

GENRE PARADIGM FEATURES IN R. IDIATULLIN'S POETRY

Alsu V. Latypova¹
Flera S. Sayfulina¹
Nurfiya M. Yusupova¹
Svetlana V. Sheyanova²

1. Kazan Federal University, Email: faikovich@mail.ru
2. National Research Ogarev Mordovia State University

Abstract

This article is devoted to the study of the genre paradigm features in R. Idiyatullin's poetry - a prominent representative of modern Tatar poetry from the pleiad of Bashkortostan. The significant achievements of the genre searches of modern Tatar poetry are reflected in the poet's works. However, the features of the genre paradigm of his poetry were hardly studied as an integral subsystem. In this vein, the article contributes to a more correct formulation and the solution of some fundamental, nationally and scientifically significant problems of Tatar literary criticism. The relevance and novelty of the work is determined by insufficient knowledge of the genre paradigm features in R. Idiyatullin's poetry and his creative experiments in this field. In the course of the study, they argued that the poet's work contains genre diversity: along with lyrical genres, genre searches and experimentation with intergenre forms are traced in his work. At that, it is proved that the genre paradigm in the poet's work is typologically similar to similar phenomena in Tatar literature, has its own distinctive features, conditioned by the influence of the local cultural substrate and the originality of poetic thinking. The hermeneutic approach is fundamental to our research as it directs the receptive activity of the reader to the analysis of the principles and techniques of the image, the determination of typological similarities and the peculiarity of artistic searches that coincide and have differences in different verbal arts. Also, during the study, the method of comparative analysis of texts is used effectively. In this vein, they reveal the features of the genre paradigm in R. Idiyatullin's poetry.

Keywords and phrases: Tatar poetry, Rim Idiyatullin's poetry, genre paradigm, lyrics, genre experiments.

1. INTRODUCTION

Socio-political changes that occurred at the end of the last century had a strong influence on national poetry, which by that time had formed as a kind of ideological arena. Following other national literature, the search for other philosophical, moral, aesthetic, socio-political values and methods, techniques, and the forms of their picturing begins in Tatar poetry. In this regard, the end of the XX-th - the beginning of the XXI-st century is characterized, on the one hand, by an active search for new genre

forms and, on the other hand, by the emergence of other motives, ethnic self-identification, and new style trends in traditional poetic genres.

Many modern national literatures of this period are characterized by a variety of genre forms: along with “stable” traditional forms, genre experiments occupy a significant place in it. In this situation, historical motives, the motive of the native people, language fate, and the problems of national self-identification have been intensified in the national literature of Russia. Following this, two stylistic tendencies are formed: the increase of interest in socio-political problems, concerning the nation fate, which is reflected in the activation of socio-political and civic lyrics; along with this, the philosophical beginning, the reflections on the meaning of life, universal values are strengthened, which is manifested in the activation of philosophical lyrics. In addition, synthesis, interweaving of various genre forms is found in a number of works. According to scholars, this is one of the features of transitional eras during which the trends of genre and stylistic synthesis are activated [1: 118].

However, these stylistic tendencies, being typologically similar to similar phenomena in Russian literature, have distinctive features in each national literature. During development of this aspect, we were interested in the works by M. Ibragimov and Fazlutdinov on the specificity of the of Tatar poet identity [2; 3]. Certain studies of this issue were conducted in the framework of Tatar poetry [4; 5; 6], the verbal art of the Volga region and Urals [7].

The Tatar literary pleiad of Bashkortostan, in which Rim Idiyatullin is a prominent representative, is a unique poetic phenomenon that synthesized the genre features, trends and poetics inherent in Tatar and Bashkir poetry. A.A. Skorobogataya, noting the closeness of the Tatars and Bashkirs in linguistic and cultural terms in the northern region of Bashkortostan, writes that “the Tatars and Bashkirs living there are indistinguishable neither in culture nor in language. They are distinguished only by ethnic identity” [8: 8]. These studies are also approved on the basis of the work by R. Idiyatullin. However, special studies devoted to the study of the genre paradigm features in R. Idiyatullin's poetry have not been conducted yet in this perspective. The object of our study is the work of the Tatar poet Rim Idiyatullin (1940-2018). The subject of research are the features of the genre paradigm of his work. The analysis used poems published in his collections of poems during different years [9; 10], allowing the interpretation of the genre paradigms in the poet's works.

2. METHODS

The hermeneutic approach is fundamental to our study [11; 12], which suggests that the reader, joining the diverse cultural values recorded in the literature, finds his place on their borders. He directs the reader's receptive activity to the analysis of image principles and techniques, the artistic forms of mastering reality, the determination of typological similarities and the peculiarity of artistic searches that coincide and have differences in different verbal arts. Thus, using the hermeneutic approach, we intend to identify the features of the genre paradigm in R. Idiyatullin's poetry, as well as their national identity. Also, during the study, the method of text comparative analysis is used effectively.

3. RESULTS AND DISCUSSION

The genre paradigm in R. Idiyatullin' works is characterized by the scale of poetry experiments. Renovation processes relate to various poetic genres. In the substantive aspect, his works are enriched by romantic-journalistic pathos, philosophical thoughts, they become the source for universal generalizations: the relations of the poet and society are revealed, where realistic, romantic, mythological traditions and religious-philosophical motifs are intertwined. One of the main philosophical topics is the topic of the search for the meaning of life and the existence of man in life. Within the framework of one work, realistic, romantic, mythological approaches coexist; the author seeks to combine different assessments.

Studies show that such genres as elegy, short verses or quatrains, "little dramas", "hikes", a poem, and lyrical initiation in the form of Madhia and Marsya are combined in Rim Idiyatullin's works.

The dominant feature of his work is short verses or quatrains. Despite the small volume, these works are a capacious illustration of the poet's position on certain problems in society, expressing Idiyatullin's attitude as a citizen poet on socio-political changes, as well as on the eternal theme of the poet's purpose. Deep philosophical, creative comprehension of such problems as the inextricable relationship of the laws of being and man, thinking about the meaning of life is the basis of his quatrains. In addition, the fate of the poet in this genre is one of the dominant motives. Rim Idiyatullin imposes a special civic duty on the poet.

The poetry of his quatrains almost repeats the poetics of such folklore genres as baits and munajats. As is already known, the main meaning of munajats is to personify the deepest, subtlest spiritual experiences of a person that arise during the most tragic minutes. It seems to us that poetry is such a holy source, which helped the poet not to lose his mind in the tragedy that befell him - the death of his son:

Cold winds blow all night from the north

I would give my life for the words: "Your son is alive" [10: 13]

To withstand the grief of the loss of close people is the main leitmotif of the people's munajats, as well as the baits, dedicated to such human tragedies. The waters of Agidel, sung by folk songs are turned into a terrible force in R. Idiyatullin's works that takes away life from the human race. As in munajati, the author turns to the only force that can help his grief - Allah Almighty:

When I look at Agidel (Belaya River)

Its black waters don't let me breathe

O Almighty, take such a grief away from your children [10: 23].

The poet's civic lyrics are dominated by civic motifs expressing the mood of his time, an emotional reaction to various events, including military, socio-political canons of reality. The works of the Tatar poets of Bashkortostan raise in this genre the problems of religion and morality preservation along with social problems. As you know, an anti-religious policy was launched in the Soviet Union, and under the slogan "Religion is opium for the people," mosque minarets are being cut, persecution of religious figures is underway. In the 90-ies, during the changes in public and political life, the return of religion to the people, people who were involved in these persecutions under the Soviets become prayerful, begin to read prayers, and receive alms. This phenomenon does not remain aloof from Rim Idiyatullin's attention:

Tatar reads prayer today

Not with a pure soul! [9: 49], - the poet writes about this with bitterness.

In some works of civic poetry, national problems come to the fore. At the beginning of the XXth century, the famous poet Dardmend personifies his thoughts about the fate of the country, the people through the image of the ship. The poet, who lived during the era of great changes, revolutions, bloody events, conveys his thoughts in such a metaphorical form and compares the people who are surrounded by new politics, who are beating from side to side, trying to understand in which direction to develop further and how to choose the right path, where the image of a ship without control in the sea abyss is a symbol of a country that has lost its true direction of development. Similar motives are active in the civil lyrics by R. Idiyatullin. Despite the fact that these poets lived in different eras, they are united by historical and typological similarities:

On the boat of Nuh the Prophet
Where are the winds driving us? - [10: 126]
asks the poet.

Thus, the poem reveals an intertextual connection with the famous poem by Dardmend. The poets of two different eras are united by a common goal - to serve their people and their nation faithfully.

A number of works stands out in Rim Idiyatullin's works, the genre of which is defined by the author as "little dramas." The theme of the Great Patriotic War is considered one of the main topics in the literature of the peoples who survived this tragedy. In the work "Star House" by R. Idiyatullin, the events unfold similar to the plot of Hassan Saryan's story "Five Sons of One Mother". The image of a single mother by Rim Idiyatullin, like that of H. Saryan's, is tragic. Mothers are waiting for their sons, without extinguishing the light in the window. But only the stars on the eaves of the houses burn with the memories of those who died on the battlefield. If in R. Idiyatullin's works losses are directly related to the war, then in H. Saryan's work the fate of the five sons who survived the war is outlined to the joy of the mother's sons, who in peace after the war suffered thousands of difficult life situations, grief and suffering.

The military theme remains relevant for lyrical genres and is clearly manifested in such Idiyatullin's works as "He was a hero", "The Last Letter", "Star House", "Cinema is watched by a veteran", etc. Thus, in the poem "Cinema is watched by a veteran", the lyric the tone of the work is related to the revision by the war veteran of the war movie with his grandson. He shudders, presenting the picture of a long past war. This film revives his bitter memories, reveals wounds:

A mine exploded
And the veteran shuddered ... [9: 120].

However, in a country that survived the Great Patriotic War, local conflicts and wars periodically arise. The poet is worried about the future of the country, the most sincere wishes are reflected in his poems:

Let my generation
Be the last witness of the war [9: 21]

Thus, the work of R. Idiyatullin states that the concept of the lyrical hero is modified. The poet renews the traditions of Tatar poetry of the post-war years, "returns" to the Tatar poetry a lyrical hero who recognizes the tragedy of war as the tragedy of an entire generation, evaluating it as a tragic past, worrying about the destinies destroyed by the war.

The theme of war continues in a number of works, the genre of which R.

Idiyatullin defines as "hikayat". Idiyatullin's genre thinking is often "free", a similar tendency is clearly manifested in this genre. For example, in the work "The Story about Subbotnik in the Village", the carefree life of the young guys Fariz and Azat, who recently joined their fates with their beloved, changes overnight, as the fates of tens or hundreds of others in the country. But not everyone returned from the front: Azat returns without injuries, and feels his guilt before Fariz beloved one - Salima. R. Idiyatullin draws a tale familiar to everyone in the form of a short story, which has not become less significant because of this. The rhetorical questions at the end of the work break out from the heart of the poet:

... tell me God

Why is such a fate? [10: 243]

R. Idiyatullin, as a child of the military forties, understands how much war cripples the souls of people, leaves its mark. But do others understand this? In the work "Testament by Pulya Garifkan" a terrifying picture emerges: the children of a veteran who left him alone in old age, after the death of his father, quarrel and share a small inheritance. But the veteran has a will: to give the house to the care of the people of the village and make a mosque there, and he leaves the German bullet, which he kept for many years, to his youngest son. This bullet was for the veteran the memory of everything that he had experienced in the war, and he gave it to his son for storage. He thereby asked him to remember the terrible war, about him, in order to prevent such a tragedy. But the son, not understanding the father's last wish and recalling the insults of his childhood, buries the bullet in his father's grave. Thus, in a lyrical-oriented work, the theme of war becomes the key to understanding the socio-social and moral problems of our time.

R. Idiyatullin does not remain indifferent to the phenomena of modern reality in civic lyrics. In the work "The Modern History of the Three Heroes", the grandfather, father and grandson - three heroes of different wars - the Great Patriotic War, the Afghan and the Chechen war, talk about their medals, for what feats they were awarded. But this idyll is overshadowed by the cruel picture of reality: the soldiers who went through various wars fill their lives with alcohol, and death, which did not overtake them on the battlefield, comes after them as fire. Thus, the "Modern Story of the Three Heroes" is the story of falling into the abyss of alcohol. But this event does not make others think, their fellow villagers after the funeral also diverge to an alcoholic feast. R. Idiyatullin shows how people, not broken by war, became the victims of a green snake.

4. SUMMARY

1. The study found that there are genre experiments in the genre aspect within the works by Rim Idiyatullin, along with "stable", traditional forms. In his work, within the framework of one work, realistic, romantic, mythological approaches coexist, the author seeks to combine different assessments. The synthesis of various genres and genre forms is traced: the increase of interest in socio-political problems, in the theme of the fate of the nation, which is reflected in the activation of socio-political and civic lyrics; secondly, the strengthening of the philosophical beginning, the reflections on the meaning of life, universal values, which is manifested in the activation of the philosophical beginning of his poetry.

2. In the work by Rim Idiyatullin a significant place is occupied by short verses

or quatrains. Despite the small volume, these works are a capacious illustration of the poet's position on certain problems in society, which express the author's attitude as a citizen poet on social and political changes, as well as on the eternal theme of the poet's purpose. The appeal to such motives becomes a form of poetic reflection on a variety of socio-political issues.

3. The poet's civic lyrics are dominated by civic motives that express the mood of that time, an emotional reaction to various events, including military, socio-political canons of reality. Such a model in poems structures a special type of lyrical hero, speaking on behalf of "we" as a representative of his generation or the Tatar people as a whole.

4. A significant place in R. Idiyatullin's work is occupied by the "hikayat" genre. His stories are the genre forms that combine the features of a story and a poem. The poet, through a poetic drawing based on unusual associations, through a poetic form, increases the aesthetic power and the power of influence on the reader.

5. CONCLUSIONS

Thus, experiencing the changes conditioned by the cultural and historical context, the poetry by Rim Idiyatullin develops in the direction of genre searches and experiments. His works are perceived by the "synthesis" of various genre forms. Such a model in poems structures a special type of lyrical hero, speaking on behalf of "we" as a representative of his generation or the Tatar people as a whole. In poetic terms, without losing touch with the traditions of Tatar literature, Rim Idiyatullin offers new artistic forms that correspond to the general trends in the development of Tatar literature of the late XX-th - early XXI-st century.

6. ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

REFERENCES

- [1] M.I. Ibragimov, "Modern Tatar Poetry", National Literature of the Volga Republics (1980 - 2010). Barnaul, 2012. pp. 118-123.
- [2] M.I. Ibragimov, "Identity in literature (based on Tatar poetry of XX century)", Philology and Culture, №1(31), P.151-154, 2013.
- [3] I.K. Fazlutdinov, "Modern Tatar poetry of Bashkortostan through criticism", Tatarica, №1 (6), pp. 57-72, 2016.
- [4] A.Latyptova, M.Khabutdinova, A.Zakirzyanov, "The question about ethnic identity of the modern Tatar poets of the republic of Bashkortostan (based on the lyrics of Maris Nazirov)", The Turkish Online Journal of Design, Art and Communication, April, Special Edition, pp. 917-921, 2017.
- [5] G. Golikova, A. Motigullina, L. Zamalieva, "Artistic functions of the folk concept of water in the works of russian and tatar writers of the latter half of the 20th century (works by V. Astafiev and G. Bashirov)", Modern journal of language teaching methods, Vol.7, Is.5. pp. 72-81, 2017.

- [6] Z.M. Kajumova, G.R. Galiullina, A.F. Yusupov, A.T. Sibgatullina, "The Anthroponymicon of Small Genres of Tatar Folklore in the Context of the Sufi Picture of the World", *Journal of Fundamental and Applied Sciences*, 9 (7S), pp. 1148-1156, 2017.
- [7] F.G.Galimullin, A.F.Galimullina, L.I.Mingazova, "The development of the literatures of the people of the Volga region in multi-ethnic Russia", *Journal of Language and Literature*, 3, 2014.
- [8] A.A. Skorobogataya, "Ethnic Identity and Intercultural Interaction in Northern Bashkiria". M., 2008. 190 p.
- [9] R. Idiyatullin, "Good afternoon: poems." Ufa, 1997. 143 p.
- [10] R. Idiyatullin, "Good evening!: poems, small dramas, short stories," Kazan, 2007. 271 p.
- [11] A. Robert, "TheCambridgeDictionaryofPhilosophy (2nded.)". Cambridge: CambridgeUniversity, 1999. 377 p.
- [12] M. H. Abrams, G.G. Harpham, "A Glossary of Literary Terms". Printed in the United States of America, 2009. 393 p.