

Aesthetic and Philosophical Views on the Human in the Ancient Indian Epic and G.N. Aygi's Poems

Galina A. Ermakova

I.N. Ulyanov Chuvash State University
Cheboksary, Russia
ermakil@yandex.ru

Alena M. Ivanova

I.N. Ulyanov Chuvash State University
Cheboksary, Russia
amivano@rambler.ru

Marina E. Kroshneva

Ulyanovsk State Technical University
Cheboksary, Russia

Marina P. Savirova

I.N. Ulyanov Chuvash State University
Cheboksary, Russia

Galina N. Semenova

I.N. Ulyanov Chuvash State University
Cheboksary, Russia

Abstract—The article discusses typological analogies of the ancient Indian epic and lyrics by G.N. Aygi, a well-known Chuvash poet. The purpose of the study is to discover parallels between his works and the epic of the Ancient East, to reveal consequences of connections, since the genius of one people always needs to be in touch with geniuses of other nations. The article analyzes poet's views on the world and the human. It is argued that culture becomes universal, unified. The inner idea of the personality of Aygi which ensures the unity of his spirit, general pathos of his works is a search for the light which can be found in the ancient Indian epic, in particular, in the poem "Mahabharata". The poet who had eastern wisdom and absorbed western culture created his own artistic world, whose main idea is movement towards the light.

Keywords—literary world; aesthetic and philosophical views; lyrics; ancient Indian epic; G.N. Aygi

I. INTRODUCTION

According to N.I. Conrad, our time is the "era of national literature, literature communities" [1].

The ancient Türkic roots of the Chuvash ethnos lead to the East, and G.N. Aygi is a son of this ethnos; therefore, the key motive of his works is the motive of light.

Before our consciousness, there is a world space – East and West, interaction, unification, communication, dialogues of cultures. Culture becomes global. The spirit of unity can be seen in the lyrics of the Chuvash poet G.N. Aygi. What is an inner idea of his personality determining the general pathos of his phenomenal work?

This question becomes clear when immersed in his artistic world, philosophy presented in his works originating in the East – the ancient Türkic lyrics of the pre-Islamic, pre-Buddhist, Döngingis Khan era. The life and thinking of the

ancients were harsh, close to nature which was inspired and idolized by people who worshiped the Heaven and the Earth.

The main problem of being has been the issue how to live, how to make friends, how to communicate with our neighbors.

G.N. Aygi considers the human as a creative person, believes that social conditions contribute to manifestation of human qualities, that the human is much more complex than sociality.

The article analyzes typologically similar aesthetic-philosophical views on the human in the ancient Indian epic and the works by Aygi.

Firstly, from the point of view of the ancient Indian epic and G.N. Aygi, the human is equal to the universe. Secondly, the epic of the Ancient East (we will rely on separate parts of the poem "Mahabharata"), and works by Aygi speak about responsibility of the human for his actions. Thirdly, the poet, like the spiritual tradition of Hinduism, regards the human as a part of the supreme Absolute. According to him, everything is interconnected. The poem "Mothers' Windows" says: "Maybe the center of the Universe / And a simple flower spreads heat: / In the Harmony Universe its light, / in my opinion, has weight [2].

According to the poet, warmth of a simple flower reaches the center of the Universe which means that damage to one flower is equivalent to causing harm to all living things. The poem "Mahabharata" and works by Aygi are directed to the same spiritual values. The poet retained the ideas of the ancients about the human as a divine being aiming to conceive light.

II. METHODOLOGY

Lyric works by G.N. Aygi, the ancient Indian epic, in particular, the chapter "Bhagavadgita, a divine song" from

Mahabharata were used for research purpose. Discourses of the poet were analyzed in terms of the ancient Indian epic and modern literary criticism. Comparison and analogy, analysis and synthesis, abstraction and generalization were key research methods.

III. RESULTS AND DISCUSSION

The chapter "Burned Snakes" of Mahabharata (translated from Sanskrit S. Lipkin) says that "there is an imperishable, powerful force / It is great, it created the world. / It exists, continues to create!" [3].

G.N. Aygi also believes that "world creation is going on." The poet links antique literature and modern works which is very important for the reader of the twenty-first century, as he uses wisdom of the world literature. People are interested in religious and philosophical thoughts of the East, especially in Indian philosophy.

The thoughts in the poem "Mahabharata" written about two thousand years ago can be found in the artistic world created by G.N. Aygi. The questions that worried people in the past are relevant today: life and death, light and darkness, moment and eternity, responsibility, meaning of being.

The work awakens the reader's interest when it has two interrelated opposites: it carries something familiar and reveals something new. For example, the works by G.N. Aygi (in Russian and Chuvash) show a parallel with Mahabharata which makes it possible to confirm the idea that his aesthetic and philosophical views on man are taken from the national worldview and the ancient Indian epic.

Let us try to analyze the chapter from the poem "Mahabharata" "Bhagavadgita - Divine Song" and the poem by G. Aygi "Asānmalāh".

We consider this poem to be conceptual for Aygi's aesthetic and philosophical views on human in line with the philosophy of ancient India. The chapter "Bhagavadgita - divine song", and the poem "As a memento" the man is given a path to follow.

The discourses claim that there exists an invisible light that should be discovered and cognized. "Bhagavadgita ..." says: "But those to whom God granted enlightenment, / Destroyed this ignorance with knowledge, / And the Supreme, like the sun, revealed a radiance" [3]. The poet talks about the essence of human existence, raises the problem of saving the human soul: "beauty rather than human will save the world." L.K. Bayramova, F.F. Gilemshin, and V.N. Vasilyeva express similar views [4].

"Invisible light is the Soul which is the center of the microcosm. S. Vivekananda asks and replies: "But where should we look for this center? - It is inside, in the inner man. Delving deeper and deeper inside, in their own nature, thinkers found that there is a center of the whole Universe at the very core of the human soul" [5]. This "Universe" can perceive another "Universe" - the Macrocosm: "Light is invisible..." [2]. Aygi has his own stereotype of the world based on the national perception of the world by the Chuvash people, the world as a focus of light, therefore such concepts as

"whiteness", "light", "purity" occupy pivotal positions. This can be seen in the works by Michael Chabon whose stereotypes were analyzed and partially presented in the article by A.V. Strukova, O.O. Nesmelova, and O.U. Anguferova [6].

G.N. Aygi wants to say that he is in an information flow that gives him the highest knowledge, the light - the highest knowledge coming from the Macrocosm. The highest knowledge is mentioned in "Mahabharata": "For those who thirst for the Essence of Eternal Mergence / There is knowledge and action yoga" [3].

The ancient Indian epic says that "Knowledge is more important than all feelings, but consciousness is / Above knowledge / And above consciousness is the Unlimited. / Establish yourself in its super-personal essence" [3] According to I.A. Bubnova, "the psychological structure of meaning is a phenomenon of consciousness, a mental phenomenon that is formed during individual perception and awareness of the world from the system of word signs that are selected from the surrounding reality when performing various activities" [7].

So, the semantics of Aygi's discourse represents the light that is invisible to people. It is also mentioned in the ancient Indian epic.

Both Aygi and "Mahabharata" speak of the highest knowledge - the knowledge of the essence of everything. This means that certain aspects of the philosophy of the East are also reflected in his works. Literature enters the era of world literature, the literature where eternal questions are raised: Mahabharata and Aygi's works deal with the essence of everything in this world. The core of the ancient Indian philosophy is Atman or the soul: "Who shines with inner happiness rather than with outer one! - / The one is with the highest and merges here / [3].

And merged with Atman, it comes to Nirvana. / Be devoted to the Supreme Atman. / Fight - and you will not hear reproach" [3]. The article "On the literary traditions of Komi prose writer E.V. Rocheva by T.L. Kuznetsova says that the main vector of Komi literature is directed towards the sacred world. Thus, regarding the laughter culture of V. Savin, she notes: "The laughter culture of V. Savin is inspired by faith in life, the strength of its eternal natural laws, the unshakable power of man; the artist's thinking, which is based on contradictions, is illuminated by a kind, bright feeling. The author seems to be looking to the future: his faith is so strong" [8].

The search for the essence is important: "We live in search of things, / We talk about life - those who died, who live" [2].

The knowledge of the world was the essence of the ancient Indian people. Aygi speaks about the knowledge of light [9]: light which is invisible to people, to the poet. According to N.G. Murzina, S.S. Safonov, and A.O. Chaprukova, the poet knows that the world is binary, that light and darkness always go side by side, but he also knows that the road to light is the basis of everything [10].

But this knowledge is not given to everyone. It is given to that "I" about whom S. Vivekananda said: "There is a comparison: "I" is portrayed as riding on a carriage which is a

body. Let the mind be the coachman, intelligence – the reins, and the senses – the horses. We know that the carriage in which the horses are well trained, and the reins are firmly and tightly stretched by the coachman will reach the goal. The carriage in which horses cannot be controlled, and the reins are not tight, can break down. Atman which is in every being cannot be seen or felt. Only those people whose minds are purified can see it”[5].

Aygi’s mind points the way to the man of the XXI century – this is a path to “Atman”, to the light of the soul: “I was looking for the Word of Job, his sufferings ... / If only the Words of Job shone for the soul! / But it is hard to believe in it”[9].

What else besides “Word of Job?” Probably, deeds, because deeds are discussed in Mahabharata: “Wish deeds rather than deeds ... / Deeds are reliable, inaction is false” [3]. “Oh, Arjuna, act, but act free! / Brahma, the first-born creator, told us.”[3]

Both Mahabharata and G. Aygi call a person to act: “For the Spirit, there is no death, and there is no birth, / And there is no dream, and there is no awakening ... / He is all-pervading and omnipresent, / Immobile, steady, forever living” [3].

The poet speaks about the divine essence of man (“Man has power...”). Summarizing the ancient Indian philosophy, S. Vivekananda, indicates that in those times “divinity was considered the essence of man” [5].

G.N. Aygi considers a person to be also a divine essence [2]. He notes that each artist has “his own reality”, “coming from the way of seeing, feeling, thinking. Let us analyze the work “Memories as a field”. In the light of the aesthetics of the Chuvash people, the poet comes to an open field – the seat of God. According to the Chuvash, the village, plowed with a field plow, was sacred, protected from pain, illness, suffering, and gave people light. The population of the village, along with the elders, went out into the field, carrying oak logs on their shoulders, in order to blow divine fire.

The fire was given to every villager, lit the road along which cattle were driven, protecting by the divine essence of the fire. For this reason, the poem “The old field” [11] shows a cross symbolizing the sacred world. The phonics of this work is very expressive, it repeatedly represents the sound “O”, indicating the upper world: GOD.

The image of the field is one of the main images: the field sings, calls, informs about ancestors who lived according to the laws of nature, worshiped fire and silence of meadows, forests, where the eternal light was invisibly protected.

Aygi’s parents and grandparents took him to the space where live fire was obtained, where prayers were said in honor of the God of the sun, heaven, wind, land, where the villagers looked at the flame of fire, thanked it, called it pure, eternal. Similar rites are typical of cultures of Kyrgyzstan, Altai, Bashkiria, and Tatarstan.

In the oral folk art of the Chuvash ethnos, there are a lot of paremias representing the light and reflecting the worldview of our ancestors: *Сутӑ кун ячӑ сул парать* (“Light of bright day opens the road”); *Сутӑ кун ҫуттипе уйӑх ҫути тӑнче*

тытӑть (“Light of the bright day and the moon hold the Universe”).

The poet refers to the memory which is very characteristic of the aesthetics of the Chuvash people. Ancestors are often mentioned in his works. The work “Conveyor: Apple in Blossom” from the collection “There is always snow” [11] the apple tree is a “colored stained glass window”. It seems that we are talking about an apple tree during its flowering period, but the picture of a blossoming apple tree is only a fiction. The real picture is a “tree” of the poet from the era of “exhausted screams” [11].

The poet says: to be, that is, to glow, bloom, create, live is to be as an apple tree does. We believe that the poet becomes a painter, the genius of a sketch of a blossoming apple tree, a literary sketch of nineteen poetic lines, due to the intensity of the manner of writing (the manner of the painter) creates a vivid picture of the blossoming apple tree; the picture is alive, resembles a colorful canvas of the artist, representing the idea of To be.

The poet shows patience which is characteristic of the Chuvash ethnos. The peculiarity of the artistic world of the poet is confession, speech prayer. This feature is characteristic of the Chuvash prose and poetry. G. Aygi often refers to the sky, the land where he was born. We see his worship of the field (field-world), God. One of the central images of his lyrics is harmony – a characteristic feature of the Chuvash ethnos.

Assertions of the value of each human personality, primacy of spiritual beginnings, search for purity, ability to see the light in darkness, identify secrets of the soul are internal features of his works, works by B. Pasternak, A. Mitrov, Sh. Bodler, etc.

The idea of the poet does not end in one work; it passes through all his works (“Here”, “There is always snow”, “Marked winter”). Mahabharata and Aygi’s works are devoid of “pure logic”, it is “connected” to the details of life, nature, earthly existence, and the “haze of God’s meanings and signs” [12] “... I remember with sadness, – G. Aygi said in his speech, – as once, in the fields of Russia, the Pillar of Fire seemed as a creative Word ... which I dared to call Joannic ... I have never refused the reality of this Vision” [12]. The poem “I: the same office-world” represents the power that comes from “habitats of God” as a word-vision [2].

According to A.M. Ivanova, a specific subject gave birth to the Chuvash ethnos and other ethnos, a peculiar, philosophical vision of the world represented by *paromyas* [13].

God is a creator. He is in flowers, trees, in the field, on the arable land. The invisible essence of God becomes visible and understandable to Aygi.

In Mahabharata, there is a motive of suffering: “Only wise people can be immortal, those who calm in happiness” [3].

This motive is key and in the lyrics of the Chuvash ethnos for the reason that this people had a very difficult path. It is present in Aygi’s works, in the artistic world of the Chuvash folk poet P.P. Khuzangaya, for example, in his poem “Song of

Tilly”, consisting of 56 songs [14]. At the lexical level, the motive of suffering is emphasized by repetitions. Components of the meaning of pain, suffering, anguish are repeated. The motive of suffering is represented through the Chuvash lexeme кӳсӳль “tears”. It is repeated three times in the last song. In the 30th song, it is used only once. You can find phonetic repetitions of the Chuvash sound combination “ӐУ” Using this technique in the second song, the poet talks about the upcoming path and his sufferings on the road of life ӐУралнӑ “was born”, “ӐУрхи “spring”, ӐУр “spring”, ӐУн “burn”, ӐУл “road”, “ӐУӑе “styling” (Dishes), ӐУмне “next”). In the 52nd song, the Chuvash lexical unit ан макӑр “do not cry” is repeated several times. The hero asks his relatives, acquaintances, neighbors not to cry about him. The poet reports on his ability to be strong in any situations; he wants his relatives, friends to have this strength. The motive of suffering is presented by Chuvash nouns and adjectives: мӑшкӑл “humiliation” (37), шӑтман пӑрчӑ “non-germinated grain” (39), хуйхи-суйхи “grief” (39), йывӑр шухӑш “bad thoughts” (37). This motive is also represented by verbs (the Chuvash verb улат “laughs” in the 55th song).

In the same song, the motive of pain is presented through the verb лӑшкенгерет “whip, wet through”.

In the ancient Indian epic, the human has to comprehend “the state of the Supreme Spirit” [3], to be persistent in unhappiness and pain, this is wisdom; those who understood it can be purified.

Interpretation of the motive of good and evil is also similar. Mahabharata says that “grief and happiness are equal” [3], responsibility for “white or black” actions falls on the human.

According to S. Vivekananda, the people of ancient India said: “We are responsible for everything...” [5].

Following the folk philosophy and philosophy of ancient India, G.N. Aygi believed that a person should go deep inside himself, receive knowledge from the macrocosm for the microcosm, be responsible for everything, become wise in suffering, go to the light, the Divine essence. “We are God,” says the poet. [12] This idea was developed by F. Nietzsche whose works Aygi read [15].

IV. CONCLUSIONS

Thus, the source of creativity of the poet is aesthetic and philosophical views on the world and people of the ancient East. His artistic world is in contact with the ancient Indian epic. Creativity is a “creative force” that can communicate wholeness to being” [9]. A similar concept is typical of the works by Aygi forming the core of his style, where the basic idea is “movement towards the light”.

Motives of the Indian epic and the works by Aygi represent the leading idea of poet’s creativity — to be light, to be creative. These images are created to represent fundamental

thoughts of his works. Everything is aimed at highlighting conceptual thoughts.

The poet’s philosophical vision of the world constitutes the core of his artistic world, this vision is in contact with the philosophy of the ancient East. The poet extracts the beauty “hidden” in the world, remains in the position of a citizen of the world. Lively interest in the East, being, the inner world of man, nature, creativity determined leading motives of his works which are in contact with the ancient Indian epic. His aesthetics denies the way of living that humiliates a person as a carrier of the Macrocosm.

Key qualities of a person which are presented in Mahabharata and artist’s lyrics of Chuvashia are concentration, maximum tension of spiritual, internal forces, vitality, desire for the ideal, movement towards the light.

G.N. Aygi’s integral, luminous aesthetic-philosophical system is based on the world view of people.

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