INNATIONAL EPOS IN THE CREATIVITY OF RUSSIAN WRITERS OF THE XIXTH CENTURY: CULTUROLOGICAL ASPECT

Zilya R. Abulhanova¹, Narkas A. Khubbidinova²,
¹Kazan Federal University, Tatarstan, 420008, Kazan, Kremlin Street, 18.
²Leading Researcher of the Department of Literature -Institute of history, language and literature, Ufa Scientific Center RAS
Liailia I. Mingazova¹, /e-mail: Leila69@inbox.ru
Tel. 8-904-7638701

ABSTRACT
The article makes an attempt to consider the actual problem of folklore and literary connections of Tatar, Bashkir and Russian literatures in the context of literary and cultural studies, and the folk epos and its related historical and cultural peculiarities as an object of cultural anthropology through the eyes of Russian writers of the 19th century. In order to disclose the problem in this way, it was necessary to show the mechanism for the transition of the national epos to a foreign soil, to reflect the features of the artistic and aesthetic reinterpretation of traditional motifs and the images in a foreign cultural interpretation, etc. The consideration of the problem concerning the artistic use of Tatar and Bashkir epic works "Kuzy Kurpyach and Bayan-sylu" ("Kuzykurpes and Mayan-khylu") and "Tulyak and Susylu", ("Zyatulyak and Khuukhylu") by Russian writers of the 19th century T. Belyaev and V. Dahl in the culturological aspect made it possible to present the originality and the uniqueness of folk traditions, rituals and customs, mythology and folklore more vividly, and reveal the semantics of mythical images and motifs deeper. In these stories the connoisseurs of the word art were attracted by the simple temper of Tatars and Bashkirs, their original folklore and rich historical past. The literary activity of these writers played an invaluable role for the preservation of Tatar and Bashkir epic heritage written versions as the part of people cultural heritage.

Keywords: Turkic folklore, Russian literature, motive, traditions, epos.

INTRODUCTION
In modern humanitarian science, "culture" as a concept refers to the fundamental sciences. The study of a folklore plot literary use problem at the junction of two scientific disciplines, folklore and literature in particular, in the structure of cultural studies, is the direction of cultural protection activity, the preservation of the cultural heritage of peoples in the artistic literature of the other, including Tatar and Bashkir ones, in this case - Russian one. Consequently, the study of literary and folklore relation problem in the cultural aspect, as cultural anthropology, is also correlated with the fundamental sections of the science about the forms of social communication and the translation of experience - philological, pedagogical, art history and religious studies. The purpose of this article is an attempt of literature examination from the point of view of cultural studies, which would facilitate the generalization of the analyzed material, the artistic rethinking of national folklore in Russian literature in particular.

Initially, the interest of Russian progressive intelligentsia to the folklore of different peoples, including the Tatar and Bashkir, is conditioned by a number of social-political and social causes - the events taking place in tsarist Russia in the 18th and 19th centuries. And the intensification of peasant enslavement, and the French and peasant revolutions, forced the Russian intelligentsia, who were not indifferent to the social-political situation of the people in Russia, to face simple people, to look more closely at their lives, to take an interest in his verbal poetic creativity, in which the truth about the hard life of people, their dreams and aspirations reflected most of all.
METHODS
The issue about the interaction of national literatures and folklore is examined traditionally by comparative literary studies, the founder of which was A.N. Veselovsky. Various forms of comparative analysis make it possible to trace the succession of artistic values of various national literatures and typological convergence, to determine the interrelationships and the influences of literatures and folklore, which were subsequently concretized in the works of theoreticians of comparative literary studies, M.P. Alekseev, V.M. Zhirmunsky, N.I. Conrad, I.G. Neupokojeva. They have developed the main theoretical positions of Russian comparative literary criticism [Konrad 1972; Neupokojeva, 1976].

The typological study of literatures allows us to determine the conditions for the emergence and the development of homogeneous literary phenomena and processes. This type of research allowed Kazan literary scholars, linguists and culturologists V.R. Amineva, F.G. Galimullina, A.F. Galimullina, R.K. Ganiyeva, M.I. Ibragimov, L.I. Mingazov, R.R. Zamaletdinov, A.M. Sayapova, F.S. Sayfullina, A.Sh. Yusupova and others to consider linguistic and literary interrelations in the context of systemic and complex study of languages, literature and art, within the framework of integration studies in humanities and social sciences, the interaction of conceptualism, methodology and research methods peculiar to various areas of social science [Amineva 2015; Galimullin 2014; Galimullin 2016; Zamaletdinov 2014; Mingazova 2014; Mingazova 2016; Sayfullina 2013, etc.].

The fundamental theory in our study is M.M. Bakhtin's theory on the dialogue of cultures as a form of work being in a long time, during which the culture and literature of each people and ethnos become the participants in the dialogue with other cultures. Thus, new meanings and forms are developed [Bakhtin, 1979].

RESULTS
It is well-known that epos is a large and large-scale work, telling about the life of the people with the coverage of its mythology and real historical events, cultural space, "generalized and typed through monumental images" [Bashkir folk art: Epos 1971: 6].

Tatar-Bashkir folk epos reflects important events from the life of a kin, the customs, the traditions, the prejudices and the superstitions of peoples, its spiritual world. It shows the boldness and the courage of batyrs - the folk heroes - are expressed poetically, the virgin beauty and the uniqueness of the native land nature are sung. The heroic beginning in the epos is intertwined with folk wisdom, morality, eloquent language, rich inner peace and philosophical mind. "It embraces the national identity, cultural, creative originality and the mentality of the people" [Yuldybaeva 2014: 238-241].

In different years the epos of Tatars and Bashkirs became a source for the creative work of writers. The founder of an epic heritage artistic use tradition, the citing in its intertextual sense (as a culturological aspect) is considered to be a simple serf peasant of the Orenburg landowner N.I. Timashev - Timofey Savelievich Belyaev (1768 - 1846). Under the influence of the Belyaev's version on the plot of the epos "Kuzy Kurpyach and Bayan-Sylu" ("Kuzykurpes and Mayan-khylu"), also popular among other Turkic peoples, A.S. Pushkin, arriving in the autumn of 1833 to the Orenburg province, asked his friend V.I. Dahl to write down for him one of the options of this epic monument [Hubbittinova 2011:14].

DISCUSSION
"Bashkir story" by T. Belyaev, was published in 1812. Folklore motifs, traditions and customs, the ethnographic pictures from the life of Tatars and Bashkirs were artistically reflected in the story in all its glory. Such practices are reflected as the naming of a newborn, the collusion about the performance of a "lullaby wedding" of newborn babies in the future, etc. A kind of an ideological and an aesthetic function is performed by the mythical heroes in the person of the holy elder Avliya, the kind Myaskay, the evil demoniac Dyu-Pary the Werewolf, as the part of the cultural and spiritual heritage of peoples. The main ideological theme of the epos, consisting in the tragic death of lovers, the immortality of love, is
transformed in the story into a political idea - the idea of friendship of peoples - Bashkirs, Tatars, and Kirghiz-Kaisaks (Kazakhs), the kinship between them, and also in the striving for the goal of acquainting a foreign audience with the spiritual picture of Tatars and Bashkirs world.

It is known, that in the Turkic world people turned to all the holy forces with the request for the birth of a son, fixing their prayers with sacrifices. For example, in the Kyrgyz epos "Manas" the old man Yakub prayed zealously all his life for the birth of an heir, and God gave him a son when Yakub became old. In the Uzbek version of the Tatar-Bashkir epos "Alpamys" - "Alpamys", a childless husband and a wife make pilgrimages to holy places, pray for 40 days and nights at the grave of St. Caliph, after that they were rewarded by an heir for their diligence.

The father of the hero Karabay from the "Bashkir story", in general, reminds these heroes. He also worries of an heir absence. Often, his prayer with the request for sending a child, is supported with a sacrifice: he arranges yyyn (summer holidays with different games and entertainments), during which boilers with fat meat are cooked, which is served for the whole village, the poor are given clothes and food.

The ascension of prayer to God is a prerequisite for a miraculous birth of a hero. The prediction about an unusual, wonderful birth of a son is a traditional technique of folk tales and epos. For example, in the versions of the epos "Kuzy Kurpyach and Bayan-Sylu" children are born when their parents eat a half of the same apple or its sunflower seeds. In later epic works, religion leaves its imprint: for example, the birth of the Kyrgyz Manas or the Uzbek Alpamys is promoted by the diligent prayers of future parents.

Also, after such zealous prayers and successful hunting in the story by T. Belyaev, Karabagh is visited by a gray-bearded wanderer who, as it turned out, was not a simple traveler, but a messenger of the Prophet Muhammad himself: "Karabay! - he says. - Your zealous prayer by the petition of Mohammed, the patron of our law, has reached the Almighty. I am sent from the prophet to tell you that a son will be born to you from your wife Altysha" [Bashkiria in Russian Literature 1989: 250]. This prediction refers us to the prophecy of the birth of Christ, implicitly reminding the biblical story of the Messiah coming. In this case the national mythical image hides a common Christian biblical motif used by the author intuitively, which entails cultural layers and intertextual communication. Later a hero is born in the story, of course, a true batyr, the pioneer of peoples.

Thus, an epic motif of the miraculous birth of a hero generates a micro-story about the miraculous origin of the whole ethnos as well as the whole plot of the sacred Bible in its culturological reading as the part of culture universal.

"The Bashkir Mermaid" (1843) by V.I. Dahl was also written on the basis of the Tatar-Bashkir folk epic "Tulyak and Susylu" ("Zayatulyak and Khu-Khylu"). In the introduction of his work, the author, speaking of superstitions, tells the story about a werewolf emerged from the bottom of a dried lake near Shulgan Lake, taking the form of various animals and causing various harm and illness to people. The hunters could not kill this evil one, until one of them fired at the heel and killed the werewolf [Bashkiria in Russian literature 1989: 172].

Kuz-Kurpyach from the "Bashkir story" killed the werewolf in a similar way. An unseen monster, which, fleeing from the batyrs, fell through the crevice of the rock, suddenly appeared before them as a rider, dressed from head to foot in a steel robe. At such a decisive moment Avlia appears and gives advice on the werewolf killing:

His deadly point is under the heel of his right foot,

So, shoot it!

Kuz-Kurpyach managed to take the advantage of an old man hint.
The allusion of this image with the werewolf of the Dahl's story is strengthened further. V. Dahl, turning from the shape of one beast to another, finally accepts "the last human image, in armor, shishak, with a huge double-edged sword" [Bashkiria in Russian Literature 1989: 175]. As we mentioned T. Belyaev described his appearance as a man "covered with a steel chain armor and holding a huge iron club in his hands" [Bashkiria in Russian Literature 1989: 260]. Such illusions, intertextual relations allow us to assume that V. Dahl, creating his "Bashkir mermaid", was acquainted certainly with the "Bashkir story" by T. Belyaev.

The image of the gray-bearded Avliya resembles the holy Khyzyr Ilyas, a companion of travelers who lost their way on the road. In folk tales and in epos this image is often found: a white-bearded elder points the hero to the right path, helps him on a journey, heals his wounds, predicts his future (kubair "Aksak kola", epic "Kuzykurpes and Mayan-khylu", "Babai, Khyzyr Ilyas, the Tsar" tale, etc.).

We must say that Khyzyr-Ilyas is a popular mythical image in the epic creativity of the Turkic peoples in general. He is also present in the Altaic version of "Kozyn-Erkesh-Bayan-Sulu", where the white-bearded elder in the turban, Ak-Sagal, reminiscent of the famous Khyzyr, also helps the hero in search of a betrothed bride. [Katash 1964: 89-97, 94]. In the Bashkir-Tatar version of the epos under consideration, recorded by S.F. Mirjanova in Baydavlet village of Zianchurinsky district of the Republic of Bashkortostan from Sayfullin Abdullah (1971), a white-bearded holy elder in white robes at the request of Bayan-hylyu (Mayan-khylu), after the combining of Kuzykurpes's severed head with his neck, revived him for three days. The Kazakh version of the same epic also has a white-bearded old man - a miracle-worker. When Bayan-sulu wept bitterly over the lifeless body of Kozykhan, suddenly a white-bearded old man, who had appeared out of nowhere, undertook to fulfill her desire: at her request he also revived the guy for three days [Kozy-korpesh-Bayan-slu 1959: 322].

If in the popular beliefs and superstitions Khizir-Ilyas helps people on the road, in a difficult moment, he shares his hero with his miraculous power in fairy tales and epics, then in the "Bashkir story" Avliya-Khyzyr speaks for God and acts only by the will of God and the prophet Muhammad. And this image, which came from the depths of pagan beliefs, is transformed from T. Belyaev's light hand into the image of an Islamized righteous man. Arising once on folkloric grounds, he acquires a new face, inspired by the teachings and the principles of the Islamic religion and fulfills a new function, consisting in God serving, in the acting on his behalf as a link between an eternal and a mortal one.

So "Bashkir story" by T. Belyaev, artistically using fairy-tale motifs, conducts an epic story through various cultural layers, and perfects it qualitatively both ideologically and artistically.

CONCLUSIONS

Thus, "Bashkir story" published by T. Belyaev in 1812 is the first literary work in Russian with an artistic depiction of ethnographic paintings from the life of Tatars and Bashkirs, their folklore traditions and mythical images. The connoisseurs of word art were attracted within the novel by the simple, almost childish character of peoples, their original folklore, and, most importantly, their rich historical past. The "Bashkir story" also allowed V. Dahl to refer to the folklore of the Turkic peoples. The work prepared the basis for the preservation of cultural heritage. The author's interpretation of the epos preserved an original tradition that reflects the spiritual picture of people world.

SUMMARY

So, the Russian culture preserved ethnic-cultural heritage of the Tatar-Bashkir people, which allowed to enrich the spiritual world of these cultures. Consequently, the study of interethnic literary and folklore relation problem in the cultural aspect is a promising trend in literary criticism.

ACKNOWLEDGMENTS
The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

REFERENCES