



Research Article

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## Genre and Stylistic Search of Vanguard Lyrics

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Doi: 10.2478/jesr-2019-0031

### Abstract

*In works of the Tatar poet R. Gatash the leading trends of national historical-literary process of the 1960-1980th were shown. The poet uses within one work mythopoetic language, tracks and an esthetics of "simple" [not stylistic] word which enter among themselves the dialogical relations. In this regard there is a need to consider various options of mutual illumination of different stage languages and the related ways of art completeness on the example of concrete works. The topicality of the conducted research is defined by need of theoretical judgment of the art and esthetic nature of nonclassical type of an art ensemble in relation to the Tatar literature of the 2nd half of the 20th century. In the solution of objectives using of a system and structural method is supposed. The works of domestic and foreign scientists devoted to problems of postmodernism and nonclassical type of an art ensemble had an impact on the concept of the conducted research. On the basis of the carried-out analysis different options of mutual illumination of different stage languages are allocated: mythological, conditional and poetic and "simple" word. It is established that the mythopoetic language and language of ladders which are going back to national poetry are exposed to internal transformations, becoming more difficult, individual and unpredictable. The conclusion is drawn on compliance to different figurative languages of various genre and semantic orientations and on formation in the poet's works of a subject situation characteristic of nonclassical poetics.*

**Keywords:** Tatar lyrics, subject sphere, overlapping, figure of speech, "simple" word, symbol, genre, linguistics

### 1. Introduction

R. Gatash's creativity (R.K. Gataullin, born in 1941) is represented as studied in literary criticism in different aspects: in terms of an ideological and thematic originality, through images and motives, the genre system of its poetry in A. Bayanov's works [Bayanov 1985], R.K. Ganiyeva [Ganiyeva 2009], K.Yu. Minnegulov [Minnegulov 1995], G. Khantimerova [Khantimerova 2009], etc. Works by the poet can be considered in the context of a romanticism esthetics. "The main feature of the poet about which he declaratively said in the period of the stepping on a literary path is romanticism" [Bayanov 1985, 200].

Characterizing the features of R. Gatash style, researchers notes inclination of the poet to metaphorical figurativeness through which process of spiritual maturation of the lyrical hero [Mustafin, Minnegulov 2005], the appeal to reception of psychological overlapping is transferred in the verses devoted to a love subject: "Florid images of the love poem written in the form of a ghazal

[a voice, a love echo; the flower which grew from ashes of the burned-down soul; Leyla Springs; the butterfly who is turned around fire, etc.], adjoin to traditional images of national songs [a white pigeon, a scarlet flower, a swan, a spring, etc.] [Nigmatullina 2002; Eisvandi et al, 2015; Hagshenas et al, 2015].

R. Gatash uses within one work different stage figurative languages [mythopoetic, figurative, a "simple" word] which enter among themselves the dialogical relations. In this regard there is a need to consider various options of their mutual lighting and the related ways of art completeness on the example of concrete works. The topicality of the conducted research is defined by need of theoretical judgment of the art and esthetic nature of nonclassical type of an art ensemble in relation to national historical-literary process of the 1960-1980th.

## 2. Materials and Methods

In the solution of objectives, it is supposed using of a system and structural method which is implemented in approach to the analysis of the separate work as a complete art system in which rather complete image of the world embodying a certain esthetic concept of reality is created [Leyderman 2002: 17 – 143]. are revealed

Works in which features of the subject organization of the lyrical work had an impact on the concept of the conducted research [Ginzburg 1997; Korman 2006; Broytman 2008; Sallaukyzy et al, 2018; Afriyani et al., 2018]. The method of the analysis of R. Gatash poems is based on the established in the theory of literature fundamental differences between conditional and poetic, mythological figurativeness and poetics of a "simple" ["not stylistic"] word [Broytman 2001].

In the research of the genres poetics of R. Gatash lyrics we relies on the works devoted to the art and esthetic nature of the vanguard phenomena in the Tatar [Zagidullina, Amineva 2016] and Russian [Smirnov 2002: 98-196; Broytman 2008] poetry and also works of foreign researchers about postmodernism and nonclassical type of an art ensemble [Habermas 1981; Lyotard 1984; Fokkema 1984; Connor 1997; International Postmodernism ... 1997].

## 3. Results and Discussion

In one of early poems by the poet "Willows on a glade. The grass in dew" [1961] composite development of a lyrical subject is based on constant correlation of two plans – the private and general, intimate and human and generally natural. The border between this and another world is erased, disappears, one passes into another, revealing substantive unity of the person and the nature. The fable background of an art situation – a meeting of the lyrical "I" with the beloved on a glade where willows grow and dew is on a grass. Along with "I" and "you" characters are stars, the moon, a nightingale. The episode of the meeting is lit with stellar light which saw the beloved ones and will tell about it to the moon. The major moment in the life of heroes – ecstatic experience of beauty and harmony of the universe which is noted by singing of a nightingale, bewitching music of the nature.

The extra findability of "I" and "you" in relation to a chronotope of a glade is emphasized with appeals: "Be not afraid that you will get wet, go out!" [Gatash 2009, 1: 16]. On the other hand, heroes at the same time inner findable in relation to this macrocosmos: they were seen by stars that will tell about it to the moon, the nightingale sings in close. Relationship of cause and effect between beauty of this world and stay in it "I" and "you" is established: "Everything is beautiful here - / Probably because we are together" [Gatash 2009, 1: 16]. Important feature of the picture of the world created in the poem is understanding of the nature as subject with which "I" and "you" are in an coexisting. This copresence of the person and nature reminds peculiar constructed overlapping which is going back to the traditional and assuming an initial nondivideness of "we", stars, the moon, a nightingale, trees, a grass, etc.

In the other poem "How Many Times Already Heart ..." [1963] flowers and soul of the lyrical hero are also connected by the relations of psychological overlapping. In the first part the poet uses conditional type of an image [embodiment] and accents the natural plan of an initial metamorphosis of "soul / flower" – an image of the flowers asking water. Just as the flowers exhausted from heat

are eager for moisture, heart of the hero burns with desire of love. Further development of mythological semantics is identification of a lyrical subject with a flower, his state of mind with the blossoming moment, a rare, exclusive moment of life of the nature. At last the subject of the speech becomes the flower which inclined the head before the girl who came to a garden to water flowers. The transformation given in such figurative form "I" into a flower deprive the conditional and poetic reality, created by an embodiment and comparison, of solidity and includes other modality assuming substantive and literal understanding in the text.

Other option of mutual illumination of two different figurative languages – a "simple" word and mythological – is presented in the poem "The Deep Lake with High Canes" [1963]. All details of a nature and human life picture are captured by numerous compliances here. The author addresses multiple-valued motive of reflection in a water mirror, using it for designing a dual world. Being reflected in water of the deep lake, the natural and human world has other measurement and begin to live under other laws. The lyrical hero is afraid of swallowing by the horses grazed on the bank of the lake the moon which is in it. But horses do not touch the moon while it is protected by the lyrical hero and his beloved. Natural phenomena are reproduced in indissoluble communication with the facts of internal life of characters and act as real and direct participants of the events. The cause and effect relations between a natural component of an image and the "human" plan has mythological participation in the basis.

The heroes who are in an existential situation find harmonious completeness and joy of life, and at the same time are shown "at the exit" from it, they leave others an opportunity to test the similar: "Let now others guard the moon all night long " [Gatash 2009, 1: 62]. In individual and unique, isolated facts of the soul biography of a lyrical subject and its beloved the universal, general beginning comes to light.

The art reality created in the poem possesses the special nature – it is also not empirical as contradicts common sense, but also not purely mythological as consciousness of the hero who is on the threshold of double life, real and reflected, fixes their differentiation. The poetic image with its separate sides adjoins to each of possible realities, but also does not come down to one of them, balancing between them.

In the poem "So it has to be or it is an accident?" [1964] "she" turns out not that with whom the lyrical subject waited for a meeting: for the first time instead of April – May, in the second – instead of May July, instead of a star – the moon, instead of the young moon – the full moon. Rhythm-chronological discrepancies reveal initial incompatibility of heroes, they're not predestination each other and indicate action of the strategic and predetermining forces: "So it has to be ...".

But behind a collision of a love discrepancy other prospect is looked through and options of other succession of events are outlined. At the time of the first meeting she runs for butterflies in a white dress in the blossoming garden, during the second – apples ripen, and she reddens as apple when the hero passes by a garden [Gatash 2009, 1: 86]. A garden – a chronotope of the heroine in relation to which the hero takes an extra findability position. But his look is turned to this garden, he is concerned by a question: why she reddened having seen it. "I" and "she" stay in the action field of forces of an attraction and pushing away which are out of and in them. Some deep spiritual intuitions at the same time both attract heroes to each other and separate them. The composite ring of the final returns to an initial question: "So it has to be or it is an accidental / the Destiny brought together us twice?" [Gatash 2009, 1: 86]. In a chain of two meetings it is possible to find opposite directed meanings in which it is possible to assume world rhythms, in general speakers in common work.

The same figurative language is used also in the poem "Remain in My Song, Remain April!" [1972]. In its genre paradigms of the spell and elegy to which there correspond two figurative languages – metaphorical language of the elegy and the word applying for a substantiality interact. The subject which the lyrical hero addresses appears as "you", a dawn, "she", existing in a natural rhythm, coming to the hero as April, light evenings, easy clouds, the time of birch sap and the dismissed kidneys, the sun which shines in the poet's songs. Figurative transformation of the heroine in natural realities has its result in the effect of syncretism of "you" and the whole world. "She" acts in many faces – the nature [dawn, April, cold, evening, crying and at the same time laughing clouds, spring, flood, the sun], time and its unceasing movement, a question which does

not demand the answer, soul, a woman, homeland, life. The turned to it mantra motives reflect aspiration of "I" to influence various forces and elements of life. The poem begins and comes to an end with an appeal which is repeated with various variations throughout all text: "Forever remain April!", "Only remain April!", "For me remain April!" [Gatash 2009, 2: 27].

The idea of dependence of the person from outer to him forces of life and meditation concerning inevitability of the changes happening in the nature is connected with an elegiac paradigm: "No, it is impossible to stop it, / your soul – it is unknown where" [Gatash 2009, 2: 27]. The intension of the heroine which coincides and is dissolved in objective laws of life copresent with a strong-willed rush of the lyrical subject trying to stop time. Between these two genre paradigms and their corresponding "mantra" and "elegiac" words the dialogical relations – contradictions, interactions, rapprochements are established.

One more option of "bilingualism" is presented in the poem "Well" [1963]. It begins with the concrete and having independent value life sketch: "The slow collar gently creaks – / a clean well behind my fencing ... / You go behind water here, and to me – / Only to admire you furtively" [Radif Gatash 2008: 141]. Thanks to direct overlapping with images of sincere life this picture finds symbolical sense: "This well is full of crystal waters. / My soul – is full of love and force". The look of the speaker at first is turned outside – to a well behind a fencing, then – into himself, into depth of the soul. This movement creates a picture of the world in which the internal is extrapolated into external: "Empty buckets –would become full, / when you would lower them into my soul " [Radif Gatash 2008: 141]. In these lines something bigger than usual comparison appears, there is a transformation of soul into a well. This metamorphosis created by rhythmic-syntactic, pictorial-verbal and composite structures of the verse is prepared by the archaic semantics reviving mytheme of a well. This image goes back to a Koranic plot about the fate of the prophet Yusuf and to the poem "The legend on Yusuf" by K.Gali [see: Persian classics of a time of blossoming 2005: 30, 137].

In the third stanza syncretic connection of a household scene and author's intension is overcome. The picture of the bucket which is filled with water becomes self-valuable, but multiple-valued. In it existential and personal motives which update the genre strategy of a spell entreaty, forming the rhythme-melodic organization of the verse begin to be read: "Water flows, and makes breaking up closer – / your bucket was almost filled. / Ah, to spill this water, to pour out – / do not leave, hear. Do not leave ..." [Radif Gatash 2008: 141].

In the last stanza the genre strategy of a spell revealed in lexical and sound repetitions is replaced by a genre paradigm of the elegy. Change of genre and semantic orientations is indicated by a temporary distance. It turns out that the represented event – reminiscence out of which the meaning relevant and in the present is made. "... But already you are far from me – a well is behind already which / will sigh and become silent. Only lonely, / saying goodbye to you, the collar will creak" [Radif Gatash 2008: 141]. Now the well becomes the subject of experiences and actions: he sighs, is silent, says goodbye. Important feature of nonclassical poetics of the poem are two vectors of time: it moves from the past to the present and from the present to the past. The past and the present, "I" and a well form special syncretic integrity. The semantic link of soul and a well are cleared up taking into account subject model of death / revival, typical for a mythological cycle. Immersion down, leaving under the land surface represents dying, familiarizing with the mysteries of eternity and the afterlife world. In the light of this mythopoetic logic the soul full of feelings, as the well – waters, sends to the different world of love and poetry. In the beginning the well appears at us as a conditional and poetic image. However, owing to the transformations of soul into a well happening in the poem and a well into soul the conditional and poetic value of an image is complemented with the subject existantial plan.

The poem "Look, My Trees are in White Long Ago ..." [1971] begins a vision: "Look, my trees are in white long ago ... / my garden is all in bloom. / Will you understand having seen the beauty, / If I open gate?! / Look, flowers precisely from the fairy tale, / Opened a flower crown ... / bees, moths buzz... / my garden is all in beams of the sun. / Look, how many springs – on small stones / Laughing and murmuring flow. / Always filled with songs and sounds / my garden rustles " [Gatash 2009, 1: 204]. The image of a garden has mythological semantics. In the eastern philosophy and poetry, it is "the place of pleasure", a symbol of life, the embodiment of paradise, on the earth. In

classical poetry of the East the garden was presented in paradise form. Trees served as a symbol of life and immortality and sent to a classical symbol of the World tree serving in all mythological systems as a universal separator of vertical levels of the world, the flowers filling a garden with paints and fragrance were full of the symbolical and mystical hints going from spiritual poetry. In Saadi's *Gulistan* it is possible to read: "In the garden the cool stream proceeded / And vociferous birds sounded. / Ruddy fruits – on all branches, / there are a lot of tulips, fragrant roses; / In a shadow of trees wind spread / Carpets of flowers, both soft and fluffy ..." [The Persian classics of the time of blossoming 2005: 321]. Paradise gardens are described in the Koran. Four gardens in halls of Paradise Garden make, on representation of Sufis, the soul Garden, the heart Garden, the Garden of spirit and the Garden of essence. They are four stages of a way on which mystics stride. This description approved steady tradition to perceive a garden as a spiritual allegory, the place combining spiritual and worldly with strong bonds.

In the fourth stanza there is a parallel with inner world of the lyrical hero meeting thirty-year anniversary and noting: "My garden is all in bloom! / Till winter is still far ... Summer, / I Open gate to the sun" [Gatash 2009, 1: 204]. The lyrical hero is not just compared to the blossoming garden, and copresents with it on the intrinsic properties. The chain of images is built: "my trees", "my garden" rustling, playing in beams of the sun, filled with songs and sounds, fantastic flowers, the buzzing bees, the moths, laughing springs, etc. The garden is allocated with the status of the subject and changes roles with the speaker, is identified with him, without losing at the same time the independent from "I" authenticity and value. Before reflection existence of a garden, being qualitatively other than reflexive consciousness of the lyrical hero, acts as his natural prototype, at the same time paradoxically it appears similar to him. The figurative copresence found by the poet in this poem assumes one-to-one correspondences of the external and internal, material and spiritual, subjective and objective, individual and general.

#### Results.

So, in R. Gatash's lyrics it is possible to allocate various options of mutual illumination of different stage languages. The prefigurative model of binomial overlapping and the symbolic arising on its basis are enriched with Sufi figurativeness. Also, the language of figures of speech is exposed to internal transformation, becoming more difficult, individual and unpredictable. Metaphors and embodiments cease to be read as conditional and poetic images and find a mythopoetic modality. The nonclassical type of an art ensemble which develops in lyrics of the poet is characterized by special type of a subject situation of the alternating, unstable conditions of the author and hero. The law of a poligenre and polystylistics forming integrity of works is connected with this principle of figurative and subject architectonics.

#### 4. Conclusion

The special structure of a verbal image and use of different languages [mythopoetic and figurative] which enter among themselves the dialogical relations corresponds to the subject neosyncretism characteristic of poems by R. Gatash. Poetic "different speech", being a source of meaning and form creating, acts as one of factors under the influence of which the post-classical type of an art ensemble is formed.

On the example of vanguard search of R. Gatash it is possible to note that the new phenomena in the Tatar poetry of the 1960-80th appeared on the background of the revived romanticism and the continuity of traditions of modernism of the beginning of the 20th century.

In R. Gatash lyrics the general regularity of national historical-literary process was shown. Vanguard search of the poet is conformable to art and esthetic installations of other poets of this period: I. Yuzeev, R. Akhmetzyanov and others.

#### 5. Acknowledgements

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

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