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**Dzaparova E.B., Khetagurova K.I., Doguzova K.S.
Roman N.G. Jusoit "Tears of syrdon": a system of images**

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Abstract

Mythology is a rich source for fiction plots. On the basis of mythological plots, a large number of works have been written, singled out as a separate genre variety of the novel - the novel-myth. The pioneer in this genre was the famous Ossetian writer, literary critic N.G. Dzhusoyty, who created the dilogy "Tears of Syrdon". Raising the eternal problems of war and peace, good and evil, pity and violence, humanism, etc., N. Dzhusoyty solves them in a work in a new way against the background of the XX-XXI centuries. The article examines the system of images through which the author reveals many phenomena of reality. The authors of this scientific study traced the artistic interpretation of Dzhusoyta of the famous characters of the Nart epic of the Ossetians.

Keywords: Ossetian literature, N. Dzhusoyty, novel-myth, epic text, Narts, artistic image.

Аннотация

Мифология является богатым источником для сюжетов произведений художественной литературы. На основе мифологических сюжетов написано большое количество произведений, выделенных в отдельную жанровую разновидность романа – роман-миф. Первопроходцем в этом жанре был известный осетинский писатель, литературовед Н.Г. Джусойты, создавший диологию «Слезы Сырдона». Поднимая извечные проблемы войны и мира, добра и зла, жалости и насилия, гуманизма и др., Н. Джусойты решает их в произведении по-новому на фоне XX-XXI вв. В статье исследуется система образов, через которые автором раскрываются многие явления действительности. Авторами данного научного исследования прослеживается художественная интерпретация Джусойты известных персонажей нартского эпоса осетин.

Ключевые слова: осетинская литература, Н. Джусойты, роман-миф, эпический текст, Нарты, художественный образ.

Ossetian literature is closely connected with folklore. On the basis of Ossetian literature K. Khetagurov, S. Gadiev, A. Kubalov, E. Britaev, G. Barakov, G. Maliev, Niger (I.V. Janaev) and many others wrote their famous works based on folklore. The Nartovian epic is considered the most significant epic text in this respect, which is based on two aspects – the myth and the history of the Ossetian people. The folk epic, as well as Ossetian mythology as a whole, served as a basis for the works of N. Dzhusoyta "Tears of Syrdon", M. Bulkata "The Seventh Campaign of Soslan Narta", A. Zhazhiev "Etude about Saint George", B. Gusalov "Flesh of Flesh", S. Khugaev "Narty Farnyg". The authors used the best examples and imagery of Ossetian folklore to reflect contemporary problems of reality. The new genre form provided excellent opportunities for Ossetian prose writers to depict problems that worry mankind and are topical at all times.

In the article on the material of the novel-myth of N.G. Djusoity "Tears of Syrdon" an attempt is made to analyse the system of images, the study also considers the influence of folklore on the development of moral and ethical views of N. Djusoity.

On the material of the analysed work the main images of the characters – Syrdon, Soslan, Batradz, Satan, Uruzmag that are created by the author on the basis of contamination epic and fiction; traced the author's own interpretation of N.G. Djusoity in the novel-myth "Tears of Syrdon" images of famous characters of the Nartov epos.

The purpose of the study is to conduct a comparative analysis of the gallery of characters in the novel to identify similarities and differences with their folk prototypes.

N.G. Dzhusoyta's prose is a measure of morality and ethical foundations in Ossetian fiction. His works of fiction and journalism have benefited and influenced the creative destinies of both individual Ossetian writers and an entire generation of people whose minds are stirred by the literary word. Jusoity the writer is a symbol of a deep and sensitive attitude to the native language, and the word from under his pen is as artistically organic as his work as a whole. The lessons of the great poet, prose writer, playwright, publicist, theorist and practitioner of literary translation are a school of excellence for young writers. The study of Nafi Grigorievich Dzhusoyta's works and the study of his artistic world are of scientific and practical importance. After all, his genre-rich work is part of the curriculum for the study of Ossetian literature at both secondary and higher schools.

More than one generation of Ossetian writers has grown up in the artistic traditions of Dzhusoyta. The writer's prose is a vivid indicator of his aesthetic views. The problems of humanism and morality have always been topical. Nafi Djusoity writes about modernity, solving burning issues of troubled years.

As a rule, the writer turns to prose, rethinking many of life's values. Thus, Nafi Dzhusoyty turned to prose at the time of his creative maturity. In the 50s and 60s he wrote short stories, and later novels and novellas. It was in the large epic genre that his talent showed itself. In the novel, Jusoity turned to the portrayal of his people's history.

The writer creates a whole gallery of images in which he put the wisdom, psychology, and mindset of his people. In this regard, the study of the writer's prose is relevant and necessary to comprehend at face value the history of the people.

In the second half of the twentieth century, Djusoity begins to create the novel Tears of Syrdon. Here, too, Dzhusoyty is the founder of a new genre in Ossetian literature – the novel-myth. As is well known, the writer laid the foundation for the historical novel in Ossetian literature with his novel "The Blood of Ancestors" (1965).

Plots from the heroic epic of the Ossetian people Narts formed the basis of the novel "Tears of Syrdon". Jusoity also drew extensively on global artistic traditions without detaching himself from his national soil.

In the world's artistic tradition, folk plots and motifs have been widely used in writing works of fiction. Borrowing this experience, Djusoity interprets folklore plots in his own way in his novel "Tears of Syrdon". Oral folklore from the very beginning of Nafi Grigorievich's becoming a writer is firmly embedded in his work. Since his early years, folklore interested the future writer, and the images from the Nartov epic forever occupied an honourable place in the artistic world of the writer. Reading Jusoita's works, one is surprised by the wisdom that permeates them all. Each work opens to the reader new facets of the writer's talent, new possibilities for understanding his life and creative path. After all, Jusoity used a wealth of personal and spiritual experience to write each work.

The novel "Tears of Syrdon" by Nafi Grigorievich Dzhusoyta was written in 1979 and was a new phenomenon in Ossetian literature. The novelty consisted in a new approach to the long-known subjects of mythology. But, despite the fact that at the heart of the novel we see the plots of the epic, "Tears of Syrdon" is a relevant and realistic work. The author actualizes the problems of any era – a society in which "moral foundations are violated" [1, 56-57], human rights, violence and lawlessness are proclaimed, cannot exist. It was these thoughts that led the author to write a work based on the epic. To reflect his ideas, Djusoity chooses the most tragic figure from the epic,

Syrdon, and makes him the main character of his novel. Syrdon, the creator of the fandyr, survived the most tragic event that a man can endure – the death of his children. And in the epic, in our opinion, Syrdon is the loneliest of the heroes [2, 113].

By taking Syrdon as the hero of his novel, of course, Djusoity draws a parallel with contemporary people as well. The typology is observed in the actions, in the attitudes toward man. The author shows a certain correlation between what was unfolding in that distant time and what is happening now. The novel reflects the 1990s, a time of stagnation and socio-economic destabilization.

Dzhusoyty, by giving a new interpretation to the plots of the Nart epic, tackles the world's problems of violence, despotism, war and lawlessness. The novel condemns any manifestation of violence against man, the trampling of his rights for freedom, and asserts the idea of humanity to one's fellow man [3, 153].

The reader sees in Syrdon the best qualities of man. The manifestation of creativity in his character is another achievement of Jusoita the writer. The image of Syrdon is contradictory both in the epic and in the novel. Tragicism is the main feature of his fate. Syrdon is clever, kind-hearted and a lover of life, so he is uncomfortable in a world of violence and injustice. The protagonist of Jusoyta's novel does not support the ideology of brutal warriors, he is an outsider among them, so his family becomes victims of violence, in this respect the novel is similar to the epic.

Syrdon in the novel is shown as a bearer of goodness, justice, he can, we think, even be called an ideal hero. He is the best of the Narts.

Syrdon, who grew up in harmony with nature, finds peace only in nature, the natural elements are not alien to him and by kinship - Syrdon's father is a water god Gatag. He is alien to the psychology of warriors, he protests against their deeds. And it is this protest that has forced him to live in solitude with nature. As Khadartseva rightly points out, "While guarding the Narts' honour as a whole, Sirdon gradually estranges himself from them, but he does not succeed in fully separating himself from them. According to the author, he becomes the conscience of the Narts, the bearer and educator of the best features in their characters" [4, 106].

Syrdon opposes violence with all his being. The worldview of the hero is wider than what is happening around, he mentally foresees the consequences of clashes and revenge. And here he thinks first of all about his people.

N. Djusoity interprets other characters of the folk epic quite differently. Soslan, the favourite hero of Nart tales, takes centre stage among them. He is the bearer of quite different fundamentals of evil, cunning and guile. Being the antipode of his image in the epos, he is deprived of "sunny features" [4, 106]. Throughout the novel, he did not perform a single good deed [1, 75], only carried death and evil. "From his childhood endowed with robbery inclinations" [4, 107], he spreads injustice and afterwards, poisons the heroes among themselves [1, 69]. Throughout the novel, unlike his "folk" prototype, he acts solely by force and dexterity, he acts with cunning and deception.

In describing Soslan's external appearance (portrait), N.G. Djusoity is so scrupulous that he emphasizes his negative essence and gut. The "literary" Soslan has "catlike pupils", "a wicked, hateful face", he is "strong, but a foolish warrior"; "Soslan, whether from fear or from anger, was seized by a small shiver" [5, 241], [1, 76] – lines that confirm the cowardice of the hero.

Soslan shows his "best" qualities when meeting Batradz. In a conversation with him, he is boastful, deceitful and arrogant. Kh. Gazdarova has observed that "...Soslan is the embodiment of brute military force that rejects all moral standards and tramples on human rights. Soslan – the son of the era of moral crisis and violence" [1, 77].

According to A. Khadartseva, only Batradz meets the ideological and aesthetic requirements in the novel: "The only image in the novel that has preserved the features of its folklore prototype is that of Batradz. From his very appearance on the pages of the book (and he appears only towards the end) Batradz shows himself as an intelligent, thoughtful, prudent half-god, half-man" [4, 107].

As the Ossetian writer pursued very different goals in writing his novel, the characters differed in many respects from their prototypes in folklore. The socio-philosophical novel required

a completely different interpretation: the positive and negative traits of the characters were outlined and shown more deeply.

The main thing that literary critics reproached the author is that the characters of the novel are not like the heroes of the epic. But, as literary scholars rightly point out, every writer has the right to fiction. Following this principle, Dzhusoity actually creates new characters on the basis of folklore characters.

In one of his articles Jusoity opposes: "The novel is written about war and against war, against violence, against the ideology and psychology of the rapists, against their wickedness and violation of the laws of human society. And this means that the pathos is due to the most pressing problem of our time. For in our time the threat of thermonuclear war hangs over mankind, like a thundercloud" [6, 4].

In Dzhusoity's novel, different social strata act, through which the author reveals the injustices that are dictated by modern society.

Strange as it may seem, Satan is also endowed with negative qualities in the novel. Acting in the epic as the measure of goodness, wisdom, the hero-diplomat Satan differs sharply from his literary image. In the novel, Satan is the embodiment of evil and cunning. More than once she became the source of bloodshed between the heroes. By creating her image in this way, the author solved a certain problem - to comprehensively show that the modern world is built on lies, deceit and injustice. One of her main enemies was Syrdon. More than once she sets Soslan against him, appealing: "After all, Syrdon is our brother, we cannot kill him openly, but he must be removed unnoticed" [5, 97]. She poisons Soslan and Batradz, Uruzmag and Syrdon and many other heroes. And everywhere and everywhere the measure of her actions are self-serving goals. The only thing the heroines have in common with each other is that they play a key role in many plots of the epic and the novel.

In the deeds and in the image of the heroine, Jusoita highlights the rude traits, depriving Satan of his feminine nature. Power and despotism are the main features of her nature, Satan carries in the novel, as it seems to us, a destructive force.

Another character worthy of attention is Uruzmag. An honourable elder, a wise old man, a brave leader in campaigns, a possessor of the best human qualities - that is how we see him in the epic. His high authority in the epic was also repeatedly confirmed in his works by V.I.Abaev [7], [8], [9]. And this image has undergone changes in the interpretation of Dzhusoitya. But unlike other characters from under the pen of the Ossetian writer, he emerges as an extraordinary individual. In Dzhusoitya's novel, he displays his ambivalent traits: he shows positive and negative deeds. He shows his humanity and humanity in the episode of the death of Syrdon's son (he confesses that he fell at the hands of Soslan), in the case of Khurafarn's death, and with the death of Syrdon's family. At the same time, throughout the novel we repeatedly witness the manifestation of selfishness, guile and arrogance of Uruzmag. He shows his arrogance in relation to Syrdon and does not miss an opportunity to emphasize his "inferior" origin.

In order to show his characters in a deeper and more comprehensive way, the writer uses external and internal characteristics – appearance, actions, characters' relationships with each other, their speech [1, 79].

Drawing on a wealth of folklore materials, specifically the plots of the Nartov epic, he creates a vast canvas in which he reveals the most burning problems of his time. Dzhusoity's novel shows that literature, as before, continues to teach humankind the basic laws of life – morality, humanism, love of freedom, honesty and decency. And in this aspiration, it seems to us, the Ossetian writer is similar to Russian writers whose great works made up the classics of Russian literature of the nineteenth and twentieth centuries.

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