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TÍTULO: Transformación de la imagen mitopoética de Shurale en la literatura tártara para niños durante la segunda mitad del siglo XX.

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RESUMEN: El problema real del folklore y la crítica literaria está en las imágenes mitopoéticas. Este estudio se refiere a la imagen de Shurale presentada tanto en las obras del folclore tártaro como en la ficción para niños de la segunda mitad del siglo XX. Shurale es un atributo indispensable y personaje favorito, estudiándose la transformación de la imagen de Shurale en las tradiciones mitológicas y en la primera obra literaria: el poema "Shurale" de G. Tukai. En el folclore y las obras artísticas de la primera mitad del siglo pasado, la imagen de Shurale es el análogo de la imagen de Leshy en la tradición popular rusa, espíritu del bosque y guardián simbólico de la lengua materna, las costumbres nacionales y la espiritualidad.

PALABRAS CLAVES: imagen mitopoética, Shurale, folklore, literatura tártara, literatura infantil.

TITLE: Transformation of the mythopoetic image of Shurale in Tatar literature for children during the second half of the 20th century.

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ABSTRACT: The real problem of folklore and literary criticism is in the mythopoetic images. This study refers to the image of Shurale presented both in the works of Tartar folklore and in fiction for children of the second half of the 20th century. Shurale is an indispensable attribute and favorite character, studying the transformation of the Shurale image in the mythological traditions and in the first literary work: the poem "Shurale" by G. Tukai. In the folklore and the artistic works of the first half of the last century, the image of Shurale is the analogue of the image of Leshy in the Russian folk tradition, forest spirit and symbolic guardian of the mother tongue, national customs and spirituality.

KEY WORDS: Mythological image, shurale, folklore, tartar literature, children's literature.

INTRODUCTION.

The image of Shurale holds a special place in Tatar folklore, fiction and art. As Kazan art critic A. Gabashy rightly notes: "It's hard to imagine a more popular Tatar national character" [Gabashi A. Shurale, 2018].

There are about ten images of Shurale in the heritage of Tatar mythological legends. They were recorded by researchers at the end of the XIXth century. The first mentions of this mythical image are found in the book of the Hungarian scientist G. Balint "The study of Kazan Tatar language" (1875), in the work of the famous Tatar enlightener-encyclopaedist K. Nasiri "The Beliefs and the Rites of the Kazan Tatars in addition to the influence of their Sunni Mohammedanism on life" (1880) and in the collection of fairy tales by T. Yakhin "Дэфгылькэсэл мин эссаби вэ сабият".

The famous Tatar poet Gabdulla Tukai, in whose works folklore occupies a significant place, revived this fabulous image in a new way. The poet's merit is that Gabdulla Tukay managed to transform the mythological creature into an artistic image. The poet admitted that when he worked on this image, he relied on the experience of A. Pushkin and M. Lermontov.

G. Tukai wanted Shurale to become an indispensable attribute of Tatar culture world as a whole. The poet's dream has come true. Shurale is in the center of attention of poets and writers, artists and sculptors, and composers for more than a century.

In the Tatar children literature of the second half of the twentieth century, the image of Shurale in the modern interpretation can be seen in the works by F. Yarullin, M. Galiyev, G. Gilmanov, R. Minnullina, T. Minnullina and others.

In recent years, there has been a growing interest in the study of oral folk art and literature mutual influence. The issues of folklore traditions in the literature are discussed in the works by F. Gabidullina [2017], N. Yusupova [2016], F. Saifulina [2014], M. Khabutdinova [2016], and others.

Materials and Methods.

Shurale (Tatar and Bashkir - Urman Iyase, Bashkir – Yarimтык, “halfling”) is a human-like mythologized character, one of the most common heroes of Tatar and Bashkir tales, legends and traditions, which symbolizes the image of the forest spirit. He is short, he has long and thin fingers,

he can always be recognized by a hump on his back and a small horn on his forehead, there is always a long beard on his chin.

This creature is dangerous because its tool is a tickling that makes people die. It is not only people who should fear it, but horses as well. Shurale loves to ride on other people's horses, he rides on them until the horse drops dead. People come up with different ways to pacify him. They protect horses with resin. If Shurale sits on a horse greased with resin, the creature sticks to the horse back, people catch him and beat him to death or burn him. In this case, Shurale curses these people so that their village does not develop, so that the number of houses in it does not exceed 15 or 30.

Shurale is afraid of water. People keep from him by jumping over the river. He is also afraid of a dog and always walks with his hands down, because he has a hole in his armpit, from where all his internal organs are visible and the soul can leave the body. The heroes of fairy tales also deceive Shurale, pinching his fingers by a tree crack.

According to the Tatar linguist Akhmetyanov R., the word "Shurelle" goes back to the Chuvash language and means the name of a deity. The author believes that this word takes its name from the "half-man" ("yarymytk" - who is found in the mythology of the peoples of Siberia and Eastern Europe, one-eyed, one-armed, one-legged creatures) [R. Akhmetyanov, 1981].

R. Akhmetyanov's view is shared by the researcher S. Shamsine. The scholar believes that Shurale is the same character as the "halfling" (Yarymytk). He recognizes the right of his mythologization. With Shamsine, he believes that the image is associated with the beliefs of the Sarmatian-Alanian ancestors of the Bulgars. Subsequently, it was borrowed not only by the Tatars of the Volga region, but also by a whole series of other peoples close to the Bulgars. The proof of such a relationship is the similarity of images responsible for the life of the forest among various nations. So, if the Tatars believe it is the spirit of the forest, then the Bashkirs believe he is a spirit too, but only a steppe one (Yarymytk). The external similarity is also striking: it is covered with wool, has a high growth.

The Bashkir scientist Z. Aminev asserts in his writings that Bashkirs also have Shurale, and it was known to them from ancient times and inherited from their ancient Turkic-speaking and Iranian-speaking ancestors. The author cites the examples from folklore expeditions, points to toponyms testifying to the right of Shurale's image existence. According to his version, the first mention of this character as a toponym refers to the end of the XVIIIth century.

L. Mingazova, having studied this image in comparative terms using the folklore of the peoples of the Volga region, came to the conclusion that Shurale, despite different names among different nations, has common qualities: it is primarily his behavior, the habit of tickling people and the fear of dogs and water [Mingazova L., Galimullin F., Galimullina A., 2016].

This image appears differently in the poem “Shurale” by G. Tukai “Shurale”. Such a transformation is explained by the dominance of educational ideology in Tatar culture: the opposition of nature and civilization is allowed here in favor of civilization due to the dominance of rationality principle. In its turn, such a significance of this image for the understanding of the rationalist picture of the world testifies to the growth of national identity in the Tatar culture, when the issue of the historical legendary past of the people becomes significant. L. Zamaletdinov, who devoted a number of works to the study of fairy tales, believes that “Shurale” by G. Tukay is the first Tatar literary tale.

The poem language also deserves attention. The expressiveness of poetics is achieved here due to the dominance of the lyrical beginning in the text. The poeticization of native nature looks even more convincing due to biographical accuracy. The childhood of the poet Gabdulla Tukai passed in the village Kyrlyay. I. Nurullin, the author of the works about Tukai, wrote that, mentioning the village of Kyrlyay in the poem, Tukay attached Shurale to Kyrlyay forever [Nurullin I., 1964]. And in the works of Tukay followers Shurale also lives in the forests near the village of Kyrlyay. We see this in N. Isanbat’s play "The Boy from Kyrlyay", in T. Minnullina’s comedy "Fancy girl", and in R. Minnullina’s little tale "Kechkenekiyat about Shurale, about the wizard and about the boys ...”. And

still, during the field practice, students find mythological legends about Shurale in the Arsk district of Tatarstan, where the village of Kyrlyay is located.

The reliance on the national folklore tradition, the autobiographical authenticity, the poetization of factual material, reliable information gathered by the poet's observations on the lives of fellow villagers - all this enabled Gabdulla Tukai to create a unique work. Another undoubted advantage of this image in the poem is its binary nature, which was not inherent in the folklore image. The poet shows this power in its ambivalence. Shurale is an integral part of nature, which, depending on the circumstances, can manifest its good or evil nature.

Results and Discussion.

In the first edition of "Shurale", G. Tukay wrote about his hope that among the readers there will be someone who will depict Shurale in watercolor and in sculpture. The first one who implemented this hope was B.Urmanche. The plot about Shurale is one of the main themes of his work.

In the middle of the last century, famous Tatar artists F. Aminev, B. Almenov and others depicted Shurale on the canvas as G.Tukai wanted to see him. The composer F. Yarullin wrote the well-known ballet "Shurale" to the libretto by A. Faizi.

Over a hundred years, this topic has been brought back more than once. More than a hundred books have been written about Shurale. The stage life of the image deserves a separate attention. The beginning of the character's existence on the stage was the performance by the director Marcel Salimzhanov. For the first time, the audience met Shurale on the stage of TGAT named after Galiaskar Kamala in the play "The Boy from Kyrlyay" by Naki Isanbet based on another version of the legend about Shurale.

N. Isanbat notes that Tukay led Shurale to poetry, and in the Tatar drama, no one before him showed Shurale through the theatrical scene. As a folklorist and a playwright, he considered that his duty is to create such a play. In the play all events also take place in the village of Kyrlyay. Shapi

promises to marry his daughter to someone who can catch Shurale. On the advice of the elders, Baltamysh covered the horse back with resin and sent it to the forest. The next morning, the horse returned with Shurale. Shapi saved him from the wrath of the people. Shurale and his relatives in the play are the collective images from popular mythological traditions and the ones created by G. Tukai.

This image is close to the Tatar spectator. It is a frequent guest in the plots of modern playwrights. However, despite the traditional character of the image itself, its assessment is different in the 21st century. So, first of all it concerns the understanding of the conflict itself. In the confrontation between a man and Shurale, modern authors prefer the latter one. The victory of the creature of animal origin marks the triumph of nature, the natural beginning, the dominance of the national. At that, the fault of a person lies in his barbaric and consumer attitude towards the naive creature of nature. In pursuit of money, a person neglects the traditions and the traditionally formed notion of moral norms.

Such a sentence and prosecution of a modern man is presented in the play "Fancy girl" by T. Minnullina, staged by F. Bikchantaev. This musical comedy is included in the repertoire of the TGAT named after G. Kamal since the late 90s of the last century and to the present day. Traditionally, the plot presents the opposition of civilization-nature. Shurale is the symbol of the natural. These forest dwellers oppose petty and mercantile people. People care about their appearance, have small talk, reflect on the eternal problems of being in verse.

The world of shurale opposes them. According to the playwright's plan, they are the guardians of the national culture of the Tatar language, they honor traditions and customs. Shurale combines external and internal, spiritual beauty. These forest creatures do the impossible when they return the faith in goodness, beauty and wonder to the villagers.

And in the subsequent T. Minnullin's dramatic works for children, like "Dwarf is a schoolboy", "The Tale about Gafiyat", "The Imp changed" the image of Shurale is revealed in a very versatile way. Here the author associates an educational function with Shurale.

February 5, 2000 G. Gilmanov presents the play "What is the name of Shurale?" on the stage of the Tatar Theater for Young Spectators named after G. Kariev. The focus is on the problem of ecology, friendship, and the relationship between people and the animal world. At the end of the last century, when spiritual values changed, G. Gilmanov appeals not to the ordinary, familiar life, but to the fictional world, the world of forest spirits. At the same time, the author studies the problems of morality. So, the main character of the play Taufik gets rid of bad habits thanks to Shurale.

In another fairy-tale play "Baba Yaga, Shurale and Gelyusa" by G. Gilmanov, the main heroine of Gelyusa meets Baba Yaga and Shurale in the forest, and remains alive thanks to her wit. An author's idea in a fairy tale is quite philosophical: both evil and good are born by people themselves, while these concepts do not exist in nature.

Another work in the Tatar children literature about Shurale is "Short tale about Shurale, the Wizard, and the boys" by R. Minnullin.

From the content of the first part of the book, the reader will learn that the forest inhabitants of Shurale have left the forests of Kyrlyaya. It is reported that not even the narrator himself has been fortunate enough to meet them in the last ten years. The boys are bored in the forest, and they go to the city in search of Shurale. Traveling around the city, they meet him in museums, in exhibition halls, in theaters, in folk tales, and in the books by G. Tukai. It turns out that Kazan is full of Shurale, but no one of them wants to return to the forest.

The researcher of R. Minnullin's works N. Nasybullina writes that "the reason is in their habit to book, stage life, in "globalization" and in the fear of the guy named Byltyr. Thus, the poet indicates that the traditions and the ancient tales disappear. In the end, the author, without the moralizing

rhetoric, dwells on one important problem - the problem of environmental education. It is uncomfortable not only for beasts in littered, polluted forests but also for the owners of the forest - Shurale” [N. Nasibullina. 2016].

Another researcher, F. Sakhautdinova, believes that “a hidden opposition makes the basis of the play by R. Minnullin. The author pays a great attention to a fabulous forest image creation in which Shurale lives.

There is also a real world in the text: the habitual environment surrounds the reader: this is the work room of the sculptor Baki Urmanche in Kazan. There is an impossible task before the sculptor - to combine two worlds (real and natural). That is why Baki Urmanche is endowed with the demiurge function.

To demonstrate this function, R. Minnullin introduces the neologism ‘the sculptor-magician Tylsynchy’. The author notes that “the acute problem of modern Tatar society is an intensive urbanization, due to the fact that the villagers moved to better-equipped cities — so they don’t want to return to the “provincial” forest, which lost the meaning of its existence with their departure [Sakhautdinova F., 2013].

CONCLUSIONS.

Shurale is the most popular mythological image of Tatar folklore and literature indeed.

There is a lot of similarities in the works of oral folk art, in the literature of the beginning and the middle of the last century when the external appearance of Shurale is depicted. Shurale is a humpback creature of medium height, with elongated limbs, a thin, small beard and a protrusion on the forehead. He tickles a man to death. Shurale is very naive by nature. Thanks to Tukay, this image came into literature and stepped into other forms of art.

It can be noted that in folklore and in the first works, Shurale is depicted as a naive creature, often in a ridiculous situation. In later works, the hero already performs other functions. First of all, Shurale teaches to respect for the environment and ecology, and secondly, Shurale, as a national hero, the keeper of language and spiritual values.

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