants, in which a concrete historical is connected with a typical-generic.

The story "The Copper Bell" highlights the ethnographic side of the Tatar people's life - a wedding

ceremony and the national traditions and customs associated with it. This determines the epic orientation of the narrative. A. Eniki gives a binding set of signs of Tatar national color (clothes, food, customs, rituals, religious rites), uniting them into a single image of the world that expresses the national consciousness.

The work that has a subtitle story-memory presents a narrative plan, suggesting an analytical and the subject's detached view of the events. The form of memories contributes to the lyrical orientation of the narrative. The narrator's point of view - his experiences, emotional reaction to what is happening, his reflections - comes to the fore. The subjective self-consciousness of the character and his subjective perception become the prism through which all the plot unravels. Therefore, in the story, there prevail the forms of portrayal and the structural principles characteristic of the lyrical sort of literature.

The means of expressing the psychology of the Tatar people is music. It also brings the narrative closer to the sphere of the lyrical laws. With the texts of songs introduced into the work, there are formal features of the lyrical depiction of the experience: the figurative-metaphorical nature of the vocabulary, the emphatically expressive structure of phrases, the rhythmic-melodic organization of speech.

Secondly, descriptions of nature are subject to the lyrical principles of the literary representation. Beautiful nature, its life full of charming harmony awakens a special state of mind within the character - a sense of unity with this world, with all living on earth. There is established a unity between man and the universe, individual and universal, subjective and objective, external and internal. The mythopoetic aspect of the perception of nature is closely connected with the person. With the space of a narrow but deep river, its transparent, emerald green water, the fate of the girls growing up in this corner of the world is associated. There is formed a human-natural syncretic element, which is both the inner state of the narrator and the external force to which he appeals, striving to influence it: «Эй, река, ты предскажи им счастье, пожелай им настоящей любви!» / “Hey, river, foretell them happiness, wish them true love!” [12, p. 269]. The tense-meaningful themes of man's path of life, his destiny, happiness and freedom are correlated with the images of nature. Concrete plot situations and events recede into the background, and the essential collisions of being come to light before the reader.

Finally, in a retrospective story about events, the character's reflections that form the lyric-philosophical subtext of the empirical plot fill a highly important place. The consistent and thorough reproduction of the various stages of the wedding ritual is accompanied by a psychological commentary, fixation of the narrator's thoughts and feelings, and momentary emotional reactions. Existing in two temporal points, the narrator constantly steps over from one to another. The narrator then overcomes the temporal distance, then shoots upward over it, revealing the layers of mental experience that separate him from the past.

The whole work is penetrated by a clean and gentle tinkling of the bell, which determines the rhythmic-melodic organization of the text. The ringing of bells, closely connected with the functioning of musical tunes, is endowed with the power capable of masterfully transforming the surrounding world, introducing its own laws and rhythms into it. The image of the copper bell, which turned out to be in the center of lyrical philosophical reflections, with which the work begins and ends, acquires a symbolic meaning: with it, eternal time and eternal values enter into the work, surrounding this image with a halo of universal generalizations. It is a symbol of youth and love, which concentrates in itself the signs accompanying the author's ideal - spiritual purity, ingenuousness and naturalness of feelings, harmonious unity with the world, proximity to the native land, traditions and customs of own people.

SUMMARY

In the hikaya “Who sang?”, “Native Land”, “The Copper Bell”, the value structure of the depicted world is expressed in a lyric-epic genre form. The narrative is concentrated around one character and one event of his inner life - a fundamental change in his mode of thought, attitude and outlook of the world. The

characters, on the one hand, have the features of epic heroes: they are typical representatives of their people, the bearers of those feelings, experiences and frames of mind that are characteristic of all representatives of the ethnos. On the other hand, each of them is shown as a concrete person, which, as the story unfolds, constitutes himself - realizes himself and his attitude to the world, reveals himself in novel complexity and dynamics.

A distinctive feature of the poetics of these works is a special type of subjective architectonics. In the hikaya "The Copper Bell", the narrative is in the name of the narrator, who is similar to the lyrical subject: he is the structure-forming center of the work and forms the integrity of the lyric type. This subject of speech is close to the author, but as an immediate participant of the events depicted is objectified in the text: hence the combination of devices of subjective-lyrical and objective-analytical writings in the style of works. In the hikaya "Who sang?", "Native land" the narrative is in the name of a third person, but a substituted direct speech is widely used, in which the character's closeness to the author is accentuated. They not only reveal the inner world of the characters, but also reflect their perception, interpretation and assessment of the external circumstances in which the action and the very events develop. The structuring of literary content occurs according to the law of "lyrical division". It is a source of increased symbolization of individual elements of the text and the formation of symbolic subtext.

CONCLUSION

So, the author contrasts the destructive tendencies of the epoch with personal and family memory, responsibility for the land of ancestors, the beauty of native nature, the poetic aspects of the life of the people, its ancient history and great culture, spiritual wealth and wisdom, relationships based on kinship, affinity and love. These meanings express the system of values that correlates with the axiological characteristics of the aesthetic consciousness of the thaw period and the value bases of national life, revealing their significance in the context of the crisis of national identity. The axiological content of A.Eniki's works is ex[posed in the dialogue of the value attitudes of the characters and the author, which determines a special type of relations between the subjects, in which there is no external boundary between them; in symbolic images and motifs, in the structure of the plotline, based on the transition of the character from one vital-ideological status into the opposite one.

ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University and by RFBR and Government of the Republic of Tatarstan according to the research project № 17-14-16004 a(p).

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