

IDEOLOGICAL AND VALUE BASIS OF THE MARI STORIES OF THE SECOND HALF OF THE XXTH CENTURY

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Abstract

At the present stage of development of literary science the interdisciplinary research strategy, including the study of the axiological potential of fiction, is becoming increasingly relevant. This article highlights the problem of art embodiment of the family image in the Mari stories of the second half of the XXth century in axiological aspect.

The purpose of this article is to reveal the main family values and anti-value orientations of characters, the ways of their expression in art texts.

Thus, in the V. Ivanov's story «Mother's Heart» the author focuses his attention on the secret corners of the mother's (Varvara Sadaeva's) inner world, which are presented within a framework of her diary and letters, addressed to her son. The internal state of the mother is overwhelmed with loneliness, ignorance, fear, unhappiness and intolerable, strange expectation, but in spite of all this, devotion, loyalty to the family and husband remain the main value orientation for the woman.

The value orientations of the heroine, opening up through the process of comprehension of life by herself as perceived by the writer, are also tangible in A. Alexandrov-Arsak's story «Bonds of hearts». The author presents to the reader numerous "secluded" monologues of forty-year-old Polina, emphasizing her inner tension. Quite unexpectedly, in the absence of her husband Peter, with whom she have lived for twenty years, she gets close to the new farm manager, Michu, whom she was fallen in love in the girlhood. The main subject of her inner experiences is the long-desired, and now quite real, expected motherhood. The heroine is tormented by conflicting emotions: on the one hand, to have a child for her, already elderly, it is joy, great family value, and on the other hand, the expected event causes pain and her pangs of conscience. Importance of these value strategies for the heroine and the unresolvability of this psychological situation lead her to ruthless condemnation of herself in a monologue-confession in violation of moral imperatives, which actually mean anti-values, namely, treason to the husband and family, sin, submission of passion.

Anti-values, related to the comprehension of the family life, to the greatest extent manifested in the A. Alexandrov-Arsak's story «Fiance». The main character of the story is not ready to take responsibility and to start a family, to raise children; he cannot answer for his own actions. His reflection monologues, interspersed with memoir elements, are focused on understanding of his past life experience by himself.

Family discords, associated with different aspirations of a man and a woman, with different attitudes towards marriage, reveal in the G. Gordeev's story «Before Dawn». For the male hero Igor, the young singer-musician, creative self-realization and self-affirmation become core values, the family is minor value for him.

In the course of the analytical work in regards to the research problem we denote such family value orientations of the characters of the Mari stories of the second half of the twentieth century as faithfulness

and devotion to the husband, children, motherly heart, as well as universal human values, actualized in the context of family problematique (justice, beauty, truth, kindness, responsibility), which are opposed to anti-values (treason, physical passion, naivety, helplessness, levity, inability to make decisions independently and to take responsibility). The most popular form of their representation in a literary text is the direct form of the psychological image with its traditional methods of inner monologue and experienced speech, which receive wide realization in the stories.

Keywords: Mari story of the second half of the 20th century, art axiology, family values, value orientation, anti-values.

1. INTRODUCTION

At the present stage of development of literary science the interdisciplinary research strategy, including the study of the axiological potential of fiction, is becoming increasingly relevant. To a certain extent, this is caused by changes in the verbal and art practice itself: literature «from didactic and protreptic» becomes narrative about specific problems (Esin, 2003, p. 67–68), what is formed its axiosphere. In the Mari literature the problems of family, marital relationships and family values always have special writers' interest.

The addressing to the axiological analysis of the Mari stories of the second half of the XXth century within the framework of family problematique supposes identification of the main value and anti-value orientations of characters and the ways of their expression in art texts.

It is possible to denote such family value orientations of the characters as faithfulness and devotion to the husband, children, motherly heart, as well as universal human values, actualized in the context of family problematique (justice, beauty, truth, kindness, responsibility), and anti-values: treason, physical passion, naivety, helplessness, levity, inability to make decisions independently and to take responsibility. The most popular form of their representation in a literary text is the direct form of the psychological image with its traditional methods of inner monologue and experienced speech, which receive wide realization in the stories.

2. DISCUSSION AND RESULTS

In the V. Ivanov's story «Mother's Heart» the author focuses his attention on the secret corners of the mother's (Varvara Sadaeva's) inner world, which are presented within a framework of her diary and letters, addressed to her son. The heroine narrates about personal and social life collisions and events, that have left a noticeable mark on her life. And these events are not simple: on a happy day when she returns from the hospital with her first-born son her husband was arrested. The woman was left alone with a small child in her hands. It is through the prism of feelings of the main character the author expresses the condensing «waiting atmosphere, raging thirst at least a sip of truth», «faith in the unnamed triumph of justice» (Kulbaeva, 1991, p. 49). The internal state of the mother is overwhelmed with loneliness, ignorance, fear, unhappiness and intolerable, strange expectation, but in spite of all this, devotion, loyalty to the family and husband remain the main value orientation for the woman: «Tired, hobbling, came back home. I still can't forget the last words of the head of school-board. Get divorced from Miklay. How could she give such advice?.. Would she like to help? Maybe there are no other ways!? Perhaps I get divorce after all!? At least for a while, before Miklay's return. Then the job will appear. This is so ... but you, Edik, what do you say when you grow up? How will I look in your father's eyes? No, in front of your father and in front of you, I do not want to be a stupid woman. I don't want! I want my conscience should be pure, I want to live with a pure heart!...» (Ivanov, 1991, pp. 73–74).

The theme of the family is presented in the story and through the motives of childhood, which open the next series of axiological family values. By means of inner monologues, the writer subtly transferred that turning point in the woman's consciousness when, after many sleepless days and nights after her husband's arrest, she decides by all means to fight for the fate of her son, to educate kindness, to keep good beginnings, to protect from bitterness on people and the whole world. The value-oriented concepts of «son», «education», «mother's responsibility for the fate of children», «mother's heart», «maternal devotion», «strength of the mother's spirit», etc. come to the fore. To confirm this point, let us turn to a fragment of the story: «Thank you for your good kind advice, – I replied and left from the school-board. I didn't go anywhere else, hanging my head, went back to the village. My soul has become somehow calm, I wanted to shout at the top of my voice:

“People, where is your courage? Where are your pure hearts, strong mind? Why do you tremble, afraid of each other? It’s as if you don’t see or hear anything. Why do you close eyes and ears? What did my Edik do wrong? After all, the same fate awaits him. People, do not let to my son become a beast of prey! He should not be angry with you, he should believe you. You must understand it. But if you don’t hear my words, even if the ground fails under my feet, I will fight for Edik, I will not let him ruin his life! He must be a person!..» (Ivanov , 1991, p. 73).

The value orientations of the heroine, opening up through the process of comprehension of life by herself as perceived by the writer, are also tangible in A. Alexandrov-Arsak’s story «Bonds of hearts». The author presents to the reader numerous “secluded” monologues of forty-year-old Polina, emphasizing her inner tension. The reason of this tension and confession before hir conscience was unexpectedly appeared and also suddenly ended events in her family life. A woman imperceptibly for herself turned out to be in captivity of surged in the depths of her soul feelings to other person. Quite unexpectedly, in the absence of her husband Peter, with whom she had lived for twenty years, she gets close to the new farm manager, Michu, whom she was fallen in love in the girlhood. The main subject of her inner experiences is the long-desired, and now quite real, expected motherhood. The heroine is tormented by conflicting emotions: on the one hand, to have a child for her, already elderly, it is joy, great family value, and on the other hand, the expected event causes pain and pangs of conscience in her. Importance of these value strategies for the heroine and the unresolvability of this psychological situation lead her to ruthless condemnation of herself in a monologue-confession in violation of moral imperatives, which actually mean anti-values, namely, treason to the husband and family, sin, submission of passion.

Every day Polina’s commotion of the spirits increases, generated by tough self-esteem and desire to find a moral outcome. It is transmitted in the form of her internal speech in external loneliness (speaking for herself: «*мане шкаланже*» – «said to herself»): «What is it? Maybe I waited for him for so long, so I was so happy?» – She thought with astonishment. You still feel your sin is crushing your back ... whether you should have met your husband now, maybe somehow coldly, fearfully, with a shiver... Look at Polina: how does she spin around her husband, lay the table, and he smiles, and she responds with a soft glance. What is it? Is it female deceptive character? Is it her dual manner of behavior? Not at all! The husband is so close now, she feels him as a part of her soul, she can’t separate him from herself. Here is the deal. But Polina did not have time to sit and surprise to it. They spent the evening together. Then at night, next to her husband, listening as he slept quietly, became deeply thoughtful. “What a shameless woman I am” – said to herself» (Alexandrov, 1989, pp. 25–26).

Polina’s monologues are full of simple, unextended sentences, which, as well as the character’s thoughts, are fragmentary. The character’s inner speech is penetrated by bitterness and discontent. The jumble of such monologues gives special dynamics and psychological tension to the whole narration. The heroine is torn between two family values, that are equally significant for a woman. It contributes to strengthening the psychological dramatic nature of the story: on the one hand, the necessary loyalty to family and husband, on the other hand, happiness of motherhood. The importance of these value strategies for the heroine and the unresolvability of the psychological situation lead her to ruthless condemnation of herself in a monologue-confession in violation of moral imperatives, which in reality signify anti-values, namely, adultery to the husband, betrayal of her family, sin, submission to passion.

Anti-values, related to the comprehension of the family life, to the greatest extent manifested in the A. Alexandrov-Arsak’s story «Fiance». The main character of the story is not ready to take responsibility and to start a family, to raise children; he cannot answer for his own actions. His reflection monologues, interspersed with memoir elements, are focused on understanding of his past life experience by himself. Once he was in love with a married woman, Alima, who had reciprocated him. But at the same time he also fell under charms of two young girlfriends and, being a victim of physical love, he destroyed his life himself.

The peculiarity of the life story of the main character is that he begins to realize his former behavior as anti-value. For a long time, he was in love circle and considered it normal, he begins to understand his mistakes, begins to analyze his actions; the author makes it clear, what “gnaws the hero’s soul”: understanding of uselessness himself, uselessness of his life, insults inflicted on women who loved him, and, finally, moral insight – condemnation of such anti-values as callousness of the soul, betrayal, and coming to understanding the importance a sense of duty, kindness, humanity.

Family discords, associated with different aspirations of a man and a woman, with different attitudes towards marriage, reveal in the G. Gordeev’s story «Before Dawn». For the male hero Igor, the young singer-musician, creative self-realization and self-affirmation become core values, the family is minor value for him.

But suddenly there was a creative crisis with him. The authors by means of the internal monologues, united in one chain, discloses drama and dynamism of his experiences, internal anxiety. Igor's soul asks for new, interesting ideas, but he cannot realize his potential.

The Igor's converted monologues are interlaced, interfaced direct (in reality) address to the girl, what heighten the drama of the inner state of the hero: «Tanya, say at least a few words, – gently touches the girl's shoulder. – You see, I do not understand: what is happening? I don't understand even my life. Who am I, why do I live? Everywhere they write, discuss, argue, and it becomes even worse to me because of it as if I fall below and below. Sometimes I want to hide somewhere, in order not to hear or see anything» (Gordeev, 1990, p. 115). This Igor's confession monologue admits other internal monologues, exposes not only the psychological state of the hero, but also performs a characterological function: highlights in the hero's character such anti-values as naivety, helplessness, levity, inability to independently make decisions.

Unlike Igor, his girlfriend desire to create a strong family with a reliable, serious man is the main value. Her monologues are instructive, there are sensitive character, confidence and maturity of thinking in them.

3. CONCLUSION

Thus, we denote such family value orientation of the characters of the Mari stories of the second half of the twentieth century as faithfulness and devotion to the husband, children, motherly heart, as well as universal human values, actualized in the context of family problematique (justice, beauty, truth, kindness, responsibility), which are opposed to anti-values (treason, physical passion, naivety, helplessness, levity, inability to make decisions independently and to take responsibility). The most popular form of their representation in a literary text is the direct form of the psychological image with its traditional methods of inner monologue and experienced speech, which receive wide realization in the stories.

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