

THE REFLECTION OF THE FIELD "FOREST" IN THE NATIONAL LITERATURE

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Abstract

The article deals with the term "Forest" in the national Tatar literature. Being the most flexible instrument of spiritual communication between a person and society, between generations, nations and social strata of society, Literature performs educational and cognitive functions. We think that the most important function of our work is aesthetic, since cognition, upbringing, as well as the formation of beliefs and the development of the senses in modern literature, is carried out only in its own way. The aim of our research is to describe modern national Tatar Literature beginning with the 1970s till the present day. The methods of continuous sampling, of linguistic description and the comparative method have been highly important tools for this research. The object of this study is the reflection of the term "forest" in the national literature. Mention should be made of the fact that even in ancient times the culture of each ethnos was believed to develop in harmony with the surrounding landscape (an important element of which is the forest), its natural region of residence. Ten (10) works of that period are under study in the present article. Nowadays, the irreplaceable role of forests as an ecological framework of the biosphere, the main component of natural complexes determining the stability and ecological balance on the planet, is universally recognized. The issues of rational use of forests without damaging nature have acquired a global character and have been discussed in national literature since the 1970s. They are associated with the development of technology. In modern literature, they are reflected as a global spiritual crisis of mankind.

Keywords: national literature, Tatar literature, modern national literature, term "Forest", culture

INTRODUCTION

"In the XXth century, a similar attitude towards the age of industrialization began to take shape in Europe. The clearest evidence of this attitude is the work of the German philosopher of the XXth century Martin Heidegger (1889-1976), who was interested in ontological problems throughout his creative life, particularly, in the problems of being in their essential content. In a number of works, especially in those of the later period of the philosopher's creativity, the issues, as the philosopher himself says, of industrial, "cybernetic" society of the age of enframing, are raised". (Zakirov et al, 2017) "At the turn of XXth and XXIst centuries, in the environment of globalization and integration of market conditions, the humanitarian thought underwent tremendous changes, which is particularly evident in the development of national literatures. The shift of spiritual-moral as well as socio-esthetical values and cultural reference points became a huge trial for the oral lore. Tatar literature is a unique phenomenon, which has been actively evolving in the post-Soviet and inter-Russian space, contributing to the growth of the national consciousness of the Tatar ethnos". (Gilazov et al, 2015, p. 508). European scholars have been interested in Tatar culture, folklore, and ethnography since the 19th century. (Sayfulina, Karabulatova, 2014, pp. 116-119) Certain comparative research on that issue has been done by Tatar researchers in Literary Studies. (Galimullin et al, 2014, pp.248-253)

The surrounding nature is also one of the focuses of literature. In each historical epoch, the problem of the relationship between man and nature was observed from different points of view. Tatar national literature is mostly "rural", its special place is given to reflecting the image of nature. In national prose at the beginning of the twentieth century, landscape is most clearly depicted in the works of G.Ishaki, F.Amirkhan, G.Ibragimov, S.Kamal, who describe nature a natural habitat of man. Here, man and nature form a single whole.

Tatar literature in the second half of the XXth century is characterized by its active search for new means of artistic expression, by new schools and stylistic trends, including intellectual realism and sentimental tradition, which have become targets for contemporary scientists. Artistic trends in Tatar literature, being typologically similar to those in Russian and European literatures have their own distinctive features. These differences of Tatar literature from European and Russian ones, European and Russian artistic trends used and adapted in Tatar literature are determined not only by the stages of Tatar literary process but also by the impact of the local cultural substrate, related to the national worldview, which manifests itself, primarily, in thinking specifics and artistic perception relevant to the cultural type. (Yusupova, Sayfulina et. al. 2016, pp. 213-222)

In the second half of the XXth century, under the impact of the world scientific and technological progress, environmental problems were actualized. Approximately since the 1970s the problem of preserving natural environment has been sharply raised in literature. In the Soviet Union, this problem was discussed in the works of Kyrgyz writer Chingiz Aitmatov ("Plakha"), in the works of Russian writer Viktor Astafyev ("The Tsarfish"), and in the work of Tatar writer Gumer Bashirov ("Seven Springs of Altynbike"). In these works, the problem of human relationships with the world of nature affects the philosophical problem of life and death. The writers think about the role of nature in human life, show the attitude of modern man to nature and natural resources. The writers focus on consumer attitudes of people to natural resource. In this regard, the story of the land, forests, rivers, fields grows into a narrative about man himself, his soul, morality, and humanity.

Revealing the main theme of this work, it should be noted that the term field "forest" is one of the most representative nominative fields, which is of interest for studying, both in the language and in the literary work. In the conditions of the development of scientific, technical and cultural communications, research in the field of nominations, as a system of human representations about the surrounding world, becomes especially relevant. Information about the system of human representations, about the world around us is contained in lexical units that reveal the features of the worldview and reflect the results of human cognitive activities. People's ideas about the surrounding world and, in particular, about nature, form the basis of their system of values.

The study of dendronyms of the term field "forest" allows us to trace how different properties of the surrounding reality are reflected in the human mind in the form of an image or picture of the world, fixing this image in linguistic forms. According to L.N. Gumilev, conditions of the natural landscape, within which the members of an ethnic group have to live and do business, determine the type of their economic activity. Thus, the surrounding ethno-landscape environment determines the unique appearance of each ethnic group. (Gumilev, 1993)

METHODS

The basis for our study is the hermeneutic approach, which assumes that the reader, when coming into contact with diverse cultural values fixed in the literature, finds his/her place on their borders. It directs the receptive activity of the reader towards analyzing the principles and techniques of depicting the artistic forms of mastering reality, towards identifying typological similarities and unique artistic searches that have sameness and differences in various verbal arts. (Terminology of contemporary foreign literary criticism, 1992, 5-193)

Also in the course of our research, we used the method of comparative analysis of texts, which proved effective.

To analyze linguistic material, we used the following methods: the descriptive method, the semantic field method, and the method of component analysis to identify the specificity of the value of a unit when it is included in the terminology field in question and to establish the paradigmatic relations of the nomenclatures of the term field. We also employed the word-formation analysis to identify ways of nominating single-word units and the method of qualifying syntactic forms through the methods of their morphological expression.

According to the field model of language, a language system can include a multitude of semantic fields and represent a continuous aggregate of the latter, "passing into each other with their peripheral zones and

having a multi-level character". (Sternin, 1985, 38)

So, the term field "Forest", includes certain lexical-thematic microfields, such as "deciduous trees", "coniferous trees", "shrubs", "semi-shrubs (tree-like plants)", which one are divided into several lexical-thematic groups. This study is aimed at identifying this vocabulary in the literary texts on the human-nature problem.

RESULTS AND DISCUSSION

The problem of "man and nature" is relevant for many literatures, since it is not only regional or national, but also universal. At the present stage of life, all of humanity faces the threat of an ecological crisis. At the same time, in different literatures there exist characteristic features of artistic interpretation of this problem, which are caused by certain national historical factors.

Since the 1970s, Tatar prose, analyzed in this article, has laid growing emphasis on raising the contemporaries' awareness of ecological issues in the development of the theme "man and nature". This term should be understood as the centuries-old experience of people's communication with nature, their moral norms. The attitude of the people to nature is closely connected with their national perception of the surrounding world, their way of life and spiritual and moral traditions.

In the national prose, this process was originally covered in connection with the emergence of the petroleum industry in the Republic of Tatarstan, more on the positive side. In such works as "In the Country, Out of Kazan" by Ibrahim Gazi, "The Treasure" and "The Hosts" by Garif Akhunov, "The Hard Rock" by Shamil Bikchurin, the fate of the Tatar villages is revealed in connection with the oil mining industry in their territory. Most of these works create positive images of a modern economic manager, reflecting the attitude of man to labour.

In Raphael Tukhvatullin's novels "The Flowing Waters" (1968) and "The Stop at the Crossroads" (1987), the problem of oil mining and nature conservation is already becoming the subject of the author's heightened attention. The main conflict of the work is based on different attitudes of the characters to the earth and to nature. In this perspective, the problem of "man-nature" is also covered in Musagit Khabibullin's story "The Price of Bread", (1972). This conflict is considered here from the point of view of morality: it reflects the conflict of spirituality and lack of spirituality.

A greater interest in the abovementioned problem is manifested in the work of Akhsan Bayanov in his novel "Fire and Water" (1969-1971), where the author discusses a more specific, nationally oriented interpretation of the problem of "man and nature". He also refers to the moral aspect of the relationships between a person and the surrounding nature in his novels "The Voice is a Gift of Nature" (1977) and "The Eternal Dispute", (1985).

The connection between generations and times with the help of natural phenomena is the focus of the story by Amirkhan Eniki "Unexplained Testament" (1965), in the stories "Hometown - My Green Cradle" by Gumer Bashirov, in "The Tale of the Mountain Side" by Akhsan Bayanov. In the story by A.Eniki, the object of criticism is the children of Akeby (the wise old woman) who do not understand or do not want to inherit the spiritual and moral experience of the past and therefore lose their roots. Conversely, in the work "A Tale of the Mountain Side" (1972) by A. Bayanova, the older generation is critically appraised, for the fact that the spiritual and moral legacy of the past cannot be always transferred to the youth, in part, due to their attitude to nature (Giniyatullina, 2006, 26).

The main problem of the novel "Altynbike's Seven Ringing Keys" by Gumer Bashirov is also a reflection of the interconnectedness of nature with the fate of the heroes. At the same time, the author focuses his attention on the comprehension of the problem "man and nature" in the national and moral aspect. This approach allows the writer to broadly interpret the meaning of the phenomena of our surrounding nature. As a result, in this novel, the attitude to the world of nature becomes a decisive factor in assessing the life of our contemporaries.

When covering the ecological problem, Tatar writers experience a certain evolution, expressed in the transition from the publicistic sharpening of readers' attention to the artistic coverage of this topic, which is reflected in the poetics of these works.

F. Bayramova was one of the first to raise awareness of these problems. In her story "The Meadow" her attention is focused on revealing the attitude of the young heroine Alsu, presented as a child of nature, to mindless consumption of the natural phenomena, or the richness of natural environment. Also, the contradictions between modern civilization and nature are highlighted in a romantic and poignant way in the

fantastic stories "The Court of the Almighty" (1999) by Radik Faizov and "The Possessed" (2001) by Galimjan Gilmanov, "The White Crane Spell" (1995) by Nabira Gimatdinova and many others.

To fully disclose the topic selected in this paper, let us turn to the scholars' opinion concerning the concept of "Forest". The forest is a natural complex that needs to be considered not only in space, but also in time, in its development. The first scientific definition of the forest was given by G. F. Morozov, an outstanding Russian scientist, who defines a forest as "The aggregate of woody plants, which are altered both in their external form and in their internal structure under the influence of their influence on each other, on the occupied soil and atmosphere". This definition was recognized in the world of dendrology (dendro-tree, logos-teaching, science). Although the modern definition of forests in a broad sense includes ground cover, animals, and microorganisms in addition to the combination of trees and shrubs, in this work we will stick to the leading dendronymic component of the term field "Forest".

We often encounter lexemes (words), related to the term field "Forest", when analyzing literary works devoted to the attitude of man to nature. They are used by authors to express the feelings of man with respect to nature, and to reveal the inner state of the hero.

National poetry is especially remarkable in this respect. Consequently, we are interested in the comparative analysis of the works by Tatar poets, such as Bulat Suleymanov and Shaukat Gadelsha, the authors born in Siberia. In the works of these poets, descendants of Siberian Tatars, the topos of Siberia has a special place. In M. Prokopova's opinion, "the topos of Siberia is a deeply specific, meaning-forming, and globally universal category. For the writers of Siberia, it is patriotically oriented, revealing the inner rootedness of man in his own space" (Prokopova, 2007, 90-91). "The space of the Siberian region, its geographical landscape, the historical fate of the Siberian Tatars left their imprint on the formation of a special semantic topos. The topos includes the interrelationship of spatial-visual and conceptual plans," notes G. K. Mullachanova (Mullachanova, 2006, 13).

Bulat Suleymanov is a poet and a prose writer, who was active during the 1960s-1980s (Suleymanov, 1998, 256). We are mainly interested in his landscape lyrical poetry, as it expresses the poet's attitude to the nature of his native land, his love for Siberia. Our study of his poems has revealed that Suleymanov's landscape poetry abounds in a lexicon from the term field "Forest". B. Suleymanov's "early" purely lyrical poetry represents nature in two of its manifestations: summer and winter. In his works, the "winter" version of the Siberian landscape goes back to the image traditional for European literature of the northern land: this image is invariably associated with cold, snowstorms, blizzards, lack of light and the absence of a live forest: "As if the steppe / Lies, spread out, / You will not meet a single **tree**. / Like a newborn baby, / This snow country / is completely naked" / («Sever. Tundra», 1962). The key images for this context are "endless snow", "empty distances", "evil winds", "tin-coloured sky", which shape the face of the Siberian land as a gloomy, lifeless, dull space. At the same time, a certain heroic image invariably takes place in the poet's verses. He wins a victory over these natural conditions and creates new cities, at his touch, "like Eifel, out of the swamp / Oil Rigs Rise" /. The poet seems to be timid confronting the might of his native nature, simultaneously, he admires the builders' daring.

His lyrical hero of the 1970s-1980s is of romantic nature, he appreciates beauty in all its forms: his attitude to nature and native home. Here comes the "spring-summer" and a little later the "autumn" look of the Siberian landscape, full of light, warmth and bright colors: "I walk along the Khanate of the **taiga** / Along with the sun, / It also/ walks with us / caressing the **trees** with its rays / This is a land of wonders" /); in another poem: "In the **forest** of yours, **Forest girls**, / they say, live ..."; "The Earth has come to life again, / **In the forest**, birds twitter".

A lyrical hero of B. Suleymanov – a Siberian Tatar, is brought up on folk traditions, loving his native land, his nature. Therefore, his landscape lyrical poetry is characterized by descriptions of Siberian rich, multifaceted nature, which is native land not only for the poet, but also for all who live on this earth. All these make the poet's creative works capacious and meaningful.

The author depicts the state of the lyrical hero's mind who misses his home land, using words related to vocabulary, denoting a part of the tree-forest: "And I will leave/ What awaits me / In a foreign land, far from native places. / Today I saw tears again / **On lonely leftover leaf**. " ("If I do not return to my native land")

The poet associates autumn with the past youth, lost love, the onset of old age. B. Suleymanov uses comparison, in which the departed youth is compared to the autumn leaf falling, breaking off from the tree. This creates a feeling of a parting, a farewell in the following lines: "So the autumn comes: / **By breaking off the leaves**, / it makes the **trees** ugly. / Did I know / that, like an **autumn leaf**, / she will leave me too." ("Autumn")

In his landscape poetry, the poet often refers to **the images of birds** filling the forest, which in most cases are perceived as symbols. In the expression of emotional feelings, the psychological state of the lyric hero, B. Suleymanov often uses a collective image, expressed in the poetic lines as **"birds"**, where the lyrical hero turns to birds to share his emotional experiences: "The Earth has come to life again, / In the forest, bird chatter." / "Ah, my birds, / If you knew, / What melancholy is eating out my soul ..." /. For the lyrical hero, birds are equal beings, you can share your emotional experiences with them both at joy and at dreary minutes.

The verses by B. Suleymanov abound in a variety of depictions of the lyric hero's mental state through the use of the lexeme "Forest" and its constituent. Here is the whole palette of experiences, a diverse range of feelings of a person living away from home. The author recreates the breadth and depth of human perception of the surrounding world, his understanding of the vulnerability of a human soul, and the richness of human nature. Thus, in the next lines of the verse, "Hasn't the Summer Just Gone..." he describes the spiritual state of the lyrical hero, which is perceived as the experience of the author himself. The lyrical hero's immense sadness, caused by missing his home land, is reflected in the following lines: "The Poplars of Kazan /The Winds of Siberia/ Have sent the news / That **my darling birch-tree** planted by me /Weeps, missing me" / - in this original and figurative way the poet depicts his longing. Using a diminutive form of **"my darling birch tree"** in this poem, the author achieves spiritual affinity and kinship of the lyric hero with his native nature.

Therefore, a ready-made traditional artistic technique combined with individual- authorial content is often used to simultaneously actualize both direct and figurative lexical meanings of a certain symbol-image.

If we further follow the work of the poet, we see that his yearning and mental pain intensify, and he starts thinking of the uselessness and meaninglessness of life. His poems contain new images-metaphors, which were not found in the works of the past years. In most of B. Suleymanov's poems, a special place is occupied by the imagery associated with the epithet "yellow", which is mainly manifested in the form of yellowed **leaves**. In different poems this imagery manifests itself in its own way, but the main meaning of this image remains the same: it is loss, parting, old age, disappointment, disappearance, and death.

"**Yellow** like the old man's face / On the stone paths fall slowly /, **The last leaves of the trees** ..." – writes the author in one of his works. In another case, he writes: "**The yellow leaf**, flying, / whirling, / fell to the ground - to the asphalt." / The young guy did not notice it // Just passed. / The old man stopped / Looked at this leaf for a long time. "/

In the poem **"Rain of the leaves,"** the author calls the falling leaves the tears of Mother Earth. **A naked, quiet forest, the fallen leaves-hearts** remind the lyrical hero that the time of reflection has come: you need to think about what you will leave on this earth after yourself. Nothing lasts forever in this world. In the poem, dedicated to the famous Tatar poet G. Khuzhi, "**a leaf that has come off the tree**" also means separation, parting. ("Like a leaf, fallen forever, / leaving pain in my heart ..."), - he writes, referring to the memory of the famous poet. The bitterness of loss, expressed in the following poem, is also reflected through the image of the autumn forest.

"Thinking, I'm standing / alone. / **An autumn forest** / looks like **a burial ground**. / Like my soul, **dreary / and trees**, / They, / seem to remain so forever."

The feeling of loneliness is aggravated by the fact that birds also left this forest. At the end of the poem there comes again a description of fallen leaves, resembling a human heart: "It seems that the spring will not return to this forest. / There are hearts by the leaves on the ground. / **Haven't that many leaves died, / yellowed with grief.**" /

The mental state of the lyrical hero in this poem is deeply pessimistic and devoid of all hope. The comparisons used here create a gloomy picture of a late dull autumn. The expressions: "**The autumn forest** looked like a burial ground", "As if asking for mercy from the gods, **the trees stretched their bare hands**", "On the ground lie **the hearts of trees** /

That many leaves died, turning yellow with grief" - make the poem anthropocentric.

According to the analyzed material, Bulat Suleymanov often uses words related to the term field "Forest" in his landscape lyrical poetry, it helps the author to reveal the inner, psychological state of the hero, who expresses his love for his native land, spiritual closeness to his father's house, where he was born and grew up.

Shaukat Gadelsha is also a poet who was born and raised in Siberia, began his work in the 1970s and

continues to write to the present time (Gadelsha, 2006, 160).

In contrast to B. Suleymanov, Sh. Gadelsha describes the nature of Siberia using subtext, which makes the reader think about the role of man in the fate of his native land, about everything that is gone and irrevocably lost. The lyrical poetry of Sh. Gadelsha is more of a philosophical nature, his poems do not merely describe wildlife. When depicting the relationship "man-nature", the author uses the lexicon from the term field "Forest", but in a different sense. For example, in the poem "Allah (my) did not hear", the poet describes Siberian cold using the following phrases: "It's so cold that the **Pine** starts cracking," "The **lime skis** do not slide (**skis made of lime**)"; describing the spring, the author uses words from this term field: "When spring comes, / **The green sprouting** / Tries to reach the bare pillar". ("When spring comes")

In many Sh. Gadelsha's poems, the feelings experienced by heroes are also portrayed using the images of nature: "**In a pine tree without branches** // A woodpecker is knocking vehemently, / And I sit waiting /For my beloved/ With a song on my lips ". At the end of the text comes an unexpected result: "It is not **a tree** that the woodpecker knocks on, but it pecks my heart" ("A Pine without boughs ... "). Thus, the emotional state of the lyrical hero is revealed, the main thing is a sense of loss, unfulfilled longings, and longing for the beloved.

Sh. Gadelsha's lyrical hero considers the forest to be his friend, with whom he can share his secrets, therefore he addresses the taiga: "My youth, where are you, / - Or has the **taiga** concealed you?" / ... / "**From tree to tree** / A **squirrel** jumps. / Who knows, maybe **this squirrel / is my youth**" ("Because We Are Friends"). Further, the lyrical hero addresses a **bird**, singing in a white, slender **birch tree**, an **ant**, carrying a load, which weighs more than the ant itself, the **dew, which reflects the sky**, and thinks: maybe this is his youth which is gone? Sh. Gadelsha's works have numerous appeals to the surrounding nature, which make his poetry anthropocentric, in a special, unusual way.

The works of S.Gadelsha convey philosophical reflections of the lyrical hero about the transience of life through figurative reconstructions of autumn landscapes. The refrain (iteration) "**Leaves** fall and fall," is used to express the irrevocable flow of time. At the end of the verse, an associative image is created by comparing the falling leaves with the days gone by, the bygone days man fails to notice: "And **the leaves** fall and fall, / It seems the time has stopped. /Alas, there is no peace of mind, / (Since) **These leaves of life (mine) break off**" ("Leaves fall and fall"). In the poem "Have Bitten Off My Tongue" the poet turns to nature, as if to a living being, his equal, he is concerned with its peace. In the poem "I Fear My Songs", addressing the **forest**, the poet enquires about its health: "**Oh, the forest** (my), what are you thinking about? / Do you feel as depressed as I do?" /

The dominating motif of all the poet's works is his concern about the forest, which is the "home" of everything living. In the poems "The Old Forest Is Concerned", "It Was Earlier, When the Planes Were Flying", "I'll Burn with the Forest", "Modern Trees", the forest acts as a single whole, and trees, birds, animals are its components. For the author the burnt forest with the animal world means a ruined life. This is the main motif of the poem "After the Elk Hunt": "The day does not get warmer, **the Pine is cracking** (with cold). / In the hollow there's a whitish fog..."

Sh. Gadelsha's work, due to the successful use of the image **of trees**, makes it possible to artistically comprehend the philosophical depths of human existence. Here is the animation, the humanization of nature, which is usually achieved by the method of personification in poetry. In his poems, as well as in ancient representations, the images of nature are endowed with human qualities: they are able to think, feel pain, and suffer. In the poem "The Cemetery **Birch**" a lyrical hero asks a hunched birch why she stoops in that way. The answer of the birch makes the reader shudder: "Your father ... With a bang / Is pulling **at the roots**. / Because of your long absence from Homeland / (he) is feeling insulted and bitter." /

Through the image of **a bent birch**, the poet raises one of the most pressing problems of our time: The problem of relations between different generations. The author uses an image of Siberian nature when he thinks about his ancestors, about the past of his people. This author discloses the meaning of the image of a birch in a very original and unexpected way:

"What swamp has sucked in / The paths of my great-grandfathers?"

The birch has the color of the bones buried here. "/

The author often uses vocabulary from term field "Forest" to describe changes in the life and spirituality of people at present. In one of his poems, the author uses the image of **the minaret of the mosque** to depict a slender spruce, and compares **the shrubs and their boughs** with the **letters and suras from the Koran** when a quiet, melodic azan (a call for a prayer) is heard in the next village. Here again, the image of living nature comes to the fore.

Interpreting this vision of the surrounding nature, we come to the conclusion that Sh.Gadelsha not only describes the landscape, but he also creates a parallel living world where everything is just like in people's lives: pain, suffering, and fear. Therefore, we often find references to the surrounding nature in his works: forests, trees, animals, birds, and even insects. They express the poet's attitude to the surrounding world, which does not differ from his attitude to people. The most frequent address used by the poet is a collective word: "**Forest, Nature**". In his poems "Oh, nature, today I ...", "If I could understand ..." and others, the author addresses nature and the forest as if apologizing, realizing his guilt for having done her harm. We can also find an appeal to the animal world, as part of nature in the poems "A **Lynx** is Impossible to Catch Up With", "Eh, **Insect**", etc. In some poems, the lyrical hero asks **animals** for help, or advice. In such verses, lyrical hero's appeals help reveal his different emotional experiences: Joy, sadness, or some kind of a contradictory state. The poem "It Is Still Possible to Live" tells how the lyrical hero rejoices, looking at the **partridges** bathing in the hoarfrost, which is **pouring down from birches**. For the author they represent the symbol of a **living forest**, looking at which he expresses a hope **for life to continue in nature, in the forest**. Therefore, the author addresses partridges with joy and hope and expresses his gratitude to them.

To compare the use and semantic meanings of the lexicon from the term field "Forest" found in prose works, we analyzed the novel "Love, Enveloped in Fire" by Yakub Zankiev, a writer from Siberia. (Zankiev, 2001, 312).

In the description of events and phenomena, Ya. Zankiev widely uses landscape sketches, where Siberian nature is well-represented. The forms of the presence of nature in literature are diverse. These are mythological incarnations of its powers, poetic personifications, emotionally colored judgments, and descriptions of animals, plants, as well as landscapes proper, the descriptions of vast natural spaces.

The picture of nature is deeply important in fiction. Studying literature from antiquity to modern times, literary scholars emphasize the weakening of the ties of the twentieth century literature with "wildlife", which can be explained "... by the separation of the current literary consciousness from the great human world, its reticence in the circle of urban communities and groups" (Khalizev, 2002, 247).

In fiction, landscape sketches, perform, as a rule, essential functions. The first and simplest function of the landscape is to designate the scene of action. "Although seemingly simple," writes the literary critic A.B. Esin, its aesthetic impact on the reader should not be underestimated. The place of action is often of principal importance for this work ... A landscape, as a place of action, is significant as it has an inconspicuous, however, very important educational influence on the formation of character " (Esin, 1998, 80).

In the novels of Ya. Zankiev, nature plays a specific role. Being one of the representatives of regional literature, he gives an artistic embodiment of the Tyumen region nature in his works. Here, the description of the environment serves both as a background of the events and as a reflection of the Siberian Tatars' living conditions, which determine their worldview, and shape their characters.

Villagers have always worshipped the world of nature; since their birth, they have grown up to respect and take care of their motherland, which is not only a place of their residence, but also a survival condition, a source of life. The work reflects the author's love for the native nature, his pride in its riches. Ya. Zankiev's attitude to the nature of the north is not the view of a stranger, a newcomer, the author appears here as a local resident, to whom his native land is close and dear, it is a place where he was born and grew up, because this is the land of his ancestors. This is the main distinguishing feature of nature descriptions in the works of the Siberian-Tatar writer.

In the novel "Love, Enveloped in Flame", the village Komeshesly (Silver Water) is in the center of all events, its life is closely connected with the surrounding world of nature, which is described in novels as a life-giving source. Landscape descriptions allow the reader to imagine the living conditions of the inhabitants of Siberian villages. Pictures of the seasons change before the eyes of the reader: winter is replaced by spring, summer creeps imperceptibly away and becomes autumn. The author gives an original description of winter nature in the novel: "When it the day broke, grandfather put on a **round, fur-trimmed cap** and poluvalenki (valenki are traditional Russian winter footwear, here "polu" means half) over light house boots, took big mittens made from dog's fur off the stove and went out into the yard. It was freezing cold outside.

Spring was late. From the Irtys a bitter cold wind was blowing, driving a blizzard along the street. The ravaged shreds of clouds were rushing across the sky. The rising sun was peering between them **illuminating cedars**, which grew near the village. On the branches lay a thick layer of snow.

Grandfather began to **uncover a haystack**, which was deep in snow, with wooden pitchforks ".

In this passage, the author, using unexpected epithets and metaphors, describes in details the appearance of the old man, and his clothes, recreating the picture of the harsh Siberian winter where there is also a lexicon, from the term field "Forest" ...

There are a lot of descriptions in the writer's works, the author's admiration for the beauty of his native nature is not hidden. In the novel there is the reflection of the landscape of pre-war years. Memories of the light, carefree time of the novel's heroes will fill the soul with aching joy and warmth.

In the novels the main part is occupied by descriptions of the cloudless world of childhood and the youth of the heroes: "Ahh, years! A carefree childhood was left far away. But Sarvar remembers everything: climbing **all branches**, as a monkey, as coming home, and the hem of the dress's torn, the sleeve's how was hold was not known. "Oh my child, do you really need to sew a dress out of a **bear's skin**?" – a mother was saying.

Before the war **this tree** was curly, lush. The branches hung down to the ground. Near **the willows**, the games were playing, dances were played. Under **her branches**, the lovers were sitting, the garmon played alongside and the youth were jolly". (Zankiev, 2001, 176)

So, in his works the author managed to create a complete image of the Siberian nature, whose role in the work is multifaceted. The author shows not only the beauty of the native side, but also its wealth.

In the novel **Taiga** is described as a completely different living world, hidden from human eyes, incomprehensible and concealing many secrets: Karun Rakhmatulla, along with a few feral people, walked across the boundless marshes and got into the real jungle. They stopped on a small island where no man has gone before. Among the pristine nature, they built something in between a dugout and a hut. And there were so many cranberries here, a huge amount. There are **sable, squirrel, ermine, elk** in the forest. All, that your soul desires". (Zankiev, 2001, 57)

In the novel "Love, enveloped in flame" there are lots of lyrical digressions, devoted mainly to the description of natural phenomena and the transfer of the author's attitude. Here, the reader's can feel the author's love for the nature of his native land. "Zinnur walked slowly, enjoying the splendor of the **native Siberian taiga**, inhaling **the intoxicating coniferous aroma**, substituting **face to the gentle rays of the morning sun**, making their way through **the dense branches of the cedar**. Suddenly, stumbling about the hummock, he fell, but did not hurry to get up. How many mysteries this **quiet and deserted forest has**! Zinnur knows very well how many **animals in the dense Urman** (Forest). He caught his breath: a few meters from him appeared **elk with a calf**. The dog snarled, the wool on its scruff rose. The owner soothingly stroked: "Leave it Aktush (White Snout). You see, she has little calf. If we kill the mother, he will be orphaned and lost". ... The grandfather called the **elks "forest cows"**. Zinnur disagreed with the definition of his grandfather: these **noble stately animals** reminded him of **Sivka-Burka from a mysterious fairy tale**. Numerous comparisons, imagery, used in this passage, provide an opportunity to present a juicy **picture of forest-taiga**.

Description of the **moose** is also the author's foundation. The created image is so visually accurate that it creates a touch effect, a tactile sensation of the animal. Using the method of comparison, the author so realistically creates a majestic image of an elk that the reader "turns" into an observer of living reality.

A special place in the novel takes the description of forest and domestic animals that surround the characters. The elements of the landscape's description merge with the description of the appearance of the animals. So, the novel describes a dog - a true friend of the main personage Zinnur, who helps the hero to cope with a **huge bear**.

The description of the scene, Zinnur riding a horse to the village, dragging a dead **huge bear**, helps the reader to imagine clearly this unprecedented representation and this this event amazed the villagers very much. Here the author emphasizes not only courage, but also a kind of recklessness of the hero: "Raven, unsuspecting, slowly dragged the luggage. Aktush, the chief herald of victory, ran alongside, running from the left to the right side of the prey. From time to time the forest was announced with loud bark. Here we went out to the edge of the forest. And then the wind, apparently, changed direction. The **horse** seemed to have changed! He smelled the smell of a **predator**! Blowing up his nostrils, wheezing, galloping off at a gallop across the field, without examining the road. How much Zinnur tried to tighten the reins, he could not restrain the mount. Trying to throw off the rider, the horse ran out forward. Aktush, without stopping was barking, as if he was trying to explain something to the unreasonable argamak (horse). At last, this group ran into the village. It was very strange scene.

Literary image of the landscape, performs one more function – psychological. For a long time it has been

noticed that certain states of nature are correlated with human feelings or experiences. Therefore, the landscape details from the earliest stages of the development of literature have been successfully used to create a certain emotional atmosphere in the work and as a form of an indirect psychological image, when the emotional state of the heroes is not described directly, but as it were transmitted through the surrounding nature, and often this technique is accompanied by psychological parallelism or comparison.

So, natural phenomena contribute to a deeper discovery of the inner world of the heroes work. In illustration of the diversity of the state of his characters' mind, the writer boldly uses the description of a landscape that psychologically coincides with the character's emotional state. In particular, the depiction of the phenomena of nature in Yakub Zankiev's novel more serves as precursors of sad and disturbing news. For example, the nature describes alarming and terrible of the day of the declaration of war. In a few minutes the sky clouded with black clouds and unexpectedly, like a bucket, poured heavy rain.

CONCLUSION

Thus, it can be concluded that in the works of the Siberian writers the lexicon of the term field "Forest" is used primarily to reveal the nature of Siberia, to illustrate the author's attitude to the nature of his native land, as well as to depict the psychological state of the heroes. The words related to the disclosure of the forest concept meaning are associated here with the taiga, its plant and animal world, which differs from the nature of the central area of Russia.

The lexicon from the term field "Forest" is often found in the works of the poets being analyzed, whose main object of description is the surrounding nature.

In Bulat Suleymanov's works, depicting the nature of Siberia– the **Taiga Forest**, the feeling of love and pride is dominant, since this area is a small homeland for the poet: he was born and became a man here. In Suleymanov's works, **the element of the forest** impresses the reader with its captivating colors and variety. For poets, the taiga is the personification of their youth, their native land, and their parental house. In these verses they turn to repetitions, alliteration, which are perceived as the praise of their land, their people's way of life and their character. The poets comprehend the fate of a small homeland through the experience of personal commitment to this land.

Basically, the work of B. Suleymanov uses generalizing words, included in the term field "Forest", such as, **Taiga, Nature, Tree**, and in particular, **cedar, birch, leaves**; from the animal world, it is **deer**. The poet claims that the roots of mercy, begin with a careful attitude of people to the living nature and their native land.

In the poetry of Shaukat Gadelsha, in which the images of nature occupy a special place, they express the unity of the world. It is emphasized that all earthly tragedies equally concern both people and animals and plants. For example, in the poem "Reindeer Eye" the poet describes the feelings of a deer, which experienced a lot of evil in its life. They are no different from human feelings, in its eyes we see - "the emptiness in which the whole world can drown".

The Emptiness and deafening Silence in the landscape lyrical poetry of Sh. Gadelsha are the antonyms of Life, Beauty, and Hope. Even death, in comparison with these concepts, seems more natural. In his poem "The Centenary Hunter", the concepts of Life, Silence, and Emptiness are sharply contrasted. Thus, instead of the usual antinomy "Life - Death"

The poet has enriched modern Tatar poetry with the theme of Siberia, which is revealed through several motifs. One of them is the motif of hunting and a hunter. In such poems as, "The Centenary Hunter", "The Hunter's Complaint", "The Song of a Hunter" an unusual, exotic world of the forest opens up for the reader. Against the backdrop of a dense forest, the tragedy of a hunter unfolds, who is old, blind, and deaf, or the misery of a hunter, forced to shoot a bear, which had killed a calf of a fellow villager, or the poet depicts a guilty feeling of a hunter who shot an animal. Thus, a new image of a hunter, **a defender of forests and fauna** is being created in our poetry.

One of the features characterizing the landscape poetry of the authors under study is not only the personification of spatial images, but also their inclusion into the system of subjective relations. Specifying the space of the lyrical experience, the poets point to the connection of the poetic image with the real topos. The topos of a certain locality is a significant reference point both in the life of the poets themselves and in the experiences of their lyrical heroes. In many poems, lyrical situations take place on the Siberian land, the feelings and experiences of the lyrical hero are connected with this area.

Yakub Zankiev's prose creates an artistic image of the surrounding nature at a sensually perceived level.

That is why his characters harmoniously "merge" with nature. The author tries to familiarize the readers with it, by "immersing" them into the **element of nature, taiga**. In this case all senses are involved. " The visible and audible" fairy-tale world and the beauty of nature are supplemented in the author's works with the motif of "verbal ineffability". The word is not adequate to the inner life of nature and man, no description can exhaust their eternal secrets. Thus, the image of the rich Siberian nature helps the author to recreate the picture of life in a Siberian village, to more precisely reveal the state of mind of his characters, and anticipate the events described in the work.

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