

ARCHEOLOGICAL MONUMENTS OF YELABUGA IN FOLKLORE AND LITERATURE

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Research problems connected with studying the life of folklore on the territory Yelabuga and Yelabuga District of Tatarstan, and research of works of writers, whose lives were connected with Yelabuga district, are still in the spotlight of regional specialists, historians and philologists. Growth of scientific interest to verbal creativity in regions has been noticed in the last few years.

The authors of this article pay the main attention to folklore and literary sources that reflect historic facts and tell about monuments of old Yelabuga. Special attention is paid to old monuments in the surroundings of Yelabuga: Ananyino Burial and Bulgarian (the Devil's) hill-fort and their description and interpretation in folk tales and literary works by A.A. Radishcheyev, D.I. Stakheyev, S.T. Romanovsky. We see the uniqueness of the texts under study in the translation and historical reconstruction of faces and events of this territory, in the reflexion of the general tendency of folk and literary texts to leave the one-sided view at the past, to perceive and evaluate everything from the positions of truth, kindness and beauty.

Key Words: historic monuments, Ananyino Burial, Bulgarian (Yelabuga hill-fort, the Devil's hill-fort), folklore sources, literary sources.

1. INTRODUCTION

We know that history is a solid ground, on which folklore and literature grow. The interrelation of history and verbal art can be presented by various levels of connection: history – folklore – literature. Every literary text, to this or that extent, reflects the epoch, the character of which is easier understood through an artistic or poetic image that is filled with special contents through historic knowledge.

Regional verbal art includes folklore and literary works (in their genre variety) created in the same area and reflecting its uniqueness. B.N. Putilov accentuated that it is necessary for historians and ethnographers to know the mechanism of historic and ethnographic material turning into literary generalizations, images and systems (Putilov 2003, 134). A literary critic faces the same necessity, but we should remember one more thing: a folklore text is added to ethnographic material. In this text, "ethnographic sources have already been re-encoded and artistically transformed. Simple mentioning of folklore in a literary work is enough to trigger a program that has been kept folded, to develop it artistically, to think on further elaboration of the plot. Regional ethnographic contents (unlike social and historic) become constituent parts of literature through folklore and its images of purely specific national character (Larionova 2009, 144).

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There was a time that we studied folklore and works of separate writers in their regional context. Many authors treated folk tales about Yelabuga merchants (Vyatka Province, Russian Empire) as embodiment of the Russian culture, and D.I. Stakheyev's books of reminiscences about his native place ("The Role of the Merchant Class in the Life of Russian Society After Materials of Old Tales" Grakhova, Gapsalamov, 2014: 410 - 416); "Names of Characters According to Materials of Oral Tradition"; interpretation of the Life of Provincial Merchant Class in the Early Prose of D.I. Stakheyev (the 1860-s and 1870-s) (Grachova). We believe in the value of the folklore and literary works which have been studied is in their considerable potential and in their historic reconstruction of people and events of this territory.

In this work, the main attention is paid to studying folklore and literary texts showing the folk interpretation of historic events, people and monuments of the old city of Yelabuga (Alabuga), in the Republic of Tatarstan, Russian Federation.

2. MATERIALS AND METHODS

The sources used in this article are historiographical, literary and folklore materials. The authors kept to the idea of dynamic development that is the basics of such principles of historic and philological research, as historicism, objectivity and the systematic approach.

3. RESULTS/DISCUSSION

Yelabyga is a unique city that has played a great role in Russian history. It has grown plenty of famous scientists and artists: K.I. Nevostruyev (1815 – 1872), I.V. Shishkin (1792 – 1872), V.F. Kudryavtsev (1843 – 1911), I.I. Shishkin (1832 – 1898), D.I. Stakheyev (1840 – 1918), S.T. Romanovsky (1931 – 1996).

The old city is rich in cultural traditions and historic monuments that represent passing from one ancient civilization to another. The greatest proof of this are Ananyino Burial and Yelabuga (Bulgarian) hill-fort. Data concerning these monuments are still of greatest interest to historians and archeologists. In addition, storytellers and masters of literary prose of the XVIII – XX centuries, and even the XXI century, don't forget to mention them.

Among folk tales chronicles are of greatest interest, that is, various reminiscences put in the form of statements by storytellers (Azbel'yev, 1966). Some texts are legendary stories with easy-to-remember plots based on real, well known facts from the history of Yelabuga. Fiction and style features of a fairy tale are also characteristic of modern folk stories.

Historic memory about our native place has been captured in the works of D.I. Stakheyev (writer of the second half of the XIX century) and S.T. Romanovsky (Russian lyric prose writer of the XX century). In this article we are going to focus on D.I. Stakheyev's story "District City" (the first publication of which had one

more title: "From family Reminiscences"), 1866 (Valeyev, 1995: 146) and Romanovsky's work written after his reminiscences of Yelabuga and included into his book of selected works "Burning Willow Firewood" (2007). Mentioning Yelabuga hill-fort, we cannot but say a few words about "Diary on the Way from Siberia" (1797), by A.N. Radishchev (1749 – 1802).

All these folklore and literary sources are the object of our research.

The historical and archeological museum "Ananyino Burial" is situated in eleven kilometers from Yelabuga, on the right bank of the river Kama, in a forest zone, near the village of Ananyino.

We read in Romanovsky's work: "The river Toyma runs into the Kama through fields and meadows, surrounded by lakes situated in former river beds.

The Ananyino Burial is situated on the left bank of the river Toyma. The arms and the plate from the burial, with a figure of a warrior carved on it, are kept in the Historical Museum on the Red Square in Moscow.

My city Yelabuga, the native town of the famous painter Ivan Ivanovich Shishkin, stands on the right bank, all covered with churches, manors and poplars..." / "A River Pearl" / (Romanovsky 2007, 97).

The initiative of opening the Ananyino Burial wholly belonged to K.I. Nevostruev, who was surely "a very shrewd scientist" (Krayevedy Yelabougi 2007, 38). Nevostruev was a member correspondent of the Emperor's Academy of Sciences. He was the composer of the fundamental work "Description of Slavic Manuscripts of Moscow Synodal Library" in six volumes. He was awarded the Lomonosov Prize of the Russian Academy of Sciences. Many of his works were on the early history of Simbirsk, Samara, Kazan and Vyatka Districts. His books "Yelabuga Antiquities" (Nevostruev 1871), "About Hill-Forts of Volga/Bulgarian and Kazan Kingdoms in the Modern Districts of Kazan, Simbirsk, Samara and Vyatka" (Nevostruev 1871) and "Ananyino Burial Near Yelabuga" (Nevostruev 1871), based on many primary sources, that are still scientifically relevant.

V.F. Kudryavtsev compared K.I. Nevostruev with an astronomer and admired his shrewdness. The scientist worked in Moscow, he had never seen Ananyino Burial, but he had read old manuscripts and suggested its existence near his native city. "By the way, in some passages of the Bulgarian chronicler Sherif-eddin, published in 145 of the year 1852 of the paper "Kazanskiye Gubernskiye Vedomosti" we read that having conquered and destroyed Suddum-Yelabuga (the Devil's) hill-fort, Timur-Aksak visited graves of Mohammed's followers in the mouth of the river Toyma. These words attracted our special attention and, having read them, we wrote a letter to our enlightened and gracious correspondent, expert in Yelabuga antiquities, Ivan Vassilyevich Shishkin, asking him, if the tale pointed at any signs or monuments of an old Tatar hill-fort or a cemetery, or a mound?" (History of Yelabuga, 2012). We know that I.V. Shishkin willingly responded to Nevostruev's request, and a correspondence started, the result of which was the opening of

Ananyino Burial, a monument of international importance, helping us to learn more about the culture and history of Finno-Ugric tribes (distant ancestors of the Udmurts, Finns, Khanty, Estonians, Mansi and Karelians) (Nevostruyev 1871; Shishkin 1871; Shishkin 1901; Yegorov 1941; Nigamayev 2005, etc.).

I.V. Shishkin “turned out to be an energetic man striving to improve the life of the city <he> was the city mayor (1818 – 1823), a burgermeister (1823 – 1826), an inspector (1830 – 1831) and the city head (1832 – 1835; 1844 – 1847)” (Krayevedy Yelabougi 2007, 67).

We know manuscripts “The Life of I.V. Shishkin, a Yelabuga Merchant, Written by Himself in 1867” (Kazan, 1825) and “History of Yelabuga” (Moscow, 1871). Keen on antiquity, he spent his spare time on studying local history and archival documents and collected local tales. His labor was appreciated. Under the request of K.V. Nevostruyev, on the 18th of January 1872, I.V. Shishkin was elected a member correspondent of Moscow Archeological Society.

I.V. Shishkin is also known in Yelabuga as head of the city, who built an aqueduct, and as the man who in 1867 restored a decaying tower of the Bulgarian hill-fort on his own and other merchants' money...” (Krayevedy Yelabougi, 2007). In Nevostruyev's research “About the Hill-forts of the Ancient Bulgaran and Kazan Kingdoms in Modern Simbirsk, Samara and Vyatka Districts” (1871) we read: “Seeing the gradual decaying of the last tower, citizens of Yelabuga, under the initiative of I.V. Shishkin, restored it to its former condition. Three sides of the tower we see in its description done by Kulyginsky, a priest, in 1847, no longer existed at that time, there was only its northern side with a gate and a window above it. The sides that had been lost were built of bricks again on the former basement, as tall as the northern part, and the crest of the roof was covered with iron all round the tower. From the side of the river Kama a brass plate was put into the tower, on which it was written: “We have not let this old monument decay, citizens of Yelabuga restored it in 1867”. This restored tower on a high mountain attracts people's looks from far away” (Krayevedy Yelabougi, 2007).

These facts are still mentioned in tales of city folklore and reflected in literary works. Thus, we know from D.I. Stakheyev's story “District City” that Ivan Vassilyevich (a character, in which we recognize I.V. Shishkin) tries to attract the attention of rich city inhabitants to the problem connected with the decay built after the invasion of Kazan on command of Ivan the Terrible. Ivan Vassilyevich invites the city merchants to “maintain this historic monument”. “It would be good, very good, if we maintain this monument, - says one respectable old man looking at the tower” (Stakheyev 1992, 382). Town millionaires do not see any reason in it. “It's all in vain. In vain – that is, a sheer waste of money... What is it good for? (Stakheyev 1992, 381). The respectable old man does not give up: “Well, gentlemen, whatever you say, it is not in vain, it is a historic monument”. (Stakheyev 1992, 382). The “businessmen” are not persuaded. The merchants still cannot see the

importance of this work. They prefer building a chapel or “something like that”. “Be it so. Build a chapel... - says Ivan Vassilyevich sarcastically and knocks angrily with his knotty stick...” (Stakheyev 1992, 382). In this passage, we see one of the episodes of deciding what to do with the Yelabuga hill-fort.

Each episode in the story is like a photograph. Thus, after this “picture” the author makes the reader an observer of the situation when the main hero starts talking about the material needs of the city. It becomes clear from this dialogue that the old man is the head of the city (so we make sure that there is a real prototype of this character). Ivan Vassilyevich complains that the city budget is insufficient, and reproaches the merchants, saying that they evaded taxes. “And here we are now, - sais he, having become a bit more patient, - here we are. Our roads are bad and rough, you walk knee-deep in mud, a horse cannot carry a cart with a barrel up a hill. Fountals in our city are damaged. , there is no good water. This is an adequate thing to care of, do you agree?” / Romanovsky explains us, what “fountal” means: “In Yelabuga they call “a fountain” or “a fountil” a device for water distribution. It is a wooden polytope, that after long time of using it has become silver-grey, having a sloping roof with decorative boards. A metallic pipe stuck out of it, with a hook solded to it on which people hung buckets...” (Romanovsky 2007, 167). Let us read the continuation of the dialogue, in which the reality of Yelabuga in the second half of the XIX century is seen (general culture, language, morals and material needs).

- It would be good to repair them, - says one of the merchants.
- Whose money, do you think, we shall spend?” – quickly asks another merchant.
- “Money of the city, of course, not our own money, - say several people at a time.

Ivan Vassilyevich smiles sadly. “Money of the city”, - says he. Do you think the city has much money?

- There must be much, it is a city.
- How can there be no money? It is a city...

“How can there be no money?” – Ivan Vassilyevich mocks at the man. Do you think there is much? Three hryvnias and five kopecks. You said that granaries would be taxed in favor of the city, but do we see now? You said that, but when it came to paying money, you began to find excuses, you always said that you would pay later...” (Stakheyev 1992). Opponents of the partisan of the old city only sigh: well, it is not our business, Ivan Vassilyevich, listen to the community, what it is going to say...

- Well, community... Aren’t we a community? If everyone speaks, will there be anything good? That is why everything here is worse, than... God forgive me... by the Tatars... (Stakheyev 1992).

The writer has managed to express the feelings and the sadness of the man who is not indifferent to his city and its citizens. Stakheyev likes and understands the hero's position. The hero is a respectable old man fighting for enlightenment and culture. But the hypocrisy and ignorance of the citizens bother him.

In his work, D.I. Stakheyev does not give an answer to the question, if the old man could "make some reason" of the talk with the merchants, but their talk was interrupted and passed to everyday traders' schemes. But the history of Yelabuga keeps the memory of the prototype of the hero of this story, who managed to attract the attention of merchants to the needs of the city, to preserving its historic monuments (Grakhova 2010).

Bulgarian hill-fort (among the people called "the Devil's hill-fort") is a visiting card of the city. The monument dates back to the IX – X centuries. Nowadays, it is one of several monuments existing in Russia that are about a thousand years old. Yet in the XVIII century, in his travel notes "Diary on the Way from Siberia", written in the period from February, 20, to July, 1797, A.N. Radishchev mentions Yelabuga and the hill-fort: "Having weighed anchor before the sunrise, we passed Chelny, then the village Betki on the left. Then the river turns right and passes Yelabuga that is on the right bank, two versts away from the Kama.

Having climbed the famous high hill next to the city of Yelabuga, on which the Devil's hill-fort stands, I found out that it was a tower or a house in the form of a tower, consisting of two rooms. The ceiling was gone already; there were just traces of wooden beams, that were gone. The building was about four sazhen high and some two sazhen in diameter. The tower was round, with a sandstone lintel over the door... There is one window above the door, and another one in the tower, the wall is about one sazhen high and some three sazhen long. At its end, there is a round temple, no more than a sazhen in diameter. The building is constructed of small stones, and the cement (mortar mixed with coarse alabaster) has become porous because of weathering. You can see, that the building used to be plastered from outside and from inside. You can still see some plastered high roads, and a cornice near the window. I found a young cicerone here, who said that the tower had been really built by the Devil himself, that the Spiritual Board writes the following. The Devil in the tower was really besieged by a mighty hero, who lost his leg in that fight, and the leg is still kept on the porch of a church" (Radishchev 1909).

Maybe, the most poetic description of the historic monument has been given by S.T. Romanovsky. In his "Tower above the Kama" (Romanovsky 1982) we read: "I was born in the old city of Yelabuga, that sticks to the foot of the hill, on which the tower called "the Devil's hill-fort" is situated. Ever since I can remember, I have heard people talking about this tower. Since that time I have had an impression of some great mystery." "Adults said there was an underground passage connecting the tower and the city, from the Devil's hill-fort to the Church of Holy Protection, which Ivan the Terrible had presented with an icon of the Three Holy Hierarchs in

a silver frame” (Romanovsky 2007). Or, “there, on the hill, stands a stone tower, - the Devil`s hill-fort. It is several centuries older than the Moscow Kremlin. There is an underground passage near the fort. It leads to the city.” “The sun was setting above the hill where there was an ancient, older than the Moscow Kremlin, white stone tower called “the Devil`s hill-fort” (Romanovsky 2007). The description of the hill, on which the historic monument is situated, agrees with folk legends and tales: “If you look from the city, the hill, on which the tower stands, looks like a soft back of an animal. The animal is not dead, it is sleeping till its time comes” (Romanovsky 2007, 9).

In the modern city folklore, there are tales about the hill-fort. These stories and reports have come to the folklore from mass media, popular science literature, city museums and events. Let us see some examples:

“My neighbor told me this story; she had read it in a newspaper. Shishkin saved out hill-fort: not the painter, but his father. They say he was the head of the city at that time. He felt very much for historic buildings. He gave his own money to restore the tower and persuaded other merchants to take part in the good deed. At that time people were responsive. They listened to him, collected money and repaired the tower. It is still there, the symbol of our city...” /Nedyshilova, V.S., born 1946. Written in Yelabuga, 2009/ (Grakhova 2014, 412).

“The Shishkins lived here. One of them was a painter. Another one, his father, was the head of the city. It is he who saved the tower of the Devil`s hill-fort..” “My grandfather told me that it was called The Devil`s hill-fort. They say there in an underground way under it. I don`t know where it leads. My grandfather said that it had been filled with earth. I climbed there with my friends when I was a schoolboy. We saw a passage filled with earth...” “They say devils had built that tower. Healers and sorcerers used to climb that hill on certain days. They gathered herbs and gained strength...” (Archive/Grakhova).

Here is one of the most popular plots about the Bulgarian hill-fort explaining why it is called “the Devil`s” hill-fort. “Once there lived a merchant, and he had a very beautiful daughter. The Devil saw her beauty and wanted to marry her. He came to the merchant and began to ask for his daughter`s hand. The merchant didn`t want his daughter to marry the Devil. So he said to him, “If you want to marry my daughter, prove that you love her. Build a tower on the hill near the Kama in one night”.

When it became dark, the Devil began his work. And the merchant began praying to God. He knew that Gog would not let the Devil win. His prayer was ardent and God heard it. When the Devil began to cover the building with a roof, a strong wind began to blow, a thundercloud appeared, there was a storm on the Kama. The Devil fell off the tower, and the wind blew off its roof.

As soon as the wind stopped to blow, the Devil wanted to go on with his work. But it was too late: roosters began to sing. The Devil howled and disappeared, and the tower was left unfinished. And here has it been standing up till now, reminding people about God`s power and strong faith” /Kuznetsova, A.A., born 1912. Written in Yelabuga, 1995/ (Archive / Grakhova).

V. F. Kudryavtsev, a talented Yelabuga historiographer, explains why the tower had got such a name, the following way: "Sites called "the Devil`s hill-fort" can be found in several Russian districts (Vyatka, Ufa, Nizhniy Novgorod, Moscow, etc.). There are at least ten of them. There is no doubt that the name was given by latter settlers who occupied lands that had been abandoned. When they saw skilfully built constructions, or just what was left of them, they did not know, who had built them and with what aim. Therefore, partially because of superstition, partially because of ignorance, they attributed them to a supernatural power: the Devil himself must have built them. This is why they are called Devil`s hill-forts" (Krayevedy Yelabougi, 2007).

In his big work "Old times, Monuments, Tales and Legends of the Kama Territory (Kudryavtsev, 1898) the researcher presented "a tale about a hermit who made demons build a church" (Krayevedy Yelabougi, 2007). This tale has been changing for many centuries, and it has come to our time in different variants (one of which is the foregoing story told by A.A. Kuznetsova).

Folk and literary works in which historic monuments of Yelabuga are mentioned are not an attempt of doing research or telling the history of the city, they are probably just telling about facts, appreciating of what has been seen or heard, expressing feelings. This is their unique character. Literary works add vivid observations and impressions to historic facts; they show us the attention of contemporaries to historic facts and events. Thus, the abovementioned story "District City" by D.I. Stakheyev describes Yelabuga, its everyday life and morals in the 1860-s. In this work, the writer managed to express all the difficulties connected with the restauration of the Devil`s hill-fort.

In the works of S.T. Romanovsky, mentioning Ananyinsky Burial and the Devil`s hill-fort, descriptions are based on childhood impressions, tales and legends, heard from old residents and family members. At that time I heard many stories of this kind, where the real and the unreal are mixed, also real and unreal stories. I thought they were all quite true. From the earliest childhood, they lived in me, together with Pushkin`s tales, with the poetry of the land. I am very grateful to old people, who are no longer with me, for giving us, children, their time. They pretended to speak unwillingly, but I guessed that they were happy to tell us, who were going to carry on their tradition, what they had heard from their grandparents" (Romanovsky 2007, 83).

4. CONCLUSION

We can see that oral and written tales, according to their genre and poetic characteristics, reconstruct fragments of historic memory and historic events. Seeing folklore and literary sources in the aspect of learning the past is fundamental, not only because of facts, but because of reproduction of emotions, psychological aspects and reflection of past events in the public mind.

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