

## THE MARI STORY OF THE FIRST THIRD OF THE XXTH CENTURY: THE FACTORS OF THE ART TEXT'S ORGANIZATION

Raisia A. Kudryavtseva<sup>1</sup>, Tatiana N. Belyeva<sup>2\*</sup>, Marianna V. Ryabinina<sup>3</sup>,  
Elena G. Lastochkina<sup>4</sup>, Elena M. Andrianova<sup>5</sup>, Vitaliy T. Mikhaylov<sup>6</sup> and  
Tatiana V. Kolesova<sup>7</sup>

<sup>1</sup> Prof., Mari State University, Russia, kudsebs@rambler.ru

<sup>2</sup> Asst. Prof., Mari State University, Russia, sokolova\_beljaeva@mail.ru

<sup>3</sup> Asst. Prof., Mari State University, Russia, mari.riabinina@yandex.ru

<sup>4</sup> Senior Lecturer, Mari State University, Russia, antrolea@mail.ru

<sup>5</sup> Asst. Prof., Mari State University, Russia, andrilea@rambler.ru

<sup>6</sup> Asst. Prof., Mari State University, Russia, vitatim@yandex.ru

<sup>7</sup> Asst. Prof., Mari State University, Russia, tatcos@yandex.ru

\*Corresponding author

### Abstract

The article reveals the problem of formation of artistry in the genre structure of the Mari story of the first third of the XX twentieth century. Various methods of the subjektivization of the narration, subject-matter, composite forms of the monological and dialogical speech, framework components are considered in it as the factors of the art organization of the text.

The first Mari writers (P. Eruslanov, S. Chavayn, F. Egorov, T. Efremov, etc.) actively addressed to the literary devices of the art description and dialogues.

The role function of the narrator took place in S. Chavayn's stories. The writer sympathized and empathized to personages. This subjectivity was transmitted by using lexical and rhythmic repetitions, direct form of addresses of the author-narrator to personages with the using of their names in a possessive form (The story «In the Wood»).

S. Chavayn's story « Springlet» is an illustration of the symbolization of images and enrichment of the composite structure of the work.

T. Efremov's works are noted by well-marked subject-matter. They have a single story-line plot, which is typical for short novel. The story «Big Shigac-Sola» is built as a «chain» of logically connected episodes and it is based on purposeful alternation of monologues and dialogues, also there are central characters (generalized «village people» and a character of the plot – narrator, who is organized the narrative) which is formed the plot.

The frame components are at most created the art integrity. The S. Chavayn's creative experience is showed that the writers gave the greatest value to the title and subtitle. The evolution of the story's poetics is connected with the decrease of secondary titles and increase the ideological and conceptual titles. Genre

subtitles are testified that to the traditional architectonics of the story writers went from lyrical miniatures, sketches, folk genre forms. They pointed at the same time to the specifics of genre forms of early Mari literature.

In 1920-ies there is a noticeable expansion of the frame components due to use of dedication and internal titles that demonstrate the increase of the esthetic importance of works, as well as the development of genre poetics.

**Keywords:** The Mari literature of the first third of the twentieth century, genre, narrative, poetics, the genre structure.

## 1. INTRODUCTION

The importance of studying the problem of the art formation in the genre structure of the Mari story of the first third of the twentieth century is dictated not only by the tasks of establishing the history of the development of this genre, but also by the fact that the story, as a key genre in this period, has accumulated the ways of development of all Mari art literature on its early Stage. The techniques of structuring the material in the story that we have identified are the reflection of the specific character of the formation of the Mari literature, in general.

As the factors of the art organization of the text in the Mari story of the first third of the twentieth century, various techniques of subjectivization of narrative and description, plot, compositional forms of monolog and dialogical speech, framework components, genre definiteness can be considered.

## 2 OPINIONS AND DISCUSSION

Stories of the first Mari writers (P. Eruslanov «How a thief helped to catch himself» (Literary spring, 1982), S. Chavain «On shallow snow» (Chavayn, 1980), «In the Forest» (Chavayn, 1980) and «Winter holiday» (Chavayn, 1980), F. Egorov «The Orphan» (Literary spring, 1982), etc.) contained such art features as the effect of author's presence (elements of the author's subjectivity) in the characteristics and descriptions, dialogues. In the Chavain's «In the Forest» story there is a role function of the author-narrator, who is sympathized and empathized with the heroes, estimated their situation, fate. The author's connotation is represented by lexical and rhythmic repetitions, direct addresses to characters with using their names in possessive form («Oh, Chaziem, Oziem!»). This form of the name was a way of emotional rapprochement between the narrator and the character. The author's appeals to the characters can be considered as prototypes of lyrical digressions, and as a form of manifestation of the lyricism. It is the stylistic dominant of Chavayn's flash fiction.

We can talk about enriching the composition pattern of stories. So, the compositional principle of the S. Chavain's lyrical story-sketch «Springlet» becomes a comparison of the springlet with a person of a kind soul. It is continued until the end. The next specific character of the art in this work is the symbolization of the story's central image (the springlet is a symbol of goodness and motherland).

For the formation of the artwork, as V.I. Tyupa noted it is necessary to «master the episodic ordering of the material (plot) as an event-historical form of thinking» and «the development of composite forms of monologue and dialogical discursive speech» (Theory of literature, 2004). The formation of such «art structure» can be clearly seen in the T. Efremov's story «The Great Shigak-Sola» (1929) (Efremov, 1929). The work reproduces the preparation for filming about the Mari village. Moscow artists and local residents play in this film.

A single-line plot (it is typical for the story) is built in it on the basis of logically connected episodes and alternation of monologue (narrator's speech) and dialogical speech (the conversation of the hero-narrator with the villagers).

The first episode is associated with the designation of the time (summer of 1928) and the place (Big Shigac-Sola) of the actions. There is also a description of the natural and geographical features of the area. The narrator pays more attention to the contradictions, inconsistencies, inconveniences, failures (the summer was rainy, unsuitable for shooting a film; the bread is expensive in the village and the water is dirty, etc.). It is the deployment of the descriptive phrase of the narrator at the beginning of the story. He said: «It was not

easy to make a film» (Efremov, 1929).

The concretization of this phrase continues in a number of episodes. They are very short and constructed as dialogues (the hero-narrator is talking to the villagers, urging them to participate in the filming). Moreover, each dialogue presents to the reader not only the lack of interest of the villagers (they are living in their closed own world) to this alien occupation, but also a certain type of character and behaviour of each of the narrator's interlocutors: lack of independence («If others come and I will come»); materialism («How much will they pay?»); low self-esteem («They will laugh»); fearfulness («No, I'm afraid»); rigid conformity to the tradition («I will not take off my scarlet»); lack of confidence, which is given by the specific Mari expression «Miyem gun mimem» (it can be translated into Russian language something like this: «Maybe I'll come, maybe not»); inconsistency («Said, so what ...») and irresponsible indifference («It will spoiled, so what ...»).

From the first episodes a generalized character of a Mari villager with historically formed contradictory traits: a strong attachment to traditional life and fear of the new, simplicity and closeness, pragmatism and self-doubt, is displayed.

Efremov describes the process of luring of rural dwellers into not natural thing for them with words-addresses. They are pointing to their generic affinity with the narrator and touching a sore spot («Hey, relatives!»). Also they are appealing to conscience («Come on, do not disgrace ourselves, be good, help») by means of concert (it is performing by Mari songs, which have been people's outlet in difficult life for many centuries) and money, which, as it turns out, country people never have. Over the end of the story the work will «boil» with discussion, initiatives, laughter, cries and even fights. These are content in two episodes, which are next to further dialogues. They are presented in the discursive monologue speech.

The generalized «country people» and character-narrator of the plot, who organizes the narration, become central plot-forming characters. Subsequent episodes (these are: the narrator's reasoning about the contradictoriness of people and corrupting role of money; semicomical by their emotional nature dialogues; the last episode, which is concluded the main and difficult question of the narrator) reveal abnormal «degeneration» of the people.

There is the notable episode, where the narrator reasons about inconsistency of people («It is unfairly to strongly criticize Mari people of Shigak-Sola, they helped. Nevertheless, their finger is strongly crooked in their direction» (Efremov, 1929)), about the corrupting role of money, which was given out for taking part in the shootings, but began to transform the healthy pragmatism (what previously helped them to survive in difficult historical conditions) into insolent shamelessness («Mari people of Shigak-Sola, mainly, revolve around Moscow actors, because Moscow artist has a thick wallet. <...> It was not so noticeable when they arrived only, but when the villagers acquired the taste, the wives of Mari men too much loved money» (Efremov, 1929); «They began to ask for money not only for adults but also for infants» (Efremov, 1929)).

The comic effect reaches its climax in the final dialogue, in the phrase of the last narrator's interlocutor: «Apparently, they want to get rich. <...> Probably they will ask white money and for the child who is in the womb» (Efremov, 1929).

The last episode (when the organizers and participants of the filming take departure) ends with the difficult narrator's question («who gives white money for the of Shigak-Sola's Mari now?» (Efremov, 1929)). This «manifests» the very outlook of the «outside» author, which is fundamental in constructing and interpreting the work. The writer shows a strange «degeneration» of the people. It is passed through the narrator's point of view and explained by really abnormal circumstances which are forming in the country («You are starving, you are looking for – there is nothing. But Moscow wants – it develops that there is everything (Efremov, 1929)). He describes this process at the intersection of objective narration, humor, irony and drama.

The frame promotes in the stories the art organization of the text, the use of which emphasizes the status of the work of art as an aesthetic reality, which is designed for aesthetic perception, and the author's status which is a mediator between the world of literature and the reader. The creative experience of S. Chavain testifies that the Mari story already at the beginning of the 1930s is «tested» almost all types of framework components that are existed in the world literature. At the same time the storytellers gave the greatest importance to the title and the subtitle.

In addition to the fact that the title indicates the completeness of the text, it is a source of important information about the main text. For example, we learn about the topic of the story from the titles: «The Winter Feast» (1907), «Wealth» (1910), «Childhood» (1910), «Oath» (1910).

A number of titles contain a reference to the event basis of the plot («A woman wants to become a man» (1908), «Haymaking» (1910), «Childish pranks» (1921)); the hint of the plot movement («On a little snow»

(1906), «During the felling of sticks» (1906), «The tractor could» (1932)); the place of action («In the woods» (1907), «Mikak's uprooted trees and stumps» (1919)); the time of the action («Spring» (1910)) and the duration of the action («In the spring» (1910)).

The most of the titles contain information about the main characters of the stories: «Yulanda» (1908), «Two daughters-in-law» (1910), «The brothers» (1910), «The blind and the lame» (1910), «Two pedestrians» (1910), «The truck's axis and the truck's stick» (1910), «The merchant and the soldier's wife» (1910), «The two merchants» (1910), «Olma Kogoy» (1910), «Okaviy» (1926), «The Chinese peasant» (1936), «Two girls» (1936). Some of the titles is reflected to the author's emotional assessment of the characters: «The insatiable merchant and wise judge» (1910), «The hero» (1936).

The title story, «The runaway» (1908) has not got information just about the main character, it contains a key image of the work. In general, the image of the runaway and the tune of escape (it may be from the house, the royal army, prisons, etc.; from poverty, punishment, humiliation, etc.) are attributes of many Chavayn's works, which are differing in social problems. The social theme is also stated in the «The runaway» story. The fate of the main character, which is revealed to the narrator, characters (they are participants of a night vigil for the horses) and the reader through his song is a tragic story of a poor peasant who was imprisoned for attempting to plunder a local rich man. He had lost his family and children for the sake of saving them from hunger; had escaped from prison and is forced to wander in the native forests.

The title of the other «The beggar» (1910) story has the similar function. This can be judged by the fact that in the story there is a character called by name, but the title has only his social status. So the title begins directly correlate with the ideological world of the work. The author captures the characteristic phenomena of his time (it is poverty and orphanhood). Besides, Chavayn by means of the story of his hero, Yamberde, who lives on alms and gives all the bread, he's gotten for the day, to poor, like he is, tries to convince the reader that the kindness, responsiveness and tenderness has preserved in people's environment. They are like bright spots brightened up a gloomy picture of everyday life.

Often the idea is expressed in instructive form, and accordingly, the didacticism is reflected in the titles. Some of the titles are proverbs, for example: «He works best who knows his trade» (1910), «He that mischief hatches, mischief catches» (1921). Didactic content of the framework texts harmonizes with the titles in such children's stories as «Five pennies are summarized» (1910), «I help my brother» (1921), «Pig's brother» (1921).

The title of the story «The iron pea» (1920) correlates with the comic nature of this work. The author makes fun such of a human vice, as greed. Ekanay, the main character of the story, have received a life lesson, a kind of punishment for his greed. He calls himself «the iron pea»: «Fool! It would be enough for myself and the travelers!.. A fool!.. Iron peas!..» (Chavayn, 1980).

In Chavain's stories, the subtitle fulfilled the «predictive function» (A. Lamzin), but it is exclusively denoted the author's application for the genre and stylistic specifics of the work. At the same time, it fixed primarily the author's orientation to one or another literary tradition (it is only orientation, it isn't dispute with it!) and, accordingly, its innovation, as it was in the literatures of other peoples (including those who has reached their heyday and has already experienced the stages of genre transformations) of the first third of the twentieth century. So, it is very important to researcher to find out how the text is adequate to the writer's forecast in the genre and stylistic terms.

In the 1920s there was a noticeable enlargement of the framework components through the use of dedication and internal titles, which is indicated the increasing importance of the aesthetic works, as well as the development of genre poetics.

Thus, there is the dedication to the younger sister to the main text of the story «Okaviy»: «My sister Naezha! I dedicate the eternal memory about you!» (Chavayn, 1980). It is lengthy, consists of the message that the writer's sister died, when he wrote this work. There were a number of facts about the author's biography. This allows us to look at the author of the story as a real person with his own special destiny, which was difficult, marred by the financial difficulties of the family, on the one hand, and, it was also illumined by his studding and caring attention of relatives, on the other hand.

There are inner titles in such Chavayn's stories as «Okaviy», «In the forest», «Yulanda». They have more complex composition of the plot. We may find there the division of the text into «pieces» (fragments), which are denoted by numerals. In the story «Okaviy» the figures are accompanied by internal titles, whose have the next functions: structural, marshalling textual space of the story.

The framework text inextricably linked with the main text, reflected (or defined) peculiar features of genre

content and genre form of the story and was a component of its genre structure.

The main functions of the titles and internal titles were service (informative), structural, ideological and conceptual. Internal titles (numerical and verbal) of complex plot pattern stories reflect the author's desire for a clear structuring of text, for the plot certainty in the correlation with the genre's canons of the story. The evolution of the poetics of the story is associated with a decrease of service and increase of ideological and conceptual titles.

Subtitles, mostly, contained allusions to genre and indicated that to the traditional genre structure of story writers came from lyrical short-short stories, essays, folk genre forms. At the same time they denoted the specificity of genre forms of the early Mari literature and the involvement of writers to the trends of world culture and emphasized their cravings for genre's certainty.

### **3. CONCLUSIONS**

So, concluding arguments about the art factors of the organization of the text in the Mari story of the first third of the twentieth century, the following should be noted. Writers actively used art description, tried various methods of subjectivity of the narration. The stories testified to the fact that the writers by the end of 1920s had mastered narrative structure and compositional forms of monologue and dialogue speech. The components of the framework greatly facilitated to the creation of art integrity.

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