

## THE IMAGE OF MOTHERLAND IN THE NOVEL BY M.YUNYS “CANDLES BURN ONLY IN CANDLESTIKS”

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**Gulfia R. Gainullina**

*Kazan Federal University, Leo  
Tolstoy Institute of Philology and  
Intercultural Communication  
e-mail: gulfiarasilevna@mail.ru  
tel.89276707066*

**Landysh R. Faezova**

*Kazan Federal University, Leo  
Tolstoy Institute of Philology and  
Intercultural Communication*

**Gulnar V. Uldibaeva**

*Bashkir Institute of History,  
Language and Literature*

**Abstract** This article presents the image of a small homeland in the novel “Candles Burn only in Candlesticks ...” by Tatar writer M. Yunys in the light of world literature. Real actions in the story take place in a savage war, where every moment is coupled with the horror of death. This is the first and cause-and-effect layer of the architectonics of the work. The subject of our study is the image of a home area which is placed in psychological devices, in particular, in dreams, in feverish delirium, in the streams of consciousness of the characters, in the title of the work, in intertextual insertions. In creating the image of a lesser motherland, the author extensively uses suggestiveness. The author puts the image of the Mother in the center of the picture of the birthplace. Unlike the character sketch of Mother in the novel «Большая грудь, широкий зад» / “Full Breast, Double Jugg” by Mo Yan, which is also a metaphor for a small motherland, the mothers in the story by Mirgaziyan Yunys are holy women, but not the Goddesses. Mo Yan’s mother, quite the contrary, is not holy, even sinful, but one senses that the author thinks the world of her like a Goddess. In the cult novel by Garcia Marquez “One Hundred Years of Solitude” the characters of mothers are the prototypes of Eve. Mirgaziyan Yunys’s small homeland is a sacred space, the prototype of paradise on earth, where man can attain happiness. At the point of contact of the ideal with the reality, there is a danger of losing the continuity of generations. As can be seen from the work, the author invariably writes through the spectacle of humanism. His work colors outside the lines of his native people’s fate and turns to universal values.

**Keywords:** the image of a small motherland, archetype of mother, psychologism, Mirgaziyan Yunys, metaphor, suggestive function, artifact, intertextuality.

## 1. INTRODUCTION

The problem of morality, the continuity of traditions between generations and the “searching for roots” in contemporary literature again comes to the fore in the postmodern era [Khuziyatova N.K. *Mo Yan* // 2008]. The so-called “village prose” of A. Solzhenitsin’s “Matryona’s Yard” in Russian literature, of G. T. Bashirov’s «Туган ягым - яшел бишек» in Tatar literature requires a more detailed study of its key images, which are often found in modern literature. In particular, in the article we will explore the image of a small homeland being “so familiar, held dearly” by the writers in the novel by M. Yunys “Candles Burn Only in Candlesticks” in keeping with world literature [The History of Foreign Literature of the Second Half of 20th – the beginning of the 21st centuries // [https://studme.org/76515/literatura/gabriel\\_garsia\\_marques\\_odinochestva#70](https://studme.org/76515/literatura/gabriel_garsia_marques_odinochestva#70)]. The author unfolds the storyline through the description of several days of World War II, where the protagonists are the three representatives of national minorities living in the USSR.

## 2. MATERIALS AND METHODS

Tatar prose writer, publicist, laureate of G. Tukay State Prize of the Republic of Tatarstan Mirgaziyan Yunys in the novel “Candles Burn Only in Candlesticks” (1979) places the image of a small motherland on a philosophical pedestal, arguing that it is an inexhaustible source of life, and it is only in the small homeland where the Mother lives, a person can attain happiness and know the truth that the highest blessings are virtue, friendship, love, mercy, good name, justice, and they are timecontinuously connected with a small homeland.

The basis for our study is the hermeneutic approach which assumes that the reader, when he becomes familiar with the diverse cultural values fixed in literature, finds his place in the boundaries. He turns the receptive activity of the reader to comprehending the principles and devices of representation, artistic forms of mastering the reality, singling out and trying to understand the specificity of artistic searches [Terminology of Modern Foreign Literary Study: The Countries of West Europe and the USA. – 19992]. Thus, using the hermeneutical approach, we propose to penetrate into the essence of the critical and journalistic evaluation by M. Yunys, to reveal the specifics of his assessment of the national literary process.

Besides, in the course of the analysis of the story by M. Yunys, we will use P. Ricker’s method – the method of hermeneutics on the basis of phenomenology - which stands for the interpretation of inner meanings. According to Ricker, “Interpretation is the work of thinking, which consists in deciphering the meaning implied in the common sense. Interpretation takes place where there is an intricate meaning, it is interpreting in which multiplicity of meanings is revealed” [ Ricker P. *Being and Hermeneutics* // 1993].

## 3. RESULTS

Considering the image of a small homeland in the light of world literature, it becomes clear that many writers use it at many levels, some of them use it to define the leitmotif of all the work, others – as an emotional-semantic image [Gilazov T.Sh, Karabulatova I.S., Sayfulina F.S., Kurakova Ch.M. and Talipova G.M. 2015]. For example, Spanish writer, Nobel Prize laureate, representative of the magical realism G. Garcia Marquez, the penchant for works by William Faulkner “prompted the idea that one should write about his native land, so familiar, so loved dearly, and it was the theme of the Motherland, that made Marquez the world-famous writer. The small motherland for the writer was a small piece of land in the basin of the Magdalena River, and it was this land that became the scene of many Marquez’s works” [2]. Another Nobel laureate, a Chinese writer, who is also a supporter of the magical realism, Mo Yan, became world-famous thanks to the novel “Full Breast, Double Jugg”. Although, at first glance, the title looks intriguing, it has a sacred meaning. On the basis of this large-format novel-epic, which covers the age-old history of modern China, lies the geographical locality - the author’s lesser motherland. Mo Yan himself said that “a good writer can always focus his attention on the description of a small place, as well as the landscape, history and people of a place the size of “a palm”, but even before writing, he should know that local landscapes and people are important part of the whole world and, therefore, his works of literature were given the opportunity to enter the world arena” [Lu Na. *The Topic of “Small Motherland” in Works by Mo Yan* //2016].

What is a small Motherland? And what is its difference from Fatherland? This goal is set by the author in the work of fiction, and there is a concretization of the abstract concept that occurs

step by step during reading in the reader's mind (the interaction of the reader with the text).

#### 4. DISCUSSION

As soon as the reader gets acquainted with the main characters (they are the representatives of the Turkic peoples of the Kazan Tatar - Sairin Salakhov, a Crimean Tatar - Marcel Yalchinsky and a Yakut - Maxim Mainagashev), it immediately becomes clear: the targeted, prepared audience of readers is meant by the author.

The real actions in the story take place in a ruthless war, where every moment is coupled with the horror of death. This is the first and cause-and-effect layer of the architectonics of the work. The subject of our study is the image of a small motherland which is in psychological devices, in particular, in dreams, feverish delirium, in the streams of consciousness of the characters, in the title of the work, in intertextual insertions. In other words, these are auxiliary compositional elements, and they are contrasted with the harsh, unbearable reality of the war.

In creating the image of a small motherland, the author extensively uses suggestiveness (the English suggestive stands for hint, suggestion, prompting). These are artifacts, metaphorical images, family traditions, customs, rituals, historical facts, mythologems, that is, the very motives, images, plots that "make the reader's imagination work intensively, evoke vivid emotional experiences, reveal a new world view or renew the old" [Literary Encyclopedia: The Dictionary of Literary Terms: in 2 volumes. / 1925].

The artifacts that can arouse the genetic memory in the recipient's mind, directly point to the national characteristics of the main character Sairin Salakhov. For example, a dried goose. In the text, it is mentioned several times in connection with the recollections of the protagonist and acts as a symbol not only of the peaceful and wealthy life of the Tatars, but alludes to the nomadic way of life of the ancestors, recalls the warlike past of the Kipchaks. The next artifact is the accordion and the concept, which has no equivalent in Russian, the so-called the Tatar "моң" [Gainullina G.R., Nagumanova E.F., Shemshurenko O.V. Tatar national concepts mon and bakhillek in the original text and the translation / Татарские национальные концепты моң и бэхиллек в оригинальном тексте и переводе / Xlinguae, Том: 10, Выпуск: 1. С. 98-108 <http://xlinguae.eu/open-access-issues.html>]. The

semantic load of the harmony in the text is used to emphasize the absurdity of the war.

Also the absurdity of the ruling ideology that gave rise to the war is illustrated by the author through the naive dream of the protagonist/ that is, he would like to collect the leaders of all countries to the patrimonial nest for an evening tea party under the huge poplar. The evening tea-drinking under the tree was the family tradition of the Salakhovs. Here the author conducts a philosophical thought about the relations. Relations are a field of social philosophy. The ideal relationship model proposed by the author is built on a hierarchy, the foundation of which is mutual respect, where everyone knows his place in this hierarchy.

Poplar is a tree from the willow family, has a metaphorical meaning in the text. It is the tree of life. In the first episode, the main character after the crash of the plane, during the escape from the fascists, hides in the swamp. At the time when death is looking at him from the ground (the swamp is swallowing him up every minute), in searching for him (the fascists (enemies) with the dogs (supposedly friends of a man, but also traitors), he is catching at the roots of the willow on the ground, praying, The episode spontaneously projects itself in the reader's imagination to another episode with a poplar mentioned above. With the first sentences the author allegorically implies the basic idea: the future in the roots.

The artifact "талир тәңкә" is an adornment for the hair of Tatar women and its ringing also symbolizes the peaceful life of the Tatar people. Here we note that in the text several times one can find an epithet "noble", concerning female national jewelry made of silver, which means nobility, purity of intentions of Tatar women [L.I. Mingazova, F.G. Galimullin, A.F. Galimullina 2014 ].

As mentioned above, the author imposes the function of suggestiveness on the artifacts. Suggestions by its nature are intended to expand the information field of the text, supplement it with more meaningful content. It is through them that each of the characters appears before the reader as a part of a single whole, as the bearer of the gene pool of his people with all of his history, destiny and peculiarities. So, for example, the character of Yakut boy Maskim Mainagashev appears before the reader as a child of nature, who lives in harmony with nature. Deer, being present in his reflections and prophetic dreams, is the ancient "deity" of the Yakuts, a cult-mythological image in folklore. In this vein, the suggestive function of the deer, as a

mythologeme, becomes obvious in order to compose the image of the lesser motherland of Mainagashev.

Historical facts are a reminder to the reader of the capture of Kazan in 1552 by Ivan the Terrible and the consequences following it, the deportation of the Crimean Tatars on May 18, 1944 from the Crimea and even the forthcoming of a campaign against illiteracy in Yakutia reveal the imperialist orientation of the ideology of a large country towards national minorities. The suggestive function of this kind of facts complements the picture of a small motherland with new strokes, which can be called one word - pain. This is a purely national problem, which has been existing for many centuries among the Kazan Tatars. Hence the reason for the fear, - explains the author, when the heroine of the story by Raziya Islamnurova obeys without complaint, signs the notice of an invitation to the KGB building. The wound of the Crimean Tatars is still fresh, this pain has not yet developed immunity. It bleeds and pulsates with symbols in Marcel Yalchinsky's nightmare. Yalchinsky has his fear being cumulated into heroism not against death, but against the injustice of the machine of ideology.

There is one more philosophical problem in the image of a small motherland - this is the universal human law of mercy. The small motherland is a place where a man should fulfil himself as an ideal person, showing mercy, care, protection. The author in the story renders its content concrete through the absence of the defenseless in the peaceful life of men. When there is no one to take care of, there is no one to protect, there is no one to take responsibility for, then life loses its meaning for a man.

And of course, in the center of the picture of a small motherland is the image of the Mother. The archetype of the Mother in fiction is often identified with native land [Ibragimov B. Kh., Yusupova N. M., Zakirzyanov A. M. 2016]. As is known, it was during the Great Patriotic War that the Mother archetype became more active and almost from the first days of the war the soldiers went into battle under the slogan "Motherland is Calling!". The slogan "For Faith! For the Tsar! For the Fatherland!" of the times of the First World War was replaced by "For the Motherland! For Stalin!" speaking in the language of literature, the slogan consisted of two archetypes - Mother and Father.

The image of Mother in the story "Candles Burn Only in Candlesticks" by M. Junys differs in that it is not fully identified with the Motherland. In

contrast to the image of Mother in the novel "Full Breast, Double Jugg" by Mo Yan Shangguan Lu, that is at the same time a metaphor for a small motherland, the mother of Sairin Maxim and Marcel are holy women, but not the Goddess. Mo Yan's mother, on the other hand, is not holy, even sinful, however, the author thinks the world of her as of the Goddess. His "Mother is not only a human giving life, but also a power that sustains life in all surrounding - native and unborn, a goddess willing to sacrifice herself for the sake of people and each person".

In the cult novel by Garcia Marquez "One Hundred Years of Solitude" the characters of mothers are the prototypes of Eve. They, the female images, in a crisis time for the people, when the danger of interrupting the spiritual connection between generations or even physical disappearance threatens, are capable of taking responsibility.

The image of the Mother of Mirgaziyan Yunys is devoid of any shortcomings. And the most important merit is the idyllic, almost Buddhist tranquility of the mother, which is achieved by a submissive attitude to life.

And other motives of femininity, such as sacrifice, beauty, the desire for a happy family life in the story by Mirgaziyan Yunys are revealed through the selfless love of another female image - the beloved of Sairin Salakhov, Razia Islamnurova. The author personifies the ideal of a Tatar woman in the character of Razia Islamnurova. It is the character of the beloved that carries the semantic load of the image of the Mother. The author covers the problem of loneliness through this image. Young Tatar girls are future mothers, "strands" of the destiny of the nation in their hands.

The male character of Sairin Salakhov and the female character of Razia Islamnurova are a model of the ideal Tatar married couple of the future. But the potential family is already doomed: the system, the ideology are stronger than love. The author compares this doom to the arachnids and draws parallels between the Greek legend about Arachne and the song that gave the title of the story. Intertextual composition detail is the Tatar folk song "Candles Burn Only in Candlesticks" determines the tragic pathos of the work of literature [Yusupova, N.M., Sayfulina, F.S., Gainullina, G.R., Ibragimov, B.K. 2016].

The climax of the story is the death of the protagonist and his companions. At this point, the psychological strain seems to have reached its apogee: a miracle has not happened, they have

died. However, further the focal point shifts towards the female characters. Sairin's mother Minnizifa invites women to read the Koran in her brushed village house on a sunny, warm May day, to sing "mongadjats" - the long songs on religious topics. A song of young girls joins the mongadjats - the torn thread of the destiny of the nation is to be picked up by them [L.I. Mingazova, F.G. Galimullin, A.F. 2014]. The picture of a small motherland is closed by a song, which is also developed by the author as a key image.

## 5. SUMMARY

Thus, there is created a super-real picture of a small motherland, that is increased by the matrix look of a dragonfly, where every detail is conjugated with a philosophical thought. To convey to the reader his thought, the author inserts publicistic features in places.

So, as a result, on the basis of psychological devices, we get the ideal image of a small motherland. The small motherland of Mirgaziyan Yunys is a sacred space, the prototype of paradise on earth, where man can attain happiness. At the point of contact of the ideal with the reality, there is a danger of losing the continuity of generations. As can be seen from the work, the author invariably writes from the standpoint of humanism. His work goes beyond the fate of his native people and turns to universal values.

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