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The Artistic Functioning of the Concept of "Mountain" in the Works of Russian and Tatar Writers of the Second Half of the Twentieth Century (On the Example of the Works by V. Astafyev and A. Eniki)

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Abstract

Studying the key concepts of languages is important for linguistics and literature. In this research, the authors refer to the concept "mountain" in its various modifications, presented in the works of Tatar and Russian writers of the second half of the twentieth century. Some mythological aspects of the implementation of the concept "mountain" are examined in works of Russian and Tatar writers (V. Astafyev and A. Eniki), which are based on mythological and folklore traditions. The authors mark out semantic oppositions "mountain – sky", "mountain - the knowledge of meaning of life", "mountain- basis of life", "life-death", which determine the space-time model of works and the national identity of the authors. At the same time the two authors are similar in the ideological basis of their texts, using popular and mythological invariant of the concept of mountain in its positive connotation, despite the difference of story organization of works. First of all, the mountain marks the basis of life. They are determined by high moral position and integrated with the motive of miracle (through the miracle of love). Although the miracle of love in the works of Astafyev is fragile and cannot stand before the impact of human civilization and the miracle of the appearance of the great-grandson of Eniki (also through the miracle of love) is more earthly and strong.

Keywords: Mythopoetic world picture, Concept, Mountain, Folklore, Tatar literature, Russian literature.

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Introduction

The concepts of natural folk images take a special place in Russian and Tatar literature. In Russian literature these concepts are clearly represented in the works of writers dealing with the concept of "village" (V. I. Belov, V. P. Astafyev, Valentin Rasputin, F. A. Abramov, V. M. Shukshin). In Tatar literature we can rank to these writers A. Eniki, N. Fattah, A. Halim, F. Shafigullin, N. Gimatdinova etc. Conceptosphere of the works of these authors is closely connected with folklore. Folk performances have a great influence writers-realist, whose attitude is close to the people; do not consider moral sources without folk tradition. Author's "phraseological picture of the world reflects features of perception of different people, caused by extra linguistic factors - history and culture, lifestyle, customs and traditions, regulations and patterns of thinking of different people" (Bolgarova et al., 2014; Zamaletdinov, 2012; Sibgaeva et al., 2015).

Materials and methods

Mythopoetic image of the mountain is one of the most ancient and acquires special value in the culture of certain countries. Mountains, as a symbol of proximity to God, are often mentioned in various myths and legends. In the eschatological myths "mountain" is a model of the Universe that reflects the fundamental elements and parameters of the space structure. In Christian tradition, the myth of the mountain is inseparably linked with the prophets and sacred attributes: for example, God appeared before Moses on the mount Sinai; the Holy Grail was hidden with the elixir of life on the mount Salvat; the mount Tabor in the Lower Galilee served as a boundary between the plots of the tribes of Israel, where happened Holy Transfiguration of Lord Jesus Christ. The image of mountains is determined and another value - the divine mountain, where live gods. This fact is especially clearly realized in ancient mythology (mount Olympus). At the same time, in ancient tradition, the mountain becomes a symbol of punishment (the myth of chained Prometheus). Mountain like a habitat seemed a source of eternal joy and pleasure, the exceptional health and the most favorable conditions for life. It is a symbol of purity and happiness. Lonely life on the top of the mountain was considered the place where our dreams come true, because it was deprived the usual human worries and vanity. The ambivalence of the image of the mountain reflected in the fact that in addition to the positive connotations it carries a negative one. Sometimes the mountain serves as a symbol of fertility, the vault of darkness, death and even the devil.

The mountain is a mythopoetic transformation of the image of the tree. The invariant values are the value of the World Tree – the basis of the Universe and Existence. At the same time the symbol of stone is accompanied with symbols of mountain. The mountains are made of stone, which in its turn is one of the primary elements of existence. In epic literature the idea of lumps and lumps as petrified giants is widely spread. A concept of the sacred stone is appeared in literature (Tressider, 2001). The symbol of the mountain defines at the same time the symbol of path: go to the mountain, to climb the mountain had a sacral meaning (e.g. the search for the Holy Grail in chivalric mysticism as a search for the meaning of life). Thus, we can distinguish two polar invariant of the myth concept "mountain": mountain – the basis of existence, purity, a symbol of purity and happiness, and divine connection with heaven, a moral ideal; mountain – the lifeless beginning, death. Such concepts as tree, stone, path are combined with the mythologem of mountain.

Results and discussion

Russian writers, dealing with the concept of "village" do not use the concept of "mountain" so often. But, nevertheless, it plays quite a significant role in the dimensional vertical of their homeland. "Only in the hometown heroes ... can return to its roots, unite with nature, to feel old times" (Smykovskaya, 2010).

The space in the works of Belov, Astafyev, Rasputin and other writers often opens not only in breadth, horizontally (the vast spaces, rivers, forests), but also opens up vertically.

The dimensional hierarchy has a special place in creativity of V. P. Astafyev, especially in the work "Tsar-fish" and the novel "Dream of the white mountains". The action of the story takes place in the taiga. Here we are introduced to three characters. They are the taiga man Akim, Goga Gertsev, selfish geologist, who fancies himself the master of nature, and Elya, a girl from the Metropolitan, seeking adventures. In the "Tsar-fish" Astafyev reveals the moral duel between two characters, taken to its logical conclusion in the novel "Dream of the white mountains" on the one hand: Goga Gertsev is already dead when Akim finds him. Akim is not too educated, not familiar with civilization and urban life, but knows his native Siberian taiga perfectly well and lives in close relationship and harmony with nature. He is contrasted with Goga Gertsev – the intellectual. Despite his education, this hero is an individualist, cynic, being able to ruin somebody's life for his own benefit (e.g., Elya's life).

On the other hand, the author tells the story of finding the amorous feelings. In the center of the novel the establishment of relations between man and woman - Akim and Elya. Both heroes are not ideal creatures; we can say "misguided" souls, and the writer emphasizes this fact. In this aspect, the important leitmotif of the novel is a dream of Akim of the "white mountains", the starting point of the novel: "And he dreamed of the White Mountains. If he went to them, wandered and could not find. Akim sighed sweetly for unexplained tenderness, and he realized if all his long-ago languor, his dreams of something exciting and inexplicable, of another life, of love didn't resolve there, among the white mountains, they would somehow be explained; he becomes quieter, will not wander the earth, finds peace and maybe everyday port" (Astafyev, 1997). The image of the mountains is associated with the dream of eternal human values – family, love. Finding them is connected with the motive of path - road as the plot and at the same time as symbolic. It is not only the path of the heroes from the taiga hut to civilization, but also a symbolic way to themselves. The symbol of the White Mountains acts as a symbol of spiritual ascent in the novel. At the same time, the symbols are combined with symbols of disease. Elya's disease, which is earthly in its origin, determined by the motive of payback for the light-headedness of the heroine. Healing of Elya is the process of spiritual purification and ascent to eternal values, eternal basics through finding love. The symbolism of ascent to the Soul of both characters is vividly defined by color scheme that dominates in the description of nature and mountains: gold, white, pink. Moreover, the represented color scheme is deeply symbolic, even has a therapeutic effect. Thus, the dimensional vertical in "Dream of the white mountains" is deeply symbolic, and combines also with moral and existential vertical.

The theme of love is realized through the moral opposition - true and false love. The latter is associated with Goga Gertsev, which is the opposite of true feelings. Instead of love we can find out the cynical amusement, frivolous selfish pastime. Akim is opposed to the Goga, he is able to feel deeply. The theme of love is symbolically defined by the concept of the mountain. The author often emphasizes the heavenly purity of the mountains and their connection with Heaven: "And if there was no chacholasy, the area without plants diversity, surrounded by swamp, and lying in the pure as the sky mountains, from where spread fresh and soft rotten mosses and something inexplicably welcoming, Akim would fail.." (Astafyev, 1997).

A special moral paradigm: Mountains- Love - Heavenly Purity is realized in the novel. The heroes become closer spiritually and their feelings are so fragile and the author afraid to call their true names. Astafyev says: "he [Akim] felt how these tears wash and carry away all the dirt, debris, some nasty things which were accumulated in his soul. And his soul rises, easily carries itself—hell with it, with hunting, with these advance payments but with everything! The main thing came true: he wandered, went to White Mountains and stopped for a moment before a miracle came true, that he had been waiting for so long. Not once it was seemed to him, but if he owned it, there was nothing to wish as to take care, to keep the

miracle, which was so fragile..." (Astafyev, 1997). Miracle, what the author writes about, is the miracle of love that is combined with symbols of mountains, defining the purity and the divine origin of this feeling. However, the immersion in the world of people from the world of nature puts everything in its place. That is why appears the symbol of black stone which is associated with the symbols of solitude: "Mountains, pile of exposed bulks, blackening in sinister raven depth over the white ribbon of the river, become so distant in the sky: they united with the bulk of sky" (Astafyev, 1997). The same concept "stone" uses in the meaning of lifelessness. The opposition life-death is implemented there. Akim and Elya are balancing on the edge of life and death that is emphasized through natural images: "the light of distant, unknown sun strengthens the feeling of depression, loneliness in the bulk of stones, snow and coldness, which was especially felt among those spaces that opened out from the height".

Therefore, the symbol of mountains highlights the ideological intention of the writer in the novel. In fact, the novel is devoted to the original elements of life, as well as combining with the issue of confrontation of Nature and Civilization, which is important for Astafyev. The basis of life, as it understood by the author himself, is love, and it is identical to the concept of life. Love-Life is combined with the existential unity of a man and a woman, represented as the eternal beginning of life (not without reason biblical verse is appeared here: "So it was. So it is. So it will be"). The spatial-temporal model: the past and the present and the cultural past (up to Augustine Blessed), not only the space of taiga and Siberia, but also the space of the earth at the level of the horizontal (appear toponyms of Belgium and France) are expanded in the novel. The eternal vertical: Mountains - Sky - Earth is revealed also in the novel. Thus, the spatial horizontal and vertical have unstinted length as time. The symbol of mountains is defined by another global value - Eternity. The uncomplicated taiga story which was told by Astafyev is connected with the eternal questions of Life, engaged in the field of Eternity, which is symbolically defined by the concept of the mountain (mount as the basis of life, model of the Universe as the tree of life).

The concepts of natural imagery, including mountains, are very few studied on the base of Tatar prose of the second half of the twentieth century. However, conceptual analysis is largely used to describe the translation from Tatar to Russian language, in the aspect of the study of national identity on the material of linguistic concepts (Nagumanova et al. 2017, p.8). A bright story for analysis, where the concept of the mountain is largely reflected, is the story of a prominent Tatar writer A. Eniki "Looking at mountains". The works of A. Eniki are studied today through the prism of the "new" dimension (Amineva, 2017). The concept of the mountain defines the spatial vertical - bottom-top of metaphoric world. "The lower point carries a negative assessment of the value of physical or spiritual death. This bomb crater ("The Poppy flower"), the bottom of the swamp (in the story "Swamp flower"). The upper point, on the contrary, is always the carrier of a positive evaluation. It's a bottomless blue sky in the story "The Poppy flower", a high mountain, symbolizing the lofty aspirations of the person in the stories "Looking at mountains", "Native land" (Ibatullin, 1993).

In the center of the work of A. Eniki "Looking at mountains" philosophical topic is transferred through the description of the life of man Lukman (his name is translated as "wisdom"), which has survived several wars, lost a son and a grandson. Events that were experienced by Lukman, revealed through the images of nature, especially the mountains: "Behind the nearest mountains float white clouds. Years are floating as the shadows. Sitting on the white stone, warming his back in the sun, the old man sits and thinks over past life" (Eniki, 1974, p.93-94). A. Eniki compares images of mountains and clouds with human life. Reflecting on the bloodline, Lukman remembers two wars with Germany. He believes that procreation is associated with the boy. He is like the heir ought not only to protect their family but the whole country. To lost all hope old man Lukman comes Saniya, who shared her life with Batyrzyan during the war and gave birth to a son Gazizyan (Grandson).

How write Nagumanova and Galieva, the whole life of man Lukman is associated with mountains and river (Nagumanova & Galieva, 2013). Through the symbolism of mountains, rivers, dam with windmill is implemented ontological semantics: A. Eniki links hero not only with homeland, but with the whole world, the universe (Nagumanova & Galieva, 2013, p.103). Mount is similar to the fairy-tale hero (in the original Tatar text). Here we can remember the folklore image of hero, being turned to stone. Lukman sits down on a boulder and he seems to be a frozen hero.

The whole text is laced with the atmosphere of human harmony with nature, in contrast to the works of Astafyev. Tatar author as well as Russian writer, works with the basics of human existence, using the concept of the White Mountains. However, for Tatar author the idea of procreation is the sense of life. The main character can be considered as a personified allegory of the stone - mountain – the basics of life, basics of the genus, and the image of mountain can be considered as a symbol of the basics of life.

Conclusion

Despite a solid study of the works of two writers, Russian and Tatar, many aspects are remained unexplored. Therefore, space of homeland of Astafyev and Eniki does not studied through the spatial hierarchy and the concept of the mountain.

Having studied and compared two works of Russian and Tatar authors, we came to the following conclusions. Mountains are symbolized in works of both authors the basis of life (the symbolism of the white color is important here for both authors), eternal values and are correlated with the concept of the tree of life. At the same time, the metaphoric usage of the concept "mountain" in works of the authors is represented in accordance with their methods and national identity. Astafyev uses the dynamics through the symbolic motive of path, Eniki is static (implemented symbols). In the world of Eniki hero already has moral bases but there is no procreation, there is no one who can impart wisdom that is why the bases of national life are being destroyed. But Astafyev's heroes don't have these moral based and they ought to acquire them through love, the connection of male and female. Both author include the concept of the mountain as center of the universe in the field of nature. However, the nature of Astafyev is a full hero of the story action. While Eniki have implemented concurrency, nature and man exist in parallel, the nature is included only in the lyrical theme. Astafyev includes the concept of mountains in the harmonious world of nature, but defines with the help of it disharmonious and chaotic moral world of man. The protagonist of the novel is Akim, being close to nature, does not have yet the integrity, although he strives to it. The concept of White Mountains becomes a symbol of the eternal moral purpose, value base and love in the world of Harmony-Chaos. The hero in the work of A. Eniki is the embodiment of human wisdom and morality. The world and people are depicted here deeply harmonious. In this respect, the principle of reflectivity is implemented. The top and bottom of the story of Eniki is harmoniously interfaced, although the disharmony is made with the absence of descendent. In the final of Eniki the harmony is restored (due to the motive of the birth of great-grandson). The final of Astafyev is left open (Elya and Akim have broken up), and the chaos has not been overcome. That is why the dream of the white mountains remains only a dream, being in contact with reality for one brief moment (in the main episode): the symbolism of gaining value bases is ephemeral and do not change anything in everyday life. Love as the basis of human life in the world of people is lost.

At the same time the two authors are similar in the ideological basis of their texts, using popular and mythological invariant of the concept of mountain in its positive connotation, despite the difference of story organization of works. First of all, the mountain marks the basis of life. They are determined by high moral position and integrated with the motive of miracle (through the miracle of love). Although the miracle of love in the works of Astafyev is fragile and cannot stand before the impact of human civilization

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