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Conference Research Paper

Morphology and Philosophy Analysis of Love in A. Eniki's Literary Stories

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Abstract

In the light of the ongoing interest in the events of the Great Patriotic War, and everything connected with it, wartime prose is seen as an incredibly important layer for literary research. The article discusses the characteristic features of the works of the war years in the aspect of new trends in literary criticism. The paper proposes a new concept of analysis of fiction. The tragic events of the Great Patriotic War, its colossal impact on the public worldview alter the somewhat dogmatic nature of the socialist-realist method, introducing new themes, problems, conflicts, oppositions (of war / peaceful life, the enemy/defender of the Motherland, foreign land/ native land, life/death) into the semantic and visual-verbal structure of works of fiction. Simultaneously, with the development of various artistic techniques, socialist realism is experiencing, especially in wartime, a rapid division on the vertical scale of literary values. Gradually, such an internal element of the work as the local-temporal characteristics – the chronotope – comes to the forefront, the system-forming plan.

***Keywords*:** Eniki; Wartime Prose; Love; Tatar Prose; Chronotope.

1. Introduction

The Tatar national writer, publicist, laureate of the Gabdulla Tukay State Prize of the Republic of Tatarstan Amirkhan Eniki (1909–2000) is the outstanding Tatar writer 20th century. He went down in the history of Tatar literature as a master psychologist, unique in his personality, distinguished by deep penetration into the inner world of heroes, a detailed description and analysis of various psychological states, and attention to the tints of experiences.

In the family of the hereditary village mullah of Quşlawıç, Kazan Governorate, Russian Empire (present-day Tatarstan, Russia), near the modern city of Arsk, Ğabdulla Tuqay was born. Since 1864, his dad, Möxämmätğärif Möxämmätğälim ulı Tuqayıv, had been a mandatory mullah of the village (Dusaeva & Gimatdinova, 2018). His wife died in 1885, leaving him a son and a daughter, and Möxämmätğärif married his second wife, Mämdüdä, the daughter of the mullah of Öçile village, Zinnätulla Zäynepbäşir ulı. On 29 August, when Ğabdulla was five months old, O.S. Möxämmätğärif died. Soon his grandfather died, too and Mämdüdä was forced to return to her father, and then to marry the mullah of the village of Sasna. In his native village, Little Ğabdulla lived for some time with an old woman until his new stepfather decided to take Tuqay into his family (Amineva & Yuzmukhametova, 2019; Feldman, 1992; Kamalieva, Ibragimov, Galimullina, & Nickolsky, 2017; Salikhova, Batyrshina, Safiullina, & Abdirakhman, 2017). Tuqay's reasonably happy childhood didn't last long: On January 18, 1890, his mother Mämdüdä also died, and Tuqay was taken away from his poor grandfather Zinnätulla. His grandfather, who lacked adequate food even for his own children, sent Ğabdulla to Kazan with a coachman. There the coachman brought Tuqay, Peçän Bazaar, to a market in the hope of finding anyone ready to take up the child. A tanner named Möxämmätwäli and his companion, Azizä, from the Yaña-Bistä region

of Kazan, agreed to take care of him. Tuqay was taken ill with walleye while staying in Kazan (Amineva & Yuzmukhametova, 2019; Feldman, 1992; Kamalieva et al., 2017; Salikhova et al., 2017). When in 1892, both of his adoptive parents became ill, they had to send him back to his grandparents. This time, his grandfather sent the child for further adoption to the village of Qırlay, where he lived with the family of the peasant Säğdi. Whilst staying with his family, the adolescents were sent for the first time in his life to the local madrasha (Religious School), where he started his enlightenment in his own words. The Ğosmanovs, Tatar merchants residing in Uralsk, decided to adopt their distant relatives in the fall of 1895, because their own children had died. Ğäliäsğar Ğosmanov and his wife Ğäzizä, an aunt of Ğabdulla, asked a Quşlawıç peasant to bring Ğabdulla to them. The peasant took Tuqay, a ten-year-old, away from Säğdi and threatened him with Russian papers and a constable from the village. Ğabdulla, who lived in Uralsk, attended the Motíğía madrassah. At the same time, in 1896, he started attending a Russian school. There, he became acquainted with the world of Russian literature for the first time in his life and started writing poetry. Alexander Pushkin's anniversary was widely celebrated in Uralsk in 1899, an event which inspired Tuqay's interest in Russian poetry, particularly Pushkin's works. In his work, Ğosmanov attempted to interest Ğabdulla, but Tuqay remained indifferent to the lot of the merchant, preferring to develop his education. Ğäliäsğar Ğosmanov died of 'stomach diseases' on 30 July 1900, so Tuqay moved into the madrassah itself first staying in a common room, then two years later in an individual cell, a khujra. Tuqay proved himself to be a diligent student in the madrassah, completing a fifteen-year program in ten years. He continued to live in poverty, however. By 1902, the 16-year-old Ğabdulla had altered his nature. He lost interest in studying the Qur'an, and criticized everything that had been taught in the madrasah. He didn't shave his hair, he drank beer, he even smoked. He was becoming more interested in poetry at the same time. He started his last year full of optimism: progressive tendencies grew, and his poetry reappeared with a social theme (Bustanov, 2020; Spannaus, 2010; Suleymanova, 2020; Tuna, 2017; Zaripov & Belyaev, 2020). He wrote in Añ (The Consciousness) and Dahigä (To the Genius) that his struggle, just like the revolution of 1905, was not in vain. Several verses were dedicated to the peasantry's problems, resembling the poetry of Nekrasov. More and more verses were banned; only after the October Revolution were some of them published. Tuqay, however was criticized by Ğälimcan İbrahimov, which now exacerbated his poetry. He published his last novel, The Mental Food, a collection of 43 verses and one poem, in the summer of 1912. Yet his health then worsened. Despite this, he found the energy to write for the new literary journal Añ and the Fatix Ämirxan-edited democratic newspaper Qoyaş (The Sun). They remained in the adjoining rooms of the Amur Hotel, where the editorial board was housed, as Ämirxan was paralyzed. He wrote The Frost in the first days of 1913, a witty poem describing how Kazan people of various social classes behave during frost. The next notable poem was dedicated to the Romanov dynasty's 300th anniversary (Ekaterina, 2018; Kalinovsky, 2020; Tomilov, 2013; Tomlin, n.d.; Valitov & Tomilov, 2013). As the vulgar-sociological criticism of the early 1920s, based on this poem, proclaimed Tuqay to be a pan-Islamist and Tsarist, the poem was quite panegyrical. The end of the verse, however is written not about the Tsar's dynasty, but about Russian internationalism and the everlasting friendship between Tatars and Russians. Due to a serious case of tuberculosis, Ğabdulla Tuqay was hospitalized on 26 February 1913. He never stopped writing poems for Tatar newspapers and magazines, even at Klyachkinskaya hospital. Those poems were both metaphysical and social. His literary testament, The First Deed After the Awakening, was written in March. In the hospital, Tuqay became interested again in the legacy of Tolstoy, devoting two verses to him. He read more about the history of Volga Bulgaria, as well as the whole Kazan period. Ğabdulla Tuqay died at the age of 27 on 15 April of the same year and was buried in a Tatar cemetery. During the early Soviet years despite Tuqay's rejection of his genius, he soon became known as the greatest Tatar poet. His name went beyond the arts, with the Tatar State Symphony Orchestra devoted to the name of Tuqay. His most cited social poems were during Soviet rule, while now the most famous are poems on the nature of Tatarstan, Tatar national culture, music, history, and of course, the language of Tatar. His birthday, April 26, is observed as The Day of the Tatar Language, and the unofficial Tatar language hymn is his poem, Tuğan tel (Oh My Mother Tongue!) (Khurmatullina, 2018; Nevzorova, Mukhamedshin, & Bilalov, 2015; Suleymanov, Nevzorova, Gatiatullin, Gilmullin, & Khakimov, 2013).

The issue of psychologism in the writer's work seems to be a fundamental problem and is becoming of paramount importance for an in-depth understanding of his creative personality. A. Eniki, the creator of compelling images, managed to combine an in-depth analytical view of modernity and a deep metaphysical plan in his creative work (Lutfullina & Gilyazieva, 2019).

The framework of the conducted research on modern Tatar literary works contains the works of modern Kazan literary scholars (Akhmetzyanova, Zakirzyanov, Motigullina, & Sheyanova, 2017; Fazlutdinov, 2016; Gainullina, 2018;

Galimullina, Gainullina, Galimullin, Faezova, & Gilmutdinova, 2019; Kharisova, 2010; Latypova, Khabutdinova, Zakirzyanov, & Yusupova, 2017; Nagumanova, Gainullina, & Shemshurenko, 2017; Safarova, Galimullin, & Galimullina, 2016; N. M. Yusupova, GR, & Kh, 2016; Nurfiya Marsovna Yusupova, Sayfulina, Gainullina, & Ibragimov, 2016)

D.F. Zagidullina writes that A. Eniki revives the quality characteristic of the Tatar literature of the early 20th century – the syncretism of philosophical and artistic thought (Zahidullina, 2001).

In the wartime stories of A. Eniki, hints of the first changes in literature can be noticed. They subsequently impacted and could be identified in the Tatar literature of the second half of the 20th century. Such works of the writer as "Bala" ("Girl", 1941), "Ana həm kyz" ("Mother and Daughter", 1942), "Ber genə səgat'kə" ("Only for an hour", 1944), "Yalgyz Kaz" ("The Lonely Goose- gander", 1944), "Mək čəčəge" ("Poppy", 1944) stood out as a separate stream in the general stream of military literature detailing the terrifying particularities of front and back reality, examples of cruel behaviour of enemies, exploits of working people and military men. The prose writer turns his attention to genre variations developed in Tatar literature at the beginning of the 20th century, introducing into his creative repertoire "prose of discoveries", the genre of nəser (arabesques). Based on psychologism, the "prose of discoveries" allows the writer to be an eyewitness to human experiences, their internal development, and transformation.

In the framework of an unusual reality, the depth of the personality of the character is fully revealed, the boundaries of his generosity, feelings of compassion are determined; military events, functioning in artistic reality as a temporary action chronotype and presented as "a stream of events in time" (A. Gilmutdinova & Sadykova, 2015), are opposed to universal values, humanity as a whole. A. Eniki highlights the consequence of the awareness of simple human values for the spiritual formation of each person, thus "forming axiological consciousness, value-conscious attitude" (A. R. Gilmutdinova, Safiullina, & Aleeva, 2016). The genre nəser discovers a second life in the creative work of A. Eniki without losing continuity with the results of the beginning of the century – similar methods of improving philosophical content with symbolic images, the aesthetic and psychological influence of the work with the help of good harmony.

1.1. Research Objective

In the context of current developments in literary criticism, the essay explores the characteristic features of the works of the war years. The paper introduces a new notion of fictional analysis.

2. Methodology

Our study is based on the principles of a system-holistic analysis of the artistic structure of a work that combines elements of historical and comparative methods of research (Alipour & Nooreddinmoosa, 2018; Soodmand Afshar & Ranjbar, 2017).

The work of A. Eniki is distinguished by the presence of a system-forming thematic-ideological chain "civilization, humanity – a nation – a separate individual." In the stories, embodying the picture of the philosophy of being, the sense of existence, the images-concepts of death, hopelessness, loss of life values, and various groups of images-symbols are combined in a creative synthesis. The stories of A. Eniki are logically synonymous with the use of the narrator's speech as a way of expressing the author's position. The philosophy of being, framed in variable psychological descriptions, takes on the shades of the national, thus reflecting "cultural and social differences of various nations and their national identity" (A. R. Gilmutdinova, Safiullina, et al., 2016).

The author, recreating in the art space of the works the real reader's experiences related to the artistic embodiment of the conflict of the oppositions of life and death, relies on the national model of the philosophy of being, and A.Eniki's stories clearly display "elements of the Tatar national-cultural code with its main components" (Nurfiya Marsovna Yusupova et al., 2016).

3. Results and Discussion

One of the most characteristic and striking works of the second direction of the wartime prose is the story of A. Eniki "Bala" ("Girl", 1941). Structurally, the work begins with an epigraph-dedication, which acts as a connecting element between the author's point of view, the name of the work, and the character. The narrator builds an exposition around the

image-motive of the road, the artistic embodiment of which in work is a forest trail along which "a company of Lieutenant Ivanov" is moving "towards the forefront with the greatest caution".

The complexity of these ordeals is further enhanced by the synthesis of the chronotope of the road and the forest. According to M. Bakhtin, each literary hero within the framework of a literary work must have his way, "ensuring" his movement in certain time periods (A. R. Gilmutdinova, Biktemirova, Goulkanyan, & Nikolaeva, 2016). The narrator introduces the reader precisely into the space of this road, on which the hero meets an innocent child.

In this regard, it is essential to reveal the essence of the image of an innocent child. The image used in a strong position – with the introduction in the name and epigraph, leads the hero to the need to overcome the ordeal. Thus, this circumstance, which will make every person think in everyday life, make a responsible decision – a meeting at a crossroads with a child in an artistic context can be read as a person's conversation with his conscience, a sense of duty. In this case, the author's position consists in the assertion that the beginning of the personal way means a need for returning to one's spiritual sources, inner harmony with oneself, one's ego.

Originally described as a "crowded" one, the road at the moment of the narrative is deserted, which can testify only to one thing – until the decisive moment, when the legacy of generations, the call of ancestors, their life path begin to resonate with the personal form of passing the path of being, the subjective "road-path" is deserted; mistakes made when overcoming some obstacles, the wrong life choices become the prime cause of the next, much more complicated ordeal.

The key image-symbol of the picture – the divine light – the sacred-artistic embodiment, the forerunner of the emerging changes in the inner space of the personality, which is used in the synthesis with the chronotope of dawn; it is guessed that in the near future, this state of bliss should transform into a feeling of love. The author prepares the reader for the correct perception of a new state of mind: "Berəm-sərəm ochragan usaklarnyң kөmesh yafraklary, taң sulyshynnan uyanyshyp, sөenə-sөenə ujnagan shikelle, ӂilferdəshələr..." (Bakhtin, 1975) – "The silvery, sparkling leaves, occasionally found among other aspen trees, tremble, rejoicing, shimmer with cheerful laughter from the breath of predawn silence ..."

This joyful, anticipating state of aspen leaves is an indicator of the new state that should come after a silence. The joy arising from the surrounding harmony is still barely tangible. It is almost incorporeal, baseless, and causeless; its prime cause is the awareness of returning to the bosom of one's soul, the completed search for oneself is still hidden in the shell of the soul, has not yet overcome the barriers of established dogmas of the worldview.

The author calls to get out of the networks of noninvolvement, indifference, arguing the fallacy of this path.

The narrator's description of Zarif's ideal model of peaceful life leads to the conclusion that the only concepts that fill the existence, being of a person with meaning, are 'Fatherland', 'Motherland', 'beloved person', and 'child'. The awareness of this assertion, which is axial, in the work of A. Eniki, the story "Bala", transforming from a number of ordinary topics, takes on shades of problematics.

The eventual canvas of the work contributes to the confirmation of the a priori reliability of the ideal model of Zarif's real being – love harmony. Love is perceived as a kind of universal objective truth of being, the highest meaning of human existence. In the opening of the story, the reader is present at the meeting of Zarif with the phenomenon of divine beauty embodied in the image of a little girl.

The defenselessness, loneliness of the child, are additional criteria of the ordeal that Zarif faces. Fate checks the firmness of his inner convictions, principles in a clash with the harsh realities of life. The hero faces a choice, finds himself at a crossroads; the decision is an indicator of his preparedness for further ordeals: «...аңarda kuzgalgan berenche telək balany tizrək kүtərep alasy kilү teləge buldy. SHul uk vakytta ul rotadan aerylyp kalyrga hich yaramaganlygyn da ujlap aldy» (Bakhtin, 1975). – "... immediately a desire was born - to take the girl in his arms, to take her with him. At that moment, the thought went through Zarif's mind about the impossibility of lagging behind his troop".

Initially, Zarif intends to fulfil a combat mission, a soldier's duty: «berenche hərəkəte anyң rotasy artynnan kitү өchen yulga taba borylu buldy» (Bakhtin, 1975). – "His first movement was toward the road that his comrades had just passed". But he immediately stops: «...ul, ber adym da atlamastan, kinət balaga taba kire boryldy, ashygyp kyna yanyna bardy da ӂitez genə kүtərep aldy» (Bakhtin, 1975). – "... he, without taking a single step in the direction of the troop that had already been lost sight of, quickly approached the child and as quickly lifted it in his arms." Zarif himself is not

conscious of his choice, he acts instinctively, unconsciously, due to his principles. The subsequent indirect comparison of the hero's own daughter, Farida, and the lost girl testifies to the actual levelling in Zarif's mind of the difference between his own and alien children, thereby demonstrating the reasons that led to the hero's emotional impulse; the reader understands that the motive that prompted Zarif to take the girl with him was a feeling of love. A sense of responsibility, in this case, which served as an internal filling of the feeling of love, exists in the personal space of Zarif, regardless of himself, it is constant under any conditions. However, it is noteworthy that the dominance of this unconscious impulse, the feeling transforms a person, his worldview. Responsibility, which until then resided in the human soul, the subconscious, its sensual layer, is transformed into an element of the conscious, intensifying over time. Love appears as a universal dogma, a structural part of the ordered unit of the cosmos/chaos – cosmos opposition, being embodied as the only feasible and true opportunity to achieve harmony, a form of being. This system of values is declared by the author as a desired and necessary ideal for each person.

The reader understands that Zarif overcame the trial worthily. The tears that filled his eyes testify to the inviolability of his beliefs: «Әтиең, әниең barmy? – dip sorady Zarif, həm anyң tamak tөbe kytyklanyp, kүzlәre dymlanyp kitte» (Bakhtin, 1975). – «Are your parents alive? – Zarif asked, feeling a lump in his throat, and his eyes moistened".

Another essence of the philosophy of love is reflected in the text. The child's words about his parents reach Zarif, and through him, the reader, and make it possible to formulate the proposition that the art of living consists in the ability to be a support, the pride of loved ones.

At the same time, the reader is waiting for the following ordeals for the newfound feeling of love and responsibility of Zarif, ordeals that are aimed at further strengthening the hero's beliefs. The ordeal does not make the reader wait long: the ensuing battle, the sounds of cannonade scare the child, the girl cries, presses herself against Zarif, expects protection from him. The child's fear becomes the cause of the hero's fear – Zarif is unsure of his ability to calm the girl. The author shows the reader the only power that can destroy the harmony of love –fear. In the subjective, internal monologue of the hero, the key question of the work is raised: «Bez kaya barabyz?» (Bakhtin, 1975) – «Where are we going?"

The hero asks himself from hopelessness, he hesitates, it seems, the immature new feeling will not save the hero from an error, and he will flinch. However, at this fateful moment, Zarif notices the girl's serious look directed at him. This look becomes decisive. It destroys all the doubts of the hero, Zarif finds the path leading to divine harmony, harmony with himself again. The meeting of the child saved by the hero with its mother is a symbolic image of the moment of Zarif's insight, his awareness of his own essence, the essence of harmony, his reunion with the cosmos.

At this stage of the plot, the author introduces the hero into an alien world with alien people and the environment – Zarif talks with the lieutenant. The image of the lieutenant is an etalon image of a person living in unity with the Universe, with a macrocosm of love and responsibility. A conversation with him, his approval, complete the formation of a sense of responsibility and love in Zarif.

The final part of the work draws a line under the author's position. It is suggested that a person's conscious life should begin with self-belief. Believing in himself, a person can become a part and embodiment of the sacred essence of being. The indifferent landscape, the reflection of the hero's inner state, is replaced by a longed-for, desired calmness, awareness of the harmony of nature and himself, which Zarif so longed for. Along with this, the image of death loses its sinister significance, it no longer scares the hero, since his life is filled with meaning, self-righteousness, faith in himself; this faith and responsibility for those close to him lead him away from thoughts of death.

4. Conclusion

The author's position of A. Eniki is expressed in recognition of the axiomatic nature of the statements that sincere love can fill the fleeting existence of a person on the Earth with meaning; the essence of love allows a person to live, not to exist, to free him from the slavery of base feelings; love brings a person closer to ideal reality, creating a harmony of a person with nature, with others, with loved ones, with himself. A. Eniki was fully exposed in his delicate desire to uncover the sacred essence and existential value of the philosophy of love and harmony. The prose writer is demonstrated that it is definitely the coherence of a person's inner world and his actions, his sense of responsibility that will allow a person

always to find the right solution, his destiny in the circumstances alien to him, and encourages the reader to follow this path, the principles of which are transferred from generation to generation.

Thus, we can conclude the continuity between the Tatar wartime prose and philosophical works of the early twentieth century.

In the Tatar wartime prose (1941-1945), the highly artistic, aesthetically perfect, symbol-rich stories of Amirkhan Eniki paved the way for overcoming socialist realism's schematism. By deepening psychologism and philosophical implications, A. Eniki revived the early 20th century's literary traditions in national prose. The philosophy of universal love in the writer's military stories connects the Tatar prose of the early 20th century with the military's prose and post-war years. They canonized the philosophy of universal love as a worldview ideal.

4.1. Contribution

The paper introduces a new notion of fictional analysis. The catastrophic events of the Great Patriotic War change the rather dogmatic essence of the socialist-realist process, adding new themes, issues, conflicts, resistance to the semantic and visual-verbal framework of works of literature, with its colossal effect on the public worldview.

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