

PHILOSOPHICAL AND PSYCHOLOGICAL SIGNIFICANCE OF FOLKLORE AND RELIGIOUS IMAGES OF LITERATURE

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Abstract

The man of the XXI century in his life relies on a rational explanation of his environment. The pragmatism of modern man displaces belief in miracles, magic and the invisible power of nature from life. Such a perception leads both to a detachment from traditional culture and to a rejection of unshakable spiritual values. In this regard, the importance of fiction as the basis of a person's spiritual culture, in which the traditional and the modern can and exist in harmony, especially increases. This harmony is most evident in the philosophical and psychological literature. The mythological and folklore heritage of the people acts here as an element of traditional culture. Namely: 1) the religious and philosophical peculiarity of the worldview of the Chuvash people; 2) folk beliefs reflected in folklore texts (fairy tales, songs, myths).

The purpose of this article is to study the poetics of the image of a work of art, features of the philosophical interpretation and psychological perception of the national picture of the world, as well as socio-historical, cultural and ethical information enshrined in the vocabulary of the people and recorded in the dictionary. This solves the following tasks: 1) study of the mental foundations of the people through their vocabulary and artistic thinking; 2) identification of the peculiarities of the national picture of the world of the people through its philosophical, psychological, religious and mystical worldview.

The relevance of research in this direction is determined by reaching the inter-scientific (in the field of literary criticism, folklore studies, philosophy and cultural studies, in particular, cultural linguistics) level in the study of elements of the traditional culture of the people, its poetic and aesthetic ideals of both the past and the present. All this expands the framework of understanding the philosophy, history, theology and everyday life of the Chuvash people and the boundaries of their interpretation and understanding.

Thus, the names of trees in the Chuvash folklore and mythological worldview directly correlate with patriarchal-klan relations within the family. For example, elm in folklore is endowed with the signs of "man", "elder", "alien" and is opposed to oak. In terms of family relations, this is the spouse's father. The image of a birch is associated with women of the older generation of a foreign family, that is, the wife's mother. Note that tribal, kinship relations in the Chuvash culture are of great importance, in the philosophy of the Chuvash they are the foundation of spiritual life. In fiction there is an expansion of these boundaries, the deepening of their philosophical and ethical significance. A great help in this direction is the "Dictionary of the Chuvash language" by N.I. Ashmarin, in which elements of the ancient Chuvash philosophy and worldview were recorded.

The scientific novelty of the article is associated with the need to form moral, ethical and aesthetic ideals in the modern public consciousness, which would be based on traditional culture and would correspond to the requirements of modernity. For example, a very significant feature of the Chuvash mentality was and remains its clearly expressed philosophy of life - *çuraçtaru* (coordination, harmony), which manifests itself both in relations in society, family, and in relation to nature and the spiritual world. In fiction, this philosophy of life is most often expressed in descriptions of a harmonious relationship between man and society, and especially between man and nature.

Throughout its history, Chuvash literature has turned to the traditional, folklore and mythological thinking of the people to strengthen the national context in the character of the heroes, the idea, and also to create a special picture of the Chuvash world in the work. All this gave her a national "face". Thus, the analysis of works and texts (for example, Chuvash writers N. Petrovskaya, B. Chindykov, D. Gordeev, Russian writers N. Gogol, M. Bulgakov, Chuvash, Russian, Turkic, Finno-Ugric folklore texts, dictionary entries "Dictionary of the Chuvash language" (NI Ashmarin)) allows us to draw the following conclusions: 1) about the genetic and historical community of the mental, psychological foundations of the worldview of the Chuvash people with the ancient Turkic peoples; 2) about the cultural and historical factors that have survived in the language and contributed to the formation of the national self-consciousness of the people and their national identity.

Keywords: national mentality, folklore studies, philosophy, theology, ethical values, artistic image, artistic symbol, mythological image, mysticism, religious beliefs, pagan worldview.

1. INTRODUCTION

Despite the fact that states, ethnic composition, technologies, and the level of knowledge change in the course of history, worldview issues continue to remain unresolved, which makes them modern. That is why the question of what human qualities should be considered in society as genuine values and today remains the problem that writers of all eras and peoples have pondered and continue to ponder over. The search for an answer to it leads researchers to the scientific-philosophical, historical-cultural, artistic-aesthetic, religious-mystical, folklore-mythological, everyday-everyday ideals of both the individual and the people. Their interest in the study of paganism, mythology and folklore as the most ancient layer of folk culture actualizes.

Note that in the history of mankind, it is customary to distinguish three main types of worldview: mythology, religion and philosophy. So, the mythological worldview is historically the first type of worldview or a way of forming worldview ideas and arises at the stage of the formation of human society. This worldview is characteristic of the primitive communal system and early class society. The religious worldview differs from the mythological in the way of spiritual mastery of reality. Mythological images and representations are multifunctional: in them, in a still undeveloped form, cognitive, artistic and evaluative assimilation of reality was intertwined, which created the prerequisites for the emergence on their basis not only of religion, but also of various types of literature and art.

The philosophical worldview is a fundamentally different type of worldview, which in its own way comprehends the ideas about the world and man that have developed in mythology and religion, and at the same time develops its own ways of understanding and solving worldview problems. A feature of the philosophical worldview has become an abstract-conceptual form of mastering reality, rather than sensory-figurative, as in other types of worldview. In fiction, which is one of the constituent branches of aesthetic thought and artistic creativity of man, ethical norms are historically associated with the evolution of his mythological, mystical, religious, and philosophical thoughts. Today, the problem of studying images that go back to the ancient mythological thinking of man is especially relevant.

Mythology as a science began to develop again from the 90s of the XX century (after the known active period of studying it in the XIX century), which opened up the possibility of studying the evolution of mythological images both in the works of various writers and in various national literatures. Opportunities have appeared in the study of spiritual searches, the connections between the language of writers and the language of folklore, images of demonology and their role in artistic creation.

2. OPINIONS AND DISCUSSION

Fiction, as one of the branches of artistic creation in human culture, has been and remains a mirror image, the face of the moral and ethical development of society. It has a huge socio-political, educational and cognitive role, because it presents not only the history of the entire people, both in the historical and in the

modern aspect, but also the emotion, feelings and hopes of specific people, which are expressed primarily through certain images. Literature is based on humanistic views and convictions, approves imperishable and eternal universal human values. The writer generalizes life phenomena, creates typical images, while revealing his attitude to events.

A work of art is a living organism, an integral ideological and artistic system, all elements of which are correlated with each other and express the originality of the author's assessment of the phenomena of reality. Its indisputable fundamental component is the language, the linguistic world of the people, in which not only communicative, but also philosophical, theological, aesthetic and scientific information is preserved. Moreover, it is the language and the word that becomes the source of the genetic memory of the people: in what places they lived (geography), what gods they worshiped (theology and demonology), what craft they lived, how they arranged their life (everyday life), what songs they sang, fairy tales were told in what miracle did they believe (folkloristics), how were born and died (medicine), what behavioral and moral ideals (ethics) had, what worldview ideas possessed (philosophy), what celestial bodies and stars were seen (astronomy), etc. And very few peoples were lucky to preserve such a storehouse of knowledge and wisdom in the collection of works and dictionaries, in the poetics of folk and artistic works.

All this allows us to say that "language is not only associated with culture: it grows out of it and expresses it. Language is both a tool for the creation, development, storage (in the form of texts) of culture, and a part of it, because with the help of language real, objectively existing works of material and spiritual culture are created" (Maslova, 2018, p. 28). It is in this vein that we can talk about the poetics of phytonyms in fiction (Ilyina, Myshkina, 2016). So, the names of trees in the Chuvash folklore and mythological worldview directly correlate with patriarchal-klan relations within the family. For example, an elm in folklore is endowed with the signs of "man", "elder", "alien" and is opposed to oak. In terms of family relations, this is the spouse's father. The image of a birch is associated with women of the older generation not of their own family, that is, the wife's mother. Nut-tree is a "man", "younger", "own", namely - a younger brother. Vetla, on the other hand, is "woman", "younger", "own", that is, younger sister, etc.

Note that tribal, family relations in the Chuvash culture are of great importance for the philosophy of the Chuvash. This is the foundation of his spiritual life. In fiction there is an expansion of these boundaries, a deepening of their philosophical and ethical significance. At the same time, in fiction there is a twofold use of the meanings of phytonyms: either in the traditional form, already fixed in folklore, or they give them a new meaning, which is already associated with the symbols of modern culture. A great help in deciphering traditional concepts is the "Dictionary of the Chuvash language" by N.I. Ashmarin, in which the elements of ancient Chuvash philosophy and worldview were recorded (Ashmarin, 1999). So, a very significant feature of the Chuvash mentality was and remains its clearly expressed life philosophy - *çuraçtaru* (coordination, harmony), which manifests itself both in relations in society, family, and in relation to nature and the spiritual world. This is a kind of golden mean, which is reflected in both behavior and aspirations of a person.

In fiction, this philosophy of life is most often expressed in descriptions of a harmonious relationship between man and society, and especially between man and nature. The Chuvash, and this is easily explained by his agricultural activity, avoided violating the laws of nature, fearing to take her wrath on himself. Therefore, sacrifices to land, water, and forest occupy a special place in its traditional culture and religious cults (Denisov, 1959; Salmin, 2007).

Chuvash literature throughout its history turned to the traditional, folklore and mythological thinking of the people. And this was done both to strengthen the national context in the character of the heroes, the idea, and to recreate, through such a worldview, a special picture of the Chuvash world in the poetics of the work. All this gave her a national "face" (Myshkina, Yakovleva, 2015). Among such works, it should be noted literary texts by national and Russian authors: Chuvash - Ivanov K. ("Iron myalka"), Nikolaeva M. ("Black cat"), Agiver F. ("Dragon"), Petrovskaya N. ("Cemetery fence", "Witch", "Echo", "Black Angel"), Maksimov N. ("Milky Way"), Chindykov B. ("Blackberries along the wattle fence"), Russians - Lermontov M. ("Demon"), Tolstoy L. ("Father Sergius"), Bulgakov M. ("Master and Margarita"), Gogol N. ("Evenings on a farm near Dikanka", "Viy"), Tatar - Tukay G. ("Shurale") dr.

These works focus in themselves the aesthetic, spiritual and moral values of both the individual author and the entire nation in their historical and contemporary perspective. And the elements of traditional folk culture in the broadest sense are especially interesting here - cult rites, religious beliefs, everyday life, folk holidays, traditional clothing and food, etc. All these elements in the poetics of the work play a certain artistic and aesthetic role. They contribute to the deepening of the idea of the work, the character of the hero and the creation of a certain aesthetic model of the national world (Ilyina, Myshkina, 2017; Sofronova, 2016).

It is these features that distinguish the works of Chuvash writers. For example, all the ritual activities of the medieval Chuvash were subordinated to the idea of receiving the mercy of both good and evil forces of nature, placate them. A person is so arranged that he was always interested in what awaits him in the future. Since ancient times, the best way for people to know the will of the Gods has been magic. Magic rites have always been designed to guess (predict) the future course of fortunetellers' lives.

Along with the emergence of belief in supernatural forces - the emergence of religion - a desire arose to somehow influence these forces in the desired direction, to give thanks for good or to drive away evil spirits. This is how traditional rituals appeared: "Ēlĕk-aval usal ĉumār kiles tāvas pulsān, tyrra pula pār ĉēmĕrse an kajtār tĕse, unashkal tasa ĥĕre tasa ĉĭpuĉ, pusa kĕpe tĕhĕntarsa, ĉĕkĕr-tĕvar jĕttarsa, tasa uja ĉav pĕletsene ĥĭrĕĉ kĕltuma kĕlaratchĕĉ" (Denisov, 1959, p. 229) / In the old days, before the evil rain (hurricane), so that the hail would not ruin the harvest, such a pure (innocent) girl was dressed in clean clothes, in a hemp dress, they gave her bread and salt in her hands, and sent her into an open field to pray against these clouds.

According to the Chuvash religious beliefs, during the dry period, ceremonies were carried out behind the cemetery. Driving a wasp stake (kutĕn shalcha) over the graves of sorcerers (tuhatmĕsh), and who died an unnatural death (pĕklĕ vilĕmpe vilnisem) or dry trouble (tip shar) was considered effective.

As you know, for the first time this custom - dry trouble (tip shar) - is mentioned in the book of the Russian traveler Alexandra Fuks "Notes on the Chuvashes and Cheremis of the Kazan province": "There are seldom quarrels between them. Even less often is enmity, but if they are already very angry, then what an amazing revenge they have! Chuvashin goes to his enemy and, wishing to cause him trouble, hangs himself in his yard: poor! they know no other revenge than to sacrifice their lives to cause trouble for their enemy" (Fuks, 1840, p. 57).

According to the Chuvash belief, the land refuses to accept those who committed suicide (pĕklĕ vilĕm). For their burial, they chose places behind the cemetery, near a ravine. This rite is reflected in the novel by F. Uyar "The Fugitive". As the writer shows, a buried corpse, which "the earth does not accept," comes to the surface of the earth and sends a drought, chasing away the clouds - shakes his shirt. And so that "pĕklĕ vilnisem" would no longer gloat, at night a special magic ritual was performed behind the cemetery - they drove "kutĕn shalcha" into the buried ground. This is a collective magical ritual with special rituals, in which everyone does only his own work: cutting down the stake, going for water, watering the grave, setting the stake over the grave and driving the stake.

In the Chuvash magic ritual, the aspen stake is translated as "kutĕn shalcha", that is, literally - an inverted stake. An explanation of "kutĕn shalcha" is not given in the Chuvash dictionaries. This is a felled young tree, which is driven in with a narrow end, i.e. top (top) down, root up. Such a tree will never sprout and the buried corpse (pĕklĕ vilĕ) can no longer commit atrocities. All this allows us to say that the Chuvash magic rituals adhered to strict rules. And in the Chuvash prose magical rituals are described those are performed by different persons, in different places and at different times, mainly in the dark "ĉurĉĕr irtsen" and are shrouded in mystery.

3. CONCLUSION

Thus, the connection between literature and oral folk art, with customs, everyday life, mental, religious and ideological characteristics of the people is obvious. Fiction does not record the real facts of life and science, but it analyzes and illustrates the life of the people on an emotional and intuitive level through the fate of an individual (literary image). Therefore, a deep literary analysis of a work of fiction should affect both the field of literary criticism and literary theory, and the field of culture of the people, as well as its philosophy, psychology, theology, etc.

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