

## **GENRE AND STYLE DEVELOPMENT OF THE MARI «MILITARY» STORY IN THE SECOND HALF OF THE 1940S – THE BEGINNING OF THE 1980S (AXIOLOGY AND POETICS)**

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### **Abstract**

In the Mari post-war story about the Great Patriotic War spiritual and moral problems are advanced to the forefront: man and the dramatic circumstances of war, the problems of person's spiritual strength. Such a conceptual and problematic strategy lead to deepening of the story's genre content, first of all, in the axiological aspect; the principle of the truth in the representation of military reality and the person of wartime make actual from a new angle and also, in turn, it provokes the development of genre forms, poetics and style, which are best-qualified to the purposes of art expression of the author's value orientations.

In this article, within the framework of study of the value paradigm of the Mari national literature, it is regarded the art realization of axiological problematique in the Mari «military» story of the second half of the 1940s – the beginning of the 1980s. The main attention in it is paid to the genre and style decisions of the authors (the genre subspecies of the «military» story, as well as the style dominants, in particular, psychologism, its forms and techniques, used by writers), which are aimed at actualization of the axiological content of their works.

The research methodology is determined by the historical and typological and structural-semantic analysis of these works, what makes it possible to see not only the value aspects of the problematique of the «military» story, but also the poetological aspects of a genre, realized by them.

The socio-aesthetic factors of the actualization of axiological problematique in the Mari literature of the second half of the 1940s – the beginning of the 1980s are defined in this article and also it is proved that this problematique call into existence new genre-style tendencies in the development of the Mari story about the Great Patriotic War. It is associated with the understanding of the tragic circumstances of military reality, the internal human nature, the psychological side of the characters' life. The most vivid expression it is received in such genre subspecies of the Mari «military» story as lyrico-dramatic, lyrico-philosophical and documentary and biographic stories, and significantly the problematique promotes to the formation of such style dominants of the Mari small prose, as psychologism, dramatic nature and philosophization of the narration.

The main object of the image in the «military» story of the second half of the 1940s – the beginning of the 1980s is the personality with its complex inner world. The most common techniques of psychological narration in it are the inner monologue of the character and the psychological author's narrative (psychologically saturated descriptions, details).

The central place in the genre and style field of the Mari «military» literature of the post-war period is taken

by lyrico-dramatic and lyrico-philosophical stories, in which the monologue-confession of the character is actively used.

Documentary and biographical stories are written on the basis of the documentary materials, but the authors do not «roll over» to journalism, they actively enrich the art arsenal of literature, in which psychologism plays the most important role. Along with psychologism, it should be noted a plot as a stylistic dominant of such story (the dynamics of the external and interior life of characters), which is slightly reveals the author's value idea. Many of them have an autobiographical strategy.

**Keywords:** Mari literature, axiological paradigm of literature, story, problematique, poetics, genre, genre subspecies, style, style dominant, art meaning

## 1. INTRODUCTION

In the Mari story of the second half of the 1940s – the beginning of the 1980s about the Great Patriotic War spiritual and moral problems are advanced to the forefront: man and dramatic circumstances of war, the problems of the person's spiritual strength. Such a conceptual and problematic strategy lead to deepening of the story's genre content, first of all, in the axiological aspect; the principle of the truth in the representation of military reality and the person of wartime make actual from a new angle and also, in turn, it provokes the development of genre forms, poetics and style, which are best-qualified to the purposes of art expression of the author's value orientations.

## 2. OPINIONS AND DISCUSSION

One of the manifestations of dynamics of the genre development of the «military» story in 1946s – the beginning of the 1980s can be considered heightened attention to the inner world of the characters and increased interest in various forms and techniques of the psychological narration. Psychologism, which is a «special art quality» (Kudryavtseva, 2009, p. 61), as well as it «directly connected with the writer's style, acts as an organizing style principle» (Isina), becomes the style dominant in the creativity of the most Mari writers (Yu. Artamonov, V. Yuksern, S. Vishnevsky, P. Kornilov, G. Gordeev, V. Alexandrov, E. Yangildin, Max Main and others). It penetrates as much as possible into the genre structure of the story's varieties, which are most discussed the value problems of life, man and the world (lyrico-dramatic, lyrico-philosophical, and documentary-biographical stories). Gradually these subspecies, filling up military material with other objects of art representation, are firmly fixed as especially high-demand in the art picture of the Mari prose.

The main object of the image in the «military» story of the second half of the 1940s – the beginning of the 1980s is the personality with its complex inner world. The most common techniques of psychological narration in it are the inner monologue of the character and the psychological author's narrative (psychologically saturated descriptions, details).

The central place in the genre and style field of the Mari «military» literature of the post-war period is taken by lyrico-dramatic and lyrico-philosophical stories, in which the monologue-confession of the character is actively used. The inner speech of the characters (or the hero narrator), especially in the stories of the 1946s–1950s, is full of exclamation sentences, rhetorical questions, ellipsis, which express the extreme degree of their dramatic situation and psychological state. The key values of the people and the individual person, particularly topical during the post-war era, – the Motherland, the soldier's life, pride in people, and hatred of the enemy – are also verbally issued. Such a confessional reflection of the hero-narrator about the Homeland as a value has, for example, in the I. Vasilyev's «My Homeland, I Love You» («Шочмо элем, мый тыйым йӧратем», 1948) lyrico-dramatic story: «Шочмо элем, тый мыйын авам улат! Мый тыйын верчынет, шкена тыныс да ласка илышна верч моло дене пырля кучедалынам... Умбакыжат, Родина, ушане, <...> устан кучедалаш тўналам. Шочмо элем, кўлеш лиеш гын, тыйын верчынет шке илышемат ом чамане. Шочмо элем, мый тыйым йӧратем!» (Vasilyev, 1956, p. 12) («My Motherland, you are my mother! I fought for you, for our peaceful and restful life together with all... And then believe, Motherland, <...> I will fight bravely. If it is necessary, my Motherland, I will not regret even my life. My homeland, I love you!»); «... йоча-влак чон йӧсышт дене шортыт, ўдырамаш ден шонго-влакын шинчаўдышт йога, нимо титакдыме ен-влак фашистский пленыште йӧсланат, нунын сурт-печышт йўла, осал тушман чылажымат ломыжышко савыра. Кумда мландынам орлык вузальын. Шочмо элемын онжо айдеме вўр дене чеверген...» (Vasilyev, 1956, p. 10) («... children cry by their

hearts, women's and old people's tears flow, innocent people suffer in fascist captivity, their house burns, the evil enemy turns everything into ashes. Our endless land is captured by grief. The breast of my Motherland is reddened with human blood...»).

The similar monologue-confession of the hero narrator (he is close to the author) is also presented in the G. Gordeev's lyrico-dramatic story «Thank you, soldier!» («Тай, салтак!»), which is based not on the story of the hero-narrator himself, but on the remembrance about the lost and died father, reproduction of his front-line life. In this story the inner monologue actualizes not only such value as the Motherland, but also such as love for the native land, sacred hatred, spiritual and moral strength of the soldier, memory. The axiological meaning is also obtained by the word «Winner» (in the author's chart it is *СЕНГЫШЕ*). Using philosophical and metaphorical figurativeness, apostrophes, exclamations, emotional particles, repetitions-specifications (*ачамын, йӧратыме ачамын* – my father, my beloved father), the narrative hero turns to war as a revived evil, proclaims the value of victory, which was won by the commoner both over the evil and over by himself (weaknesses and fears): «*О шучко сар... Да каргыме тый лий! Мыняр енын ўмыржым лугыч ыштышыч, мочол енын капшым тодыштыч, мыняр еным тулыкеш коденат, а ачамын, йӧратыме ачамын, пел кидшым кўрлын налынат.*

*Ах, каргыме фашист. <...> Но уке! Совет салтакым сенгаш куштылго огыл. Огеш лий совет салтакым сенгаш! Ачам колен манат? Шоя! Тудо ила! Ила авамын, акамын, изамын шўмыштышт, ила мыйын шўмыштем, ила пошкудо-влакын, калыкын шўмыштыжӧ.*

*Тай, ачай, тай, совет салтак!»* (Gordeev, 1990, pp. 259–260) («Oh terrible war ... God's blood! How many lives you have interrupted, how many have crippled, how many have orphaned, and you have ripped my father's, my beloved father's arm off.

Oh, cursed fascist. <...> But no! It is not easy to defeat the Soviet soldier. It is impossible to defeat the Soviet soldier! Do you say, that my father is dead? It's lie! He lives! He lives in the hearts of my mother, sister, brother, lives in my heart, in the hearts of neighbors, people.

Thank you, father, Soviet soldier!»).

Such a subjective narration, in which the inner monologue of the hero-narrator dominates, becomes the anthem to the immortal soldier, the winner father, his force and invincibility. The similar axiologically oriented problematique in the psychological projection is also stated in the story by M. Evseev, «Dream» («Омо»), but already within the framework of a lyrico-philosophical narration. The main action in it is connected with post-war time, war is given in the flashback. The main character of the story, Nastya, all her life lived with hope to meet someday with her father (he went through the whole war and died literally in the last days of the war, during the capture of the Reichstag). The meeting of father and daughter, impossible in reality («*Пеш мием ыле, но мемнан элна воктене эреак шем кишке чужлен коштем. Кушеч-гынат границынам шўташ йӧным кычалеш, садлан мыланем ике постем гыч каяш ок лий*» (Evseev, 1970, p. 56) – «I want to come very much, but a snake creeps with a hiss around our country all the time. It tries to find an opportunity to break through the border somewhere, so I can't leave my post»), it happens in a dream. This technique, associated in the Mari literature of the second half of the XXth century, mainly with «philosophical and ethical problems, with the movement of a plot, ideological content», serves «for the ideological and psychological characteristics of the characters, the explanation of the author's views» (Ryabinina, 2016, p. 136), in the M. Evseev's story promotes to the deep penetration into the inner world of the main character, which is designated by the author's clear positive connotation. And the very situation of meeting father and daughter in the dream, the Nastya's monologue confession of about immense love for her father and the thirst meeting with him, gets philosophical tone. The separate fragments of this monologue remind Mari prayers-lamentations: «*Ачай, йўдым лектам – тылзым ончем: тушто тыйым ужнем; кечывал кечын вўдлан водем – вўд ўмбаке тўткын ончем: тушто тыйын чурietым кычалам; чашкерыш пурем – кайык мурым колыштам: тушто «Ўдырем, толын шуым» манметым колнем; калык коклашке лектам – адак тыйым кычалам. <...> а мый тыйын толметым вученам. Авам семынак эр ўжара тул денат, кас ўжара тул денат, тылзан да чолга шўдыран мотор йўдымат, яндар каван волгыдо кечынат вучем. <...> Ачай, тол мый декем, тетла ит кай»* (Evseev, 1970, pp. 54–55) («Dad, I go out at night – I look at the moon: I want to see you in it; I go down for water in the afternoon – I look at the water intently: I try to discern your face there, I go into the thicket – I listen to the birds singing: I want to hear “My daughter, I came” there; I go to people – I look for you again. <...> and I was waiting for your return. As mother, I'm waiting for you both in the morning dawn and in the evening dawn, on moonlit and starlit quiet night and on bright, cloudless afternoon. <...> Dad, come back to me, don't go away anymore»).

Such folklore stylistics (style of prayer lamentation) are used by the author not only to express the emotional torment of the character, but also «in order to express their ideological and aesthetic concept and to enhance emotional expressiveness» (Levina, 2016, p. 94). They focus attention on the primordial values (human life, divine power, destiny, spirit, faith, and will of the man himself as reservoir of his strength). Both the regular repeated daughter's and the father's compellations to each other («ачай» – «father», «ўдырем», «игем» – «daughter», «my child») and synonymous repetitions («тыйым ужнем» – «I want to see you», «тыйын чуриетым кычалам» – «I am looking for your face», «толметым вученам» – «I am waiting for your coming», «вучем» – «I'm waiting», «тол» – «come», «ит кай» – «do not go away», «тыйым ужам» – «I see you», «эре эскеренам» – «all the time I waited, followed you», «шўм пеленемак ашненам» – «I kept you in my heart») promotes to create of prayful style. The ending of the M. Evseev's story is similar on axiological strategy to the ending of G. Gordeev's story, which we analyzed above: «Салтак нигунам ок коло!» (Gordeev, 1990, p. 260) («The soldier never dies!»). The author approves immortality and memory by the words of his character. Thus, in the G. Gordeev's and M. Evseev's stories human life as a value is the main philosophical category, and the military biography of fathers, whose gave an impetus to the psychological plot, actualizes the link of times and generations through the motives of memory and immortality.

The V. Alexandrov's lyrico-dramatic story «Ovi» (1975) is full of psychological descriptions, lyrical digressions, inner monologues, remembrances and reflections, homilies, precepts and edification (in Mari – сугынь). It has the strong psychological line, which powerfully accompanies the entire eventful work, the first-person narrator (Mick), close to the author, and the circular composition, determined by the motive of the frustrated meeting. The eventful background of the psychological plot is the story of the unhappy love of Pavyl and Ovi, separated by war, the pure and unrequited love of Ovi by her fellow villager Miku, the loyalty of Ovi to her husband, who was off at the front. In this regard, it is impossible to bribe Ovi either with a heartfelt playing on a two-row Russian harmonica (the battle-front veteran, who falls in love with her, just for the sake of his beloved repaired his musical instrument and learned to play with one hand, he left the other, second hand, in the war), nor with the wise and tender words of Miku («Ovi, молан шкендым индырет? Илышылан – илыман. А тушеч огыт пörтыл, огыт» (Alexandrov, 1998, p. 46) – «Ovi, why are you torturing yourself? You have to live, and they don't come back from there»), neither his sincere rueful feelings for her, no his desire to capture his beloved woman in sculpture («Тыгай йöратымаш гына илышнам волгалтара, айдеме лұмым пуа» (Alexandrov, 1998, p. 46) – «Only such love illumines our life, makes man human»).

So, one of the major universal values – loyalty is put by the author in the forefront. It gives Ovi spiritual strength, which we see in the story at all key moments of her life (moment of parting with Pavyl, receiving «condolence letters», meeting with Pavyl-runaway), gives her reliable support in difficult life situations, saves from fleeting temptations. The author transmits the dynamics of her inner experiences, psychological stress, mainly not by direct ways, but indirectly, through the external manifestations, for example, he shows how Ovi with some crazy zeal split logs, plows on a bull (instead of horse). The story ends with the dramatic motive of the frustrated meeting and Ovi's internal contradiction: she understands that she does not meet with Pavyl, but still believes and hopes for her husband's return. Ovi consciously chooses herself loneliness as life situation, which the author emphasizes with the help of the image-symbol of a lonely birch. This image, directly associated with the image of the woman, looking at the road while waiting for her husband, is complemented with the motive of the frustrated meeting in the ring frame of the story. As at the beginning of the story («Ял мучаште мўндыр корныш вуйым сакыше шкет куэ воктен тыгаяк шкет ўдырамашым ужам...») (Alexandrov, 1998 p. 41) – «At the end of the village, at a single lonely birch, hanging its head toward a long road, I see alike woman, standing alone...»), and so at the end («Мўндырчак, вуйым савен, куэ вашлие. Воктеныже – ўдырамаш» (Alexandrov, 1998, p. 46) – «Already from a distance, the birch met with a tilted head. There is a woman near it»). It is called to emphasize the proud loneliness of the heroine, what is higher than instantaneous joy of life, her humility with fate. Ovi believes in the power of her love: «Кў кечеш когарген, йўреш нöрен шуалга, шалана, <...> йöратымаш гына илышнам волгалтара» (Alexandrov, 1998, p. 46) («the stone «bake» by the sun, sodden in the rain, becomes friable, falls into pieces, <...> only love illuminates our life»). The story «Ovi» is a poetic anthem of love and loyalty.

The most dramatic and psychologically saturated one is the episode of the night meeting-conversation of Ovi with Pavyl-runaway, what was accidentally overheard by the narrative hero Miku. Ovi, for whom honesty is the highest, insists on Pavyl's returning to the front, and even she is ready to replace him at the front herself (if only to wash away as soon as possible the sin of her husband before the race, descendants, people, country). Pavyl went away, and Ovi fell on the straw and wept bitterly. And in the morning, outwardly, nothing said anything about their meeting, only her eyes were red; and in the evening the birch, her soul mate, still shared her feelings: «Кастене анга мучаш гыч волышыла, тугак ял мучашсе куэ деран шогалын,

*мўндыр корныш тўслен шўлалтыш»* (Alexandrov, 1998, p. 47) («In the evening, going down from the field, she stopped, as before, at the birch, that is at the end of the village, sighed, gazing at the long road»). Miku, who sincerely loved her and was distressed for Ovi, worried and kept in secret the night meeting with Pavyl.

Thus, the composition and stylistics of the story «Ovi» are based on a combination of psychological dramatic nature and an axiophilosophical beginning (with a lyrico-psychological style dominant). Significant role in it is assigned to the descriptions included in the direct and inner speech of the hero-narrator Mika and performing the value-conceptual and psychological function. For example, such is the description of the ancient Mari wedding (in this story – the wedding of Ovi and Pavyl), with the precepts, admonitions and other attributes of this traditional family ceremony. It sharpens such precepts, that carry the values of family life (in the unity of spiritual and material): the complete union of husband and wife («*Мужырна тичмаш тылзе гаяк лийже»* (Alexandrov, 1998, p. 42) – «Let our couple be like the full moon»), joy радость («*Тўняште ош кече нўлтатмеш, самырык ешат тудынла волгалтше»* (Alexandrov, 1998, p. 42) – «The white sun rises, let the young family also sparkle»), domestic valuables («*Шийвундо гай шийын, тутто кинде йўр дене куанен илыза, – каче ден оръен йол йымак окса йонген возын, вуй ўмбакышт шурно пырче велын»* (Alexandrov, 1998, p. 43) – «Live, sparkling like money, enjoying the refreshing rain ripening bread, – money falls under the feet of the bride and the groom, grain drops the on their head»).

First of all, the impressive natural pictures, presented by the eyes and the words of the characters, add lyricism to the narration. For example, Pavyl's words: «*Музыкчо лиям ыле гын, товатат ты семым возен налам ыле. Вет тиде – пўтыннь мемнан илыш: сава йўкан кумда олык, лыжга Лаж вўд, кинде нур дене волгалтше канде кава»* (Alexandrov, 1998, p. 45) («If I was a musician, I would definitely have recorded this melody. It is our whole surrounding life: a wide meadow with a ring of braids, still water of the river Lazh, the blue sky, lightened by the grain field»). An example of using a landscape description for dramatization of the plot action in this work is the description of summer bad weather, which gives rise to motive of unexpected parting of Pavyl and Ovi (it leaves for war): «*Но кавам ту эрдене ала-кў пуйто пўрдыш. Ужава-шачет водын арамак огыл моткоч кычкырышт аман...»* (Alexandrov, 1998, p. 42) («That morning as though someone curtained the sky. It was not for nothing, apparently, frogs croaked so much in the evening»). Onto the landscape «thoughts, experiences of heroes are projected: the comparison of the person's experiences with pictures of the nature allows to reveal internal psychological processes with greater fullness and relief» (Kompaneets, 1980, p. 20). Strengthening of plot dramatic nature, including in its psychological component is connected with the bad weather: «*Ялыш кўзышым – йырым-йыр шўгарлаштыла шўлык»* (Alexandrov, 1998, p. 42) («I went up to the village – it was gloomy around, like in the cemetery»). Such landscape details accompanying the heroes at the moment of their taking leave will be used also in other event plans, for example, the message, that Pavyl is missed in action, is preceded by the phrase «*Касвел могырым каватўр шемем оварен»* (Alexandrov, 1998, p. 43) («The horizon on the west side is blackened and swollen»).

The axiological concept of the author in the story «Ovi» is constructed also from expressions of the narrator's hero, the characters, correlated with ideas of national pedagogics, many of them in the form of proverbs, adage and folk signs are presented in their inner speech: goodness («*Поро енын ўмыржў кўчык»* (Alexandrov, 1998, p. 42) – «A good person has a short life»), job and diligence («*Айдемын лўмжў паша дене чаплана»* (Alexandrov, 1998, p. 42) – «A name of the person is famous for his work»), («*Чолга шўдырлан лўмымат сылным ойырат»* (Alexandrov, 1998, p. 42) – «And an unfading star has beautiful name») and others.

Thus, the analysis of the V. Alexandrov's lyrico-dramatic story «Ovi» allows to conclude, that all compositional elements of the work, «all event-based pictures are distinguished by psychological tension, fixing attention on disclosure of characters' moral principles and the statement of moral values. All descriptions and characteristics are excitedly lyrical in character. They promote not only to a more complete disclosure of the characters' inner world, but also to the dramatization of the plot» (Kudryavtseva, 2010, p. 38).

Documentary and biographical stories have significant part in the Mari literature of the second half of the 1940s – the beginning of the 1980s. They are written on the basis of documentary materials, but the authors do not «roll over» to journalism, they actively enrich the art arsenal of literature, in which psychologism plays the most important role. Along with psychologism, it should be noted a plot as the stylistic dominant of such story (the dynamics of the external and interior life of characters), which is slightly revealed the author's value idea.

The M. Stepanov's (Max. Main) story «Мондалтдыме подвиг» («An immortal feat») about the heroic feat

and death of the guerrilla Zoya Kosmodemyanskaya has the first-person narrative and accompanied with fragments from other (poetic) works of the author, and the documentary material is widely presented: historical realities, geographical objects, real episodes, the ident names, surnames and the pre-war biography of guerrillas (Zoya Kosmodemyanskaya, Klava Miloradova, Vera Voloshina, Lida Bulgina, Pavel Provorov) and lieutenant colonel, who interrogated Zoya after detention (Ludwig Ryuderer of the 332nd infantry regiment of the 197th fascist division), Zoya's letters to her mother and brother Shura, the story by the senior research associate of the museum of the village of Petrizhevo – Sergey Alexandrovich Sharov. In authentic life material the author is interested in «the real situation – the person on border of life and death» and trying to go «inside the fact», the author uses artistical device, which is unusual for national literature» (Zaitseva, 2018, p. 14). Having addressed to strenuously strong situation, M. Main investigates psychological state of the heroine and actualizes her moral and ethical valuable priorities: devotion to the Motherland, spiritual power, debt to people, which is higher, than death. Generally, they «are under construction on one heroic fact, which is scrupulously investigated by the author, it is disclosed motives of heroic achievement of the soldier, and an excellent example of psychological prose, where human destinies are revealed in dramatic situations» (Sheyanova, 2011, p. 105). Many of them have autobiographical strategy. So, in the V. Yuksern's story «Before dawn» the following real heroic fact episode is: «In the last days of war the officer-journalist Vasily Stolyarov and his comrades by order of the Soviet command had to become parlementaires on one their strongest fortifications of the enemy» (Vasinkin, 1989, p. 8). At the heart of an event and psychological outline of the work – boundless love of the lieutenant Arkady Zubanov to the Motherland and people, his self-sacrifice for the sake of a victory.

The author does not hide his attitude towards him, sometimes uses even an open form of expression of his value feelings and ideas: «Тыйын тўсет, поро шўмет, Родинынам шокшын йўратымет курымешлан чонешна кодеш...» (Yuksern, 1964, p. 9) («Your character, kind heart, ardent love for our Motherland will forever remain in our hearts...»).

### 3. CONCLUSION

So, the axiological problematiqués, which is actualized in life and literature of the second half of the 1940s – the beginning of the 1980s, calls into existence new genre-style tendencies in the development of the Mari story about the Great Patriotic War. It is associated with the understanding of the tragic circumstances of military reality, the internal human nature, the psychological side of the characters' life. The most vivid expression is received in such genre subspecies of the Mari «military» story as lyrico-dramatic, lyrico-philosophical and documentary and biographic stories, and significantly the problematique promotes to the formation of such style dominants of the Mari small prose, as psychologism, dramatic nature and philosophization of the narration.

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