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MASTORAVA BY A.M.SHARONOV: METAEPoS OF TRAGEDY AND UTHOPY AND PRACTHOPY OF ERZYA ETHNOS

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Summary

“Mastorava” by A. M. Sharonov is a metaepos, a narrative from the future. It is also a recursion of the present, describing the extinction of the Erzya and Moksha as ethnic groups. The analyzed poem is a performative of the life and death of the Erzyan ethnic group. The current situation with the ethnic groups requires them to activate and focus on their own models of education and training on primordial (patriarchal) tradition and to achieve their interoperability, hatchability, routing to Eurasia, and restoring common ownership of the ethnic group. In “Mastorava” the theme is a program of one unchanging nature, nonconfusion, indivisibility, inseparability, untransforming, the impermanence of all ethnic groups of Eurasia, and the development of ethnic Erzyas in symbiosis with the Russian people. The author created a new genre of epic — the metanarrative from the future, the recursion of modernity that generates the excess energy, and Erzya ethnic identity in difference and compatibility, hatchability, adherence to the Russian consciousness, focusing on creativity with Ineshkipaz — Christ, denying the “rabortams” (what to do or work for the money and profit), claiming “tyiks” (creativity). This is definitely a new genre in literature created by an epic storyteller of Erzya and the Russian people: A. M. Sharonov.

Key Words: “Mastorava”, the author’s literary epic book of Erzya heroic epos, metanarrative, recursion, nominal, real, deconstructive, landmark, Russian and Erzya content of the epos, Erzya and moksha mythology.

*“My age has come. I became a dragon.
I’ll be feed by your alive people” [Sharonov 2010: 91].*

“...but this is your hour, when darkness reigns” [Luke 22:53].

1. The Mastorava epos is mythology and fairytale, folk wisdom, common sense, songs and legends, aphorisms, The Kalevala, synthesis of many eposes' motives in the narrative of fate and life, the future of Erzyan Mastor — the country of alive Erzya. V. N. Mynov translates “Erzyan Mastor” as “country of alives” [Majnov 2007: 38]. This country of alive — Moksha and Erzya, Slavs and Tatars in their relationships to their native lands — place of development! “Mastor” — is the land, country, “ava” — means woman, mother. The meaning of Mastorava is Motherland with female substance. Now it is the land of dead ethnos (kulof mastor). Russia is a country of the dead even if we think ourselves to be alive. The time of authentic epos formation is IX – XIII centuries before the tatar-mongolian invasion. But the epic continues in metaepos of interaction with the Russian state and presence and the future, desirable and undesirable in self-organizing forecast. It is necessary to consider mythology and epos, fairytale and aphorisms as the basis of the people's self-consciousness. The epos is reconstructed by A. M. Sharonov (1974-1991, 1994 – Erzya version, 2001 – Moksha version, 2004 – Russian version, 2010 – expanded Russian version) and was created on the basis of mythology and fairytales as the author's epic. The epos was created in three languages: Erzya, Moksha, and Russian. The general structure is as follows: the century of Gods and Creation, customs and traditions in the Ancient century, the century of Tushtyan and his leaving, Tushtyan's son, the century of enemies, new century of Russian autocracy in Mastorava, Copper Pipe and self-organizing forecast of Erzya and Russian future. This epos on its philosophical content and imagery as an author's epic stands on par with The Kalevala of E. Lönnrot, The Kalevipoeg of F. Kreutzwald, and The Lachplesis of A. Pumpur. The Mastorava contains motives of both ugro-finn and world epics and heroic epics, the model of religion of our God the Christ. This poem in author form keeps the sizes of folk works (Turk, Indian, Ugro-Finn, Iranian, Eurasian, Slavonic, Jewish, European motives of truth, justice, equality, of beauty, good and evil, substantiality of evil). In The Mastorava there is a theme of a murder of the baby boy claiming the power who was murdered by the young Tushtyan. Here we have a special interpretation of the fight with the heroes, the theme of the procurement of stolen Sun, stars, and Moon. This work is absolutely independent in its form: epos - drama - tragedy - comedy - myth and fairytale - lyrics.

The epos of A. M. Sharonov is metaepos and a narrative from the future, recursion from the presence. It is a poem which is the performative of the life and death of Erzya. The author is possibly the last alive epic poet in whom the ethnos itself is speaking and we can call him a fabler of modernity! As a creator of this epos he is the greatest Russian and Erzyan poet of the end of the twentieth and beginning of the twenty-first centuries! Epos Mastorava represents the form of the literary Erzya language.

“Along the Ra river the elders plod
Sadly, hanging their heads, wondering
How the Erzya can endure in this world,
How the Mastorava can be saved,
And what the future holds for their nation.
The Erzya have seventy-seven gods,
And countless roadways!
But can God grant happiness to a nation
That has lost it's freedom?
... They know not the best solution...

... It seems we are left without a god,
 That we can no longer find our way...
 Then, sipping some water and washing their faces...
 They hear in the sky and in the Mastorava
 The sound of the trumpet.
 Suddenly, the elders realize:
 That is the Tyushtya's copper trumpet.
 "People of Ineshkipaz — the Erzya —
 Children of the Sun God and of Champas.
 Hear what Tyushtya has to tell you.
 You were born as Ineshkaya people —
 Remain his people for the centuries to come.
 Forget not your language.
 Live by the truth of your own minds,
 Make true your own wishes,
 Keep your own traditions,
 Have only your people as Tsars.
 And then I am telling you, Erzya,
 The Mastorava will endure in this world,
 And good times will follow.
 My copper trumpet, as before,
 Will call you to gather together
 And bestow my blessing on all of you.
 Know you, I speak, Erzya,
 Know you, my relatives, and believe:
 You will live in this world
 As long as inyazor Tyushtya is alive.
 Remember my name always,
 Honor my testament and legacy.
 Live as you have lived, for centuries to come.
 Bless you, Erzya!
 Bless you, my people!
 Pazchangot your life the Mastorava!" [Sharonov 2010: 240-241] (translated by Oksana

Ingle).

"Bless me, dawn the mother, with the red sun, and the light moon and with light stars! When it's dawning, my daddy gets me out from the court, the sun is rising, my freedom is getting out, stars are shining, my elders compel me" [Sharonov 2010 : 101]. "pes tonaftak veshkasa, gaba - kelgamaza" ("the dog must be taught with the cudgel, but the child with love" (moksh.) [Sharonov 2010 : 159]. "Avai tshatshty, avai kazyndy, tetyai tonafty" ("mother gives birth, mother raises, farther teaches" [Sharonov 2010 : 160] . "konashka kud bashka vel'khtafta, tenashka loman' bashka jorafte tetyan-avan" (as a house cannot exist without a roof, a man cannot exist without the will of a mother and father) [Sharonov 2010: 166]. In Mastorava not he but Mother the land blesses! God and Mastyrpas (the god of land and fertility), Kudadei and Tushtya and his copper pipe, Ineshkipas and Christ bless! Gods and A. M. Sharonov require this to be returned from the private property of Moscow and local business to the property of Erzya! And those who don't do but could do it are

mean atheists and will not be forgiven: “Alyati vidypan, Shkaiti vidypan” — bad people who do not follow their parents’ traditions will be punished by the Sky! [Sharonov 2010: 165].

2.1. Epos content.

Nominal content is the heroic fight with the internal and external threat and the survival of Erzya ethnos; the real content is the reflection about life, Erzya wisdom in the hero and the prophet, Kudadei — the priest; deconstructive content is family and the unity, relationships between Moksha and Erzya, relationships between Erzya and Russian, epochal content is the problem of rootlessness and predetermination of Erzya extinction, leaving Mastorava and model of ideal kingdom: Erzya content is its way and formation, school, the tragedy of ethnos death and Erzya soul cry; moksha content is joint struggle for freedom. Russian content is the organization of Moksha and Erzya cooperation in the Russian state in a new life and joint struggle against oppression in Eurasia.

2.2. Forms of poem and narrative, language.

A. Language of poem. The poetic measure of the epos is chosen by people, telling one or another content. There is a harmony of semantics, meaning and correspondent size, there is no absolutization of either meaning or sizes. But all the sizes are strengthened in their sounding by the author’s cyclic composition, reflecting, portraying and imaging soul and spirit of Erzya as the Russian people. The plot of the poem is the necessities of life realized in 7 cycles of sociocultural dynamics of Erzyan life in Eurasia. The subject is a causality of the motives of subjects of creation in their positive and negative cooperation. The necessities and causalities are bound in chains of fairytales: Erzya, Moksha, Russian, and the world, modeling the archetype of a fairytale. Is the selected fairytale an archetype of this heroic epos? It is possible to say yes. They are an archetype and reflection of ethnos about life in fairytale semantics and language. That is why the language of a fairytale is composed by verbal and nominal sentences, dialog, recursion, performative, and subjective belief (faith in Kudadei or Teckshenya, Arsu); it is also the knowledge witness (the witness and the author); aphorisms are the language forms of this epos! Of course, all the forms are wonderful and magical: the virtual world and the entire possible world, form of immersion and subjective belief in the content are realized.

B. Kalevala was created by E. Lönnrot in one type of poetic size — small poems at eight syllable verse of a type of four-step trochee. The Kalevala has the only center — Vyainyameinen and Ilmarinen but Mastorava has 7 centers which are its 5 cycles plus modernity and a future (ideal Erzya kingdom), i.e. 7 centers in metanarrative and in presentism from praxiopy, conducting a self-organizing forecast of a desirable and non-desirable future. In The Kalevala and The Mastorava old heroes face the young who destroy the ethnos. In The Mastorava youth is presented by the boy with iron hills and a stone nape (modern tushtyans). In The Kalevala it is a boy who expels Vyainyameinen. Both these eposes model the confrontation of generations. In The Mastorava A. M. Sharonov retained the verse size which is inherent in Erzyan poetry. In Kudadei and Copper pipe the free trochee verse is used; there are 10 syllables in every line. In Copper pipe all the lines are ended by double accented and unaccented syllables. In Kudadei the lines are ended by accented syllables but there are 10 of them. The main size is free trochee without rhyme. G. E. Gorlanov: “Free verse, skillfully used by A. M. Sharonov, miraculously creates the illusion of ancient structure of poetic speech, which can create heroic epos”. The language of The Mastorava with its alliterations, consonances, metaphors, rhymoids is perfect and deeply conveys thought, felling, actions of heroes, making the reader emphasize the deployment of events: sympathize, feel compassion and joy, believe and sympathize with the epos heroes. The Mastorava can be read just to feel formal pleasure

by the melody of a verse!

The Mastorava has a diverse system of metaphors, synecdoches, metonymies, catachresis in particular and in metaphysical sense. For example, observations of Ineshkipaz by Erzya living in the ideal kingdom through the created window is metonymy (the eye of God):

“In that window, which Ineshkipaz made
That he might look at the earth,
To see towns and villages,
Where Tyushtya lives with people” [Sharonov 2010: 183].

The substitution by the part, i.e., the will of the state to unity in the image of the copper pipe of the whole, and the unity of the Erzya as an ethnos, is a synecdoche! The analogy between the actions of the elderly, after Tushtyan leaves, drinking the water of the pure source, i.e., the source of Tradition that generates energy in the elderly, and remembering the name of Tushtyan and Ineshkipaz is a catachresis. The trails in The Mastorava (metaphor: there are a lot of ways on the land, and a lot of paths in sky, powerful oak, the hair which are thicker than bunches of hop, etc.) generate the logical trails (Moksha Erzya conclusions, definitions of the truth of the matter, the meaning of the object, the meaning of the object cooperation, self-development of the sense in the perspective, identity and difference which create the game of meanings, their duality, the depiction of things and expressiveness, hero's and author's emotions, teleology of the estimation, the cycle of meaning change, model of action). Syntactically the trail unites the figures of thoughts and words of Erzya and Moksha. The trail system of The Mastorava is very bright, sensual, pagan, but with the effect of Byzantine spirituality and philological science and harmonizing the meaning and beauty of trails and figures of speech.

3. Painting in Mastorava. Painter N.S.Makushkin.

Mastorava is accompanied by the splendid set of paintings modeling the plot development of epos. These are paintings which model:

- creating by Ineshkipaz and Idemevse, world tree,
- council of elderly and Inenarmugne (i.e. the hope for the God),
- Ineshkipaz thinking about the future of his peculiar people,
- Idemevse thinking about the evil creating,
- Ineshkipaz thinking about justice and injustice in the world, listening what is going on in the world,
- Ange-Patay or divine mother, goodness of beauty,
- Ineshkiava — Ineshkipaz's wife,
- Vezorgo — Ineshkipaz's younger daughter and beauty patroness,
- Vedyava — goodness of water, love and marriage,
- Mastorpaz and Vedyava — god of the earth, who is wooing Vedyava,
- Mastorava — Erzya and Moksha goodness, of their earth,
- Paksyava — goodness of the field,
- Viryava — goodness and custodian of the forest,
- Varmava — goodness of wind,
- Velegnpaz — god of villages and towns, Teacher, Tutor,
- Mekshava — goodness of bees and honey,
- Fall pagan in sensual pleasure and temptations,

- Komlyava — goodness of hop and fetes,
- Azravka — earth woman desiring the sky which became Purginepas's wife (cycle of paintings),
- Litova and Purginepaz — Endol's wife,
- Purginepaz's wedding,
- Vasalge — girl-sewer at the Moksha river,
- Suralya — Andyamo and Cecya's son sacrificed to Ravava,
- Kudadei — prophet, hero, when he gives precept and goes to the Sky,
- Ineshkipaz in the moment of the happiness distribution, what is happiness,
- Tushtyan — inyasor, Erzya principality founder,
- The fete of Tushtyan and his praise,
- Tushtyan — the snake fighter,
- Tushtyan and his wife Paksine,
- Tushtyan — the plowman (hero-warrior and man of labour),
- Paksine, Tushtyan's wife,
- Kulesha as the sacrifice to the town,
- Tushtyan and the White Swan, claiming the predestination of leaving Mastorava, the tragedy of Erzya people leaving to nowhere,
- Tushtyan miraculous birth,
- Tushtyan and refusal to help him from Vladimir princess, from Russia,
- Tushtyan death,
- Tushtyan ascension and his name,
- Narchatka and the century of enemies, Erzya women-heroes,
- Arsa as the form of subjective belief and temptation, nonfeasance,
- Kastusha, men-heroes' disappearance, women-heroes,
- Saman'ka and Grosny — new life in autocratic Russia,
- Woodpecker, sorcerer, friend of Nightingale the Robber, who predicted the foundation of Nizhniy Novgorod, claimed the unity of Erzya,
- Kermet the place of the common prayer of several Erzya villages, Erzya sanctuary, where the saint fire was burning, the place of Erzya ethnos unity in local-common form,
- at the Woodpecker mountains — the town foundation,
- Grosny at the Woodpecker mountains — the selling of the freedom for trough bran by the youth to the alien sovereign, the ethnic crime.

The content of this cycle of paintings includes: Creating, Ancient century, Tushtyan century, Century of enemies, New century, modernity (anthropological neofolklor), Future Erzya kingdom and relationship of the Sky and The Earth. The last is a dramatic-tragical component of this Art epos, which is complete and independent as paintings, having as a reference not this personal epos but Erzya ethnos epos, as its intuition was caught by the Painter-the Poet! The sky and the Earth in their comedy: that is the subject symbolism of the Art epos. The paintings are created in the style of neo-folklore, synthesizing the classic drawing and modernism, the tradition of Russian fairytale images, changing it according to the meaning of Erzya epos. The author has the modeling of the whole, the relationship of the Sky and Earth, and in this relation the image as the dorsal definition, i.e. acts of epic action, not the heroes, not the Gods. And these actions are given names (ventral definitions), names of the paintings by the author. The author describes not the Gods or Heros but their actions and situations. The author's style has such peculiarities as submission of the color and

color diversity, lights and shadows to the drawing, conjugation of color, tone and volume of action image, the meaning of their expression; the harmony of action image as the aim of Art epos and expression of conceptualizing plots (for example the freedom selling for the trough bran by Erzya youth); subordination of thought to the epic themes to the emotional images to the pictorial metaphors, synecdoches, metonymies and katahrez author is rational in painting; submission to linear semantic conception of scenic solutions, continuing a holistic sense of heaven and earth in all the pictures and images that form a single process and initiating dialogue of Heaven and Earth in Erzya people works seeking to Heaven, but sink into the ground and turns into nothing — clay! Color decisions are dull muted colors, but clearly expressed by color and tone, contrasting shadows, light and shadow, white and black (synthesis of all colors, Heaven and Earth, lack of color), gold (spirit), orange (Sunday), yellow - understanding and the soul of man, purple — ideal thirst, red — the color of the pagan life instinct and sexuality in erotic sensual pagan figure, blue - the color of tall, green - the color of birth and life, updates, brown - the color of their land, the gray color of uncertainty in the future. The author fixes the emotion of event estimation — the dorsal definition in epos and corresponding choice of color solution of the particular painting, and the emotion seeks name or plot solution for the general sense. The approach from the standpoint of emotional event solution — plot solution — is subduction, but presence of common event name in the epos as rational construction and definition in emotion name in it — is eductive Erzya judgment. The geometry of heads — elongate (dolichocephal (Erzya) and round (brachycephal, moksha). Red, white, green, yellow, black, grey color of a haze end the cycle of paintings — the future of the ethnos is great and unknown! The colors model (a) the realism of ethnic thought presentation, senses, the word in the unity, (b) the idealism of the fairytale and mythological thinking and recursion in the fairytale, and (c) romanticism of the faith in life force of the ethnos and in its resurrection.

The art epos nominally models the dynamics of Erzya ethnos fight with the external and internal threat in history subjects and its actions. Really the dialog of ethnos with Sky and Earth is modeled. Deconstructive content: the special actions of the creators, wedding etc. Epochal content is distorting of the creation. Erzya content is the sale of freedom to the Russian tzar, Moksha content: nonviolence, Russian content is the feeling of freedom and active enemies extermination, ethnos compatibility.

The epos contains the symbolic form of a portrait, not of the men or hero, but the Erzya personality in the sociocultural dynamics, modeling good and evil motivations (Idemevs, original sin), the birth of the miraculous child (new generation), modeling the heroes in us as in Narchatka or Kastush, the portrait of family and child, women, youth, old man, natural man (without boy with iron heels and stone nape because it is a flaw, there is no artificial man), the portrait of the destiny or future of Erzya! It could be said that there are some similarities between epic, this scenic epos and anthropology of Modigliani. These are two anthropology styles. But I can note that the scenic epos lacks irony and humor of the Erzya epos. The author rarely inclines to satire and humor, irony, sarcasm, grotesque. There is a motive of the similarity in sorrow and sadness with V. A. Popkov. The scenic motive is tragic and dramatic — the Erzya have no future!

4. Problem of Mastorava as the art work genre.

How can we define the genre of this great work? D. T. Nad'kin (the founder together with A. M. Sharonov of Mastorava organization), V. P. Anikin, N. V. Morokhin, M. V. Dorojkin, E. A. Sharonova (A. M. Sharonov's daughter, D.Ph.S, professor), think this work to be a literary form, author form of Erzya heroic epos, similar in this aspect to The Kalevala of E. Lönnrot, The Kalevipoeg of F. Kreutsvald, The Lachplesis of A. Pumpur, etc., assuming the preservation of the

authentic folklore text and its Erzya size versification (a variety of sizes, their diversity adequate to text semantics and heroes experiences, harmony of size and content) and model of poetics, science truth, which was created by the author on this basis. But the content of this epos, as we showed the same as is inherent in the life and struggle of Erzya ethnos in history and another the problems of the present and the future, the motives of many ethnoses and ethnological version of history (realism, romanticism, idealism, miraculous and fantastic), corresponding in it to the level of Kalevala and Odyssey! In this work the motives of Egyptian, Sumerian, Akkadian, Babylonian, Hittite, Hindu, Buddhist, Greek, Roman, Jewish, Iranian primarily Byzantine, German, Russian, Karelian-Finnish epos are presented. This is the form of personal folklore and philological universal culture of the author. The spirit of the poem, although it has ethnic sense, is centered in the personal knowledge (Polany M. - Theory of personal knowledge) and in the concept of personal synthesis of epic motives. And we do not exaggerate estimating. The tragedy of assessing such things is that we live in a tiny time around, when the bureaucracy, including academics - Pseudoscientists and bad people, who do not understand and do not want to recognize the greatness of works as well as the people who created them and who are our contemporaries are around! St. John Chrysostom considered the avowal of talents by the contemporaries as the satanic sin before Christ!

“A prophet is not without honour, save in his own country, and in his own house” (Mat. 13:57).

G.E.Gorlanov said according to the voice of Mastorava:

My recognitions

“From the ages epic and ancient
The toll of Tushtyan didn't come to us
That is why we don't have power
And the wound of the Erzya soul itches”

Why do we hate so much everyone who has more abilities and talents? That is one of the reasons the Russian nation is dying.

5.1. Summarizing, we can say that The Mastorava is as fine a work as can be defined as metaepos, metanarrative and a fairytale, the synthesis of idealism, realism, romanticism and love lyrics, one of the poems, utopia and praktopia, tragedy, drama and comedy of life from the future, recursion of the presence in the form of a poem — performative, experience of ethnos death and readiness to act, which generates Erzya ethnic selfconsciousness, exceed energy and information in difference and compatibility, hatchability with Russian selfconsciousness, world spirit, focusing on the work Ineshkipaz — Christ, denying “rabortams”(what to do or work for money, profit, creativity with devil — Idemevs, participating in creating), but asserting a new creation and work — “tijks”(to create)the work of Erzya in compatibility with other ethnoses and Russian people in Eurasia [Geltukhina 2003 : 185].

This is, without doubt, a new literary genre, created by the last storyteller of Erzya and the Russian people, A. M. Sharonov. The Mastorava is really tragically idealistic and a utopian narrative, recursion and tragical poem — the tragedy of the history and death of the Erzyan people.

“Everywhere the Mastorava is crying bitterly,
Dropping tears of grief and mourning.
Who saw that the Mastorava is crying?”

Who noticed that she is grieving?” [Sharonov 2010: 189].

“Like a hope for the soul and heart...
O, tears, fall from the eyes as rain!
O, sad hearts, weep!
Awake the power of the Mastorava,
Awake Ineshkay in the sky!.. [Sharonov 2010: 195].

Nobody sees, hears, doesn't want to hear this Mastorava weeping, and Erzya people are happy having trough bran and a prestigious car.

5.2. Why don't people reading The Mastorava see either extent of drama, comedy and tragedy of Erzya ethnos life or great language of the poem and crying soul of Erzya people? Being Erzya, Russian, Turk is not the nationalism or racism which A. M. Sharonov is convinced of, but natural evolutionary genetic axiom of homo sapiens, losing which this kind turns into homo debilis! The conservation of all the ethnic groups in their compatibility and hatchability with Russian people in the structure of Turks, Irano-Alans, Ugro-Finn, Moksha and Erzya, Eurasists, Slavonic

6. The problem of Erzya ethnos salvation. No ethnos in Eurasia in model of private property can survive. The epos shortcoming is the poetry of Moksha and Erzya relationships. The author thinks that any nation which will find a king in Eurasia, people immersed in property and the market, is effective; people who are focused on the family only can survive and remain in its country! No, wise Mordovian and Russian fairytales, legends of Tushtyn leaving (nonrealizing and damage of idea of national state in Eurasia — that is the Zaratustra's idea as part of fight with the evil by the force) show that it is possible to save only as a whole with that whole (Saban), naturally denying the Tzar, state and finding a common sense inside yourself without power. Separated and in search of wise tzars, tushtyans and others, we'll die. Every thin twig (we mean ethnos) is easy to break, but a beam of twigs (several ethnic groups) — is invincible!

“If the wind breaks a single branch,
A bird will carry it to her nest.
If we bind the branches together,
No storm can break them” [Sharonov 2010: 161].

Fate has defined for us — for all the ethnic groups — to live and to win, until all of us — Turks, Irano-Alans, ugro-finns, Eurasians, Slavs — Russians are together and have a common self-consciousness of identification and identity. And now when we try to save ourselves, it means we are dead.

“The fool sees that he is going to be punished and says “Hey, cudgel — beat and chop!” The cudgel rushed, beat once, beat twice and killed the evil king. And the Fool became the King and reigned long and happy” [The library of Russian folklore. Fairytales V.2. 1988: 98]. “Well, Ivan master our power, and if it would be not enough for you, remember us once and we'll rise up from the grave”. “Copper, Silver, Gold Heroes help Ivan — the peasant son!”, “Then they rose from the grave and came... All were won, nobody was left. All were trampled and all returned with the victory” [The library of Russian folklore. Fairytales V.2. 1988: 144-146].

Without this unity our death will come - the death of Eurasia ethnic groups. We survived

together in the tragic and great history of Eurasia and Russia, and we'll disappear together from evolution and history till 2100!

Being Russian, I thank A. M. Sharonov for the beautiful Erzya, Russian, world of The Mastorava which awakes a sense of compassion, a sense of freedom and protest in human beings, a sense of dignity — if you fight peacefully and with the weapon for your own ethnos. If ethnos and its heroes are able to create such masterpieces, then we can say that they are still alive and nothing has finished for them! The Mastorava is a fine work, the greatest form of Erzya and Russian self-consciousness, world changing self-consciousness, of many ethnic groups interfacing with all world eposes. Although modern eposes and our works are a tragic requiem for people in general.

“Doom has come upon you, upon you who dwell in the land. The time has come! The day is near! There is a panic, not joy, on the mountains” (Eze.7:7). “I am about to pour out my wrath on you And spend my anger against you. I will judge you according to your conduct And repay for all your detestable practices” (Eze.7:8). ”Then you will know that it is I the Lord who strikes you” (Eze.7:9).

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