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L.N Tolstoy and A. Yeniki: Concept of Personality and Peculiarities of their Artistic Embodiments

L. N Tolstoy y A. Yeniki: concepto de personalidad y peculiaridades de sus encarnaciones artísticas

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ABSTRACT

Contact ties and typological convergence between the work of Tolstoy and Yeniki and russian writers of 19-20th centuries attracted the attention of some scientists. It is attempted to understand the writer's concept of personality and his/her artistic representation as a focus of national identity literature for the first time in this work. The concept of the study was shaped by the differences between personality and character established in literature. The results of the study are important for understanding the content and characteristics of the functioning of categories universal and unique in the cross-literary process.

Keywords: Autobiographical beginning, national literature, principles and techniques of psychologism, types of dialogical relations.

RESUMEN

Los lazos de contacto y la convergencia tipológica entre el trabajo de Tolstoy y Yeniki y los escritores rusos de los siglos XIX y XX atrajeron la atención de algunos científicos. Se intenta entender el concepto de personalidad del escritor y su representación artística como foco de la literatura de identidad nacional por primera vez en este trabajo. El concepto del estudio fue moldeado por las diferencias entre personalidad y carácter establecidas en la literatura. Los resultados del estudio son importantes para comprender el contenido y las características del funcionamiento de las categorías universales y únicas en el proceso trans-literario.

Palabras clave: Comienzo autobiográfico, literatura nacional, principios y técnicas de psicologismo, tipos de relaciones dialógicas.

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INTRODUCTION

The topic "A. Yeniki and Russian literature" attracted the attention of researchers. The subject of the analysis was, as a rule, the typological convergences between the creativity of the Tatar writer and I. Turgenev, I. Goncharov, etc. One of the most important aspects of this topic is typological parallels between the creativity of L. Tolstoy and A. Yeniki, which are found at different levels of the artistic system of writers: in the concept of personality, principles and techniques of artistic generalization, forms of psychologism and epic orientation of narrative. A. Yeniki widely uses analytical techniques of psychological image, echoing the psychology of L. Tolstoy, in his "dialectic of the soul". Typological convergences between the works of Russian and Tatar writers serve as a basis for raising the question of different types of dialogical relations between them. A holistic system study of different types of dialogue relations of A. Yeniki with the creativity of L. Tolstoy is carried out for the first time in this work.

In modern literature problems of identity dialogues are actively developed, and they are among the most relevant. They correspond to the spirit of modern integration processes in the world, especially those evident in the field of science and culture (Ibragimov et al.: 2015, pp.137-139; Smirnova et al.: 2016, pp.197-201). This work attempts to understand the writing concept of the individual and the peculiarities of her artistic representation as a sphere of manifestation of the national identity of literature (Kacher et al.: 2002; Villalobos et al.: 2018; Rincón et al.: 2019; Annia et al.: 2019). Subject of the contrast analysis were the autobiographical trilogy by L. Tolstoy "Childhood" (1852), "Adolescence" (1854), "Youth" (1857), the story A. Eniki "Gulyandam" (1975), a hikya "Night thaw" (1964) and autobiographical work "Latest book" (1986) in which the similar system of the narration based on change of subjective and objective plans, having in many respects similar expressive potential is shown.

METHODS

The methodological basis of the study defines the works of domestic and foreign scientists devoted to comparative and contrastive research of national literature (Bassnett: 1993; Baratova et al.: 2017; Khabibullina et al.: 2016), dialogue as a special type of sense relationship (Bakhtin: 1986).

The concept of the research was formed under the influence of the works of L. Ginsburg, S. Broitman, S. Bocharov, A. Saiganov and M. Lobanov, which reveal the correlation between the concepts of personality and character. We rely on the concept of character as an object image seen from the outside. The personality is the image of the person seen from the inside as "I".

Cross-cultural approaches are also in demand, the impact of which has been revealed in a number of modern studies (Máhrík et al.: 2018).

RESULTS

The sphere of manifestation of typological proximity of writers' creativity are the peculiarities of the functioning of the autobiographical beginning in their works. There is an event that organizes the plot and gives it exciting interest in L. Tolstoy 's autobiographical trilogy and A. Yeniki's "The Last Book" it is a continuously perfect formation of the character of an autobiographical hero. Both writers trace the history of spiritual and moral formation of their personality and recall those events and circumstances that played an important role in this process. The type of narrative brings together comparable works: the story is conducted in the first person, the narrator, already an adult, recalls his childhood and youth and reproduces the facts of his life. Thus, two angles of view are combined: the view of child and adult (Minakova: 1985). The narrator, who is in two temporary formations - in the past and present, constantly moves from one to another: in the flow of directly captured experiences and the spontaneous movement of feelings, the contemplating subject,

to whom the final voluminous vision of events belongs, stands out (Handford & Leithwood: 2013). The lyrical tonality that dominates in the texts of comparable works highlights the voice of the storyteller hero and his leading monological word (Shomat: 2010).

At the same time each national literature has its own reflecting processes of national-cultural identification, forms of synthesis of documentary and artistic, as well as individual and typical characters of heroes. If the social and domestic way of life recreated by L. Tolstoy generates internal contradictions and spiritual conflicts in the soul of Nikolenka Irtenev which he cannot overcome, it is important for A. Yeniki to convey another - first of all, the inherent sense of his hero of the homeland with which the foundations of the writer's worldview are connected. The narrative focuses on the discovery of what the author considers to be fundamental and basic, in which his unique individuality manifests itself (Ibrahim & Daniel: 2019).

The autobiographical beginning in the works of L. Tolstoy is explained by literary scholars by the confessional nature of his creativity (Tusichishny: 2009). A. Yeniki's "The Last Book" is a work of synthetic genre: it has an autobiographical documentary basis and is located at the intersection of diary entries and memoirs and a fictionalized history of personality development and an aesthetic treatise. The Tatar writer pays great attention to aesthetic and literary themes, reflects on the freedom of creativity and the demands of time, and expounds on his creative credo in detail (Ahmad: 2020).

A different type of dialogical relations is formed by the principles and techniques of psychological analysis used by Russian and Tatar writers. The main artistic form of representation of the internal content of the person, its moral-philosophical searches also becomes an internal monologue in the autobiographical trilogy of L. Tolstoy and in the story of A. Yeniki "Gulandam".

The internal monologues of Nikolenka Irtenev represent not only self-analysis but also a collision of two points of view. The peculiarities of children's perception are reflected in the inner monologue of the hero, which reproduces his experiences at the coffin of the mother. The connection of experiences, actions, perceptions ("I looked and felt", "I did not take my eyes off him" (Tolstoy: 1992, p.356), imagination ("and the imagination drew to me the pictures blossoming life and happiness" (Tolstoy: 1992, p.356) – all this is characteristic of children's awareness. This is followed by an adult's assessment of what is happening. We see a demonstration of the so-called fluidity of a person in the inner monologue: a child's immediate reaction to what is happening is replaced by a detailed analysis of their emotions as an adult, an accomplished person (Firanescu: 2018; Villalobos et al.: 2018; Rincón et al.: 2019; Annia et al.: 2019).

There is a close combination of two types of monologue - direct and indirect in A. Yeniki's "Gulandam". For example, in the episode where Gulandam reflects on his attitude to Salih, a direct internal monologue is used (Yeniki & Yeniki: 1991). Here Gulandam admits to herself sympathy for Salih, which gradually turns into a sense of love. The writer uses a direct internal monologue in the episode when the heroine thinks about why Salih invited her to a meeting in a deserted place. We see confusion, anxiety, as well as perplexity of the heroine, which is expressed in interruptions of speech, abundance of exclamation and question constructions. After the conversation with Salih, Gulandam thinks about the upcoming escape. Here, the heroine's anxiety, fear, and indecision struggle with a sense of overwhelming love (Mirimanova: 2002).

DISCUSSION

We are faced with a uncharacteristic for A. Yeniki's non-native-direct speech in the work of A. Yeniki "Night drops". In general, the story is dominated by narrative non-direct speech, which is dominated by the author's position. The first shift in position occurs in the episode where the main character Khalil Ishmaev hears about the arrival of a girl named Leila, who was his first love. The inner state of the hero changes, personal-narrative non-direct speech becomes predominant. The inner state of the hero changes, personal-narrative non-direct speech becomes predominant: «Leila is back...<...> Oh, God, why did this sudden news, this unremarkable fact, like a stone falling into a whirlpool, stir his soul so much?» (Yeniki: 1995). The next

and the most important change of emotions occurs in the scene of the meeting between Khalil and Leila, when the hero asks for the heroine's forgiveness and asks her to stay with him [see 12, p. 106]. This confession sounds entirely in the speech zone of the hero.

The third change of tension points occurs after Leila leaves Khalil after their instant meeting. And then the character's speech plan is replaced by a non-verbal, direct speech [see: 11, p. 107]. The change of verbal spheres of the hero and the author took place within minutes of the highest emotional tension: at the beginning, Khalil experiences such emotions as nervousness and excitement, waiting to meet his beloved. The moment of the meeting is dominated by confusion, strong astonishment and joy: the hero is shocked by the meeting with Leila. Emotions are directly opposed to the present in the end-Khalil turned inward and hides his feelings and the thoughts of the people around him. Thus, in the internal monologues of the characters of A. Yeniki, as well as in non-direct speech, the struggle in the human soul of opposite aspirations and feelings is reflected. This aspect of the Tatar writer's creative method can be correlated with L. Tolstoy's "dialectic of the soul", which reflects the spiritual drama of the individual, its moral search and the dialectic of internal conflicts. The artistic method of A. Yeniki and in this it is close to L. Tolstoy, involves a cause-and-effect explanation of a person's mental life and the consideration of conditionality acting on different levels of the character's mental life.

The characters in the works of the Tatar writer also experience a struggle with social and ancestral prejudices, while experiencing various states. However, A. Yeniki in contrast to L. Tolstoy, relies on a different concept of character, which is a set of realized and unrealized opportunities, which is basically unchanged and, depending on life situations and circumstances, gradually unfolds or does not unfold in a person.

The personal beginning is manifested in Salih Saidashev. His behavior is determined not by a combination of circumstances, but by following his choice. For Salih – this is the idea of creativity, which becomes for him the highest value in life, the service of a spiritual super-task. However, the possibility of love and happiness remains unrealized. We can call Gulandam a person in the story. The heroine performs a number of actions that are the result of free choice and indicate an unwillingness to submit to circumstances. Meetings alone with Salih, participation in a concert-actions that indicate a desire to go against the existing rules and laws, reflect the knowledge of the heroine of her "self" and her place in the modern world.

However, similar in aesthetic functions is not the same in its content and internal nature. L. Tolstoy and A. Yeniki have different principles of organization of the subject sphere of works and the specific methods of psychological analysis that follow from this. Having studied the dynamics of subject structures in the novels of the Russian writer, N. Tamarchenko concludes that in them "we see the absolute equality of the author and heroes as subjects of knowledge of the world" (Tamarchenko: 1988, p.195). In the works of A. Yeniki other subject forms are formed, the basis of which is not an analytical distinction between "I" and "other," but "inseparability and non-adunation" (M. M. Bahtin) of the author and the hero. Therefore, one of the main ways of artistic knowledge of the inner world of the character in A. Yeniki is not the non-direct speech widely used by L. Tolstoy, but the substituted direct speech, characterized by a high degree of syncretism of the speech prospects of the author and the hero.

CONCLUSION

Different types of dialogical relations between the works of L. N. Tolstoy and A. Yeniki, on the one hand, reveal the uniqueness of the artistic values they create, as well as emphasize the role of national traditions in the world literary process; on the other hand, they show the correlation of two integral national and individual author's artistic systems, revealing features of aesthetic similarity in them.

The subject syncretism characteristic of A. Yeniki's prose goes back to the traditions of Tatar literature of the early XX century. It is caused by the peculiarities of the development of the personal beginning in Tatar culture, its inherent logic of meaning formation. At the same time, the subject structures that are formed in

such works of A. Yeniki as "Night drop" and "Calm" reveal points of contact with the principles of organizing the subject space in the work of L. N. Tolstoy.

Various forms of interaction between the "voice" of the author and the "voice" of the character in the novels and novellas of Leo Tolstoy are due to the extent to which the hero from the "external" person becomes "internal" and approaches the last, root instances of self-consciousness and self-perception. In the works of A. Yeniki various types of substituted direct speech reflect the author's attitude to the characters and depicted events and are associated with the implementation of the teaching, didactic and edifying intent of the narrative.

All things considered, the characteristic feature of L. Tolstoy's talent is the pairing of epic and romanced beginnings, their convergence and inclusion in each other, reflecting the writer's perception of the world as a dynamic and internally contradictory whole and destroying the traditional division of life into "private" and "historical". One-to-one correspondences and mutual transitions are established between these spheres of existence in the works of A. Yeniki. The lyrical orientation of the narrative is strong in the prose of the Tatar writer. It is achieved in various ways: a special type of subject architects, formal signs of lyrical transformation of experiences, formation of lyrico-philosophical subtext of empirical fabula and use of methods of artistic completion characteristic of the lyrics.

The personality in the work of the Russian writer is shown in various aspects. The writer does not just "grasp" the behavior of a person at certain moments in life, but traces his entire life path with the smallest changes and sharp breaks.

Finally, the writer, as a rule, does not show the already established character, but draws the process of spiritual growth of a person and his moral renewal. The characters of the heroes of A. Yeniki, as well as L. Tolstoy, are shown in their conditioning by community and circumstances. An important role in the work of the Tatar writer is played by the principle of the national-generic definition of a person. Tolstoy's creative principle is the image of extreme, crisis moments in the spiritual life of the characters, the creative principle of A. Yeniki – the image of emotional and psychological reactions of a person to the conditioning of his fate by the social structure, destiny, fate.

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