

STYLE TRENDS IN THE WORKS OF MARIS NAZIROV

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Abstract. This article is devoted to studying style tendencies in Mâris Nazirov's creativity - the bright representative of a modern Tatar literary galaxy of Bashkortostan. Style tendencies in his creativity were practically not investigated as a complete subsystem. In this key article promotes more correct statement and the solution of some fundamental, national and scientifically significant problems. The relevance of a research is defined by insufficient study of style tendencies in M. Nazirov's poetry and their originalities. During the research it is claimed that in works of the poet synthesis of two style tendencies is observed: increase of interest in socio-political problems, to a subject of fate of the nation; strengthening of the philosophical beginning. At the same time it is proved that typologically similar to the similar phenomena in the Tatar literature style in works of the poet, distinctive features caused by influence of a local cultural substratum and an originality of poetic thinking tend. For our research the hermeneutical approach directing receptive activity of the reader to the analysis of the principles and receptions of the image, determination of typological similarities and an originality of the art search which is coinciding and having differences in different verbal arts is fundamental. Also during the research the method of the comparative and comparative analysis of texts is productively used. In this key style tendencies and their poetic originality in Mâris Nazirov's creativity come to light.

Keywords and phrases: Tatar poetry, style tendency, motive, poem, self-identification.

1 Introduction. The end of XX - the beginning of the XXI centuries is characterized by active search of new means of art expressiveness and, first of all, emergence of historical and national motives, ethnic self-identification, new style tendencies. The variety of poetic currents is characteristic of many modern national literatures of this period: along with realistic, romantic tendencies, the important place in it is taken by verses of modernist orientation, and in a number of works elements of postmodern poetics are found. Often in verses of modern poets the artistic touches characteristic of different currents are synthesized. It, according to scientists, one of features of transitional eras in which tendencies of genre and stylistic synthesis become more active. This period was formed as a result of reorganization which sharply changed social and psychological and national and cultural climate. In this situation in national lore of Russia historical motives, motive of fate of the native people, language, a problem of national self-identification became more active. After this two style tendencies are formed: increase of interest in socio-political problems, to a subject of fate of the nation that finds reflection in activation of socio-political and civil lyrics; along with it the philosophical beginning, reflections about meaning of life, universal values amplifies that is shown in activation of philosophical lyrics. However these style tendencies, being typologically similar to the similar phenomena in the Russian literature, in each national literature have also distinctive features. When developing this aspect we were interested in M. Ibragimov and Fazlutdinov's works about specifics of identity of the Tatar poets [1; 2]. Certain researches of the matter were conducted within the Tatar poetry of the second half of the XX century [3; 4; 5], verbal art of the Volga region and Cisural area [6].

The Tatar literary group of Bashkortostan which Mâris Nazirov is the bright representative acts as the unique poetic phenomenon synthesizing in himself the Tatar and Bashkir outlook, identical cultural wealth, tendencies and poetics. A.A. Skorobogataya, noting proximity of Tatars and Bashkirs in the language and cultural relation in the northern region of Bashkortostan, writes that "the Tatars and Bashkirs living there are indistinguishable neither on culture, nor on language. They are distinguished by only ethnic identity" [7: 8]. These researches are approved also on material of creativity of M. Nazirov. However the special researches devoted to studying style tendencies of poetry of M. Nazirov in this foreshortening still were not conducted. An object of our research is works of the Tatar poet Mâris Nazirov (Maris Nazirov) (1949-2013). As object of research style tendencies in his creativity act. In the analysis the verses which left in collections of its verses were used [8; 9], allowing right interpretation of Style tendencies.

2 Methods. For our research hermeneutical approach is fundamental [10; 11] which assumes that the reader, joining the diverse cultural values recorded in literature finds the place on their borders. It directs receptive activity of the reader to the analysis of the principles and receptions of the image, art forms of development of reality, determination of typological similarities and an originality of the art search which is coinciding and having differences in different verbal arts. Thus, using hermeneutical approach, we assume to reveal style tendencies in M. Nazirov's

creativity and also their national originality. Also during the research the method of the comparative and comparative analysis of texts is productively used.

3 Results And Discussion. In Mâris Nazirov's creativity philosophical reflections about modern life integrally intertwine with publicist notes about the fate of the native people. His lyrical hero acts as the personality consecrated with belief, hope in the future and love to the people. These qualities of harmony of a human soul and life of Tatars stand out through all works of the poet. In this key his lyrical hero directs efforts to poetic judgment of history and the present. The subject of fate of the Tatar people as a constant of poetry of the 20th century since the end of the 1980th receives the new boost caused with reorganization and connected by democratization processes. In Mâris Nazirov's poetry the subject of national identity reveals the poet differently. The important place in his creativity is taken by poems and cycles of verses in which become the main motives the tragedy of the Tatar people understood as loss of identity. Establishing the bitter facts and sad pages of the past, the poet persistently approves community of historical fate of Tatars and Bashkirs. For example, in the poem "Tatar Spirit" the lyrical hero reflects on national character. As national qualities of two people it represents leisurely modesty, responsiveness, quiet confidence and width, openness of soul, humanity, and love to the native language [8: 172].

In formation of motive of "the fate of the Tatar people" an important role is played by a concept of history of the Tatar people. Being allocated with a separate subject in works of the poet, this concept becomes one of components of the general concept "the fate of the Tatar people" as for M. Nazirov people history; its past is inseparable of the present and the future. At such works there is an idea of restoration of historical memory. For example, in poems "About the black pulat. A grave without fencing ...", "The very first wound", "The Tatar villages", "Are necessary to the earth prophets", etc. the fate of the nation is considered in a historical context: the poet addresses the historical past, draws parallels in history between the past and the present.

Mâris Nazirov being a poet with strongly expressed by national spirit, feeling of nationality and the active public figure, several times makes a trip in the sacred Bulgar. In poems from a Bulgar cycle and in the volume poetic cycle "Bulgar, Kazan, Ufa, My Tatars" his lyrical hero gives an objective assessment to events in a historical foreshortening, proceeding from a position of these days [8: 190].

In a number of verses the appeal to history becomes a form of a poetic reflection concerning the most different questions. In such works the national identity is expressed also by means of a religious code. In 922 in the Bulgar khanate the ambassador of the Baghdad Caliph Ibn Fadlan arrived and Islam was adopted by the people of Volga-Kama. Islam which eventually became an integral part of our people, of course, not easily extended. The Bulgar state waged wars with the neighboring tribes, the people. For the purpose of expansion of the lands, strengthening and strengthening of the power, for the sake of riches Bulgar khans over and over again went war on neighboring states. In the poem "About the black pulat. The grave without fencing ..." M. Nazirov reconstructs heroic history of ancestors, propagandizes values of the Tatar national culture. In poems "The Bulgar with a White Towel" [9: 240], "My spiritual ancestor" [8: 189], "Morning Bulgar" [8: 190] the lyrical hero approves Islam role in association and consolidation of both all Turkic people, and Tatars and Bashkirs in particular. Historical events in a regrettable spirit are described also in poems "Very First Wound" [8: 194], "White spots of history are not eternal at all..." [8: 214]. Looking at ruins the poet reflects tries to comprehend the mysteries of history. Often the historical context is made by events of 1552. In the poem monologue "The Earth Needs Prophets" by Mâris Nazirov the problem of the native language as factor of national identity rises. The language problem is penetrated through such associative "the allocated gestures" as "by Papan, mummies" [9: 25]. In separate works the national problem reveals in an image of the Tatar village. In such verses as "Home ground", "The Tatar villages", "Sleeves my long, the earth wide ..." are put problems of extinction of the Tatar villages, indifferences of youth to their destiny, losses of family values in the forefront. So, in the poem "Tatar Villages", the lyrical hero argues on life and life of the Tatars living far from the historical homeland. The poet emphasizes that, despite the troubles and misfortunes which fell to their lot, the Siberian, Crimean, Ural Tatars kept culture and national consciousness [9: 24]. They adhere to the same traditions and customs, as the Tatars living in the national republic, and the younger generation does not forget the roots. The Tatar people are scattered across all territory of our country. Such idea is traced according to all poem and metaphorically a refrain finishes it [9: 24].

In such works the author often resorts to folklore an image symbols, absorbed and synthesizing in itself national experience, mind, wisdom and aphoristic nature. In this aspect the figurative system in poems has the distinctive features caused by influence of a local cultural substratum and an originality of poetic thinking. So, in the poem "Sleeves My Long, Earth Wide ..." the ancient proverb "Acts as the epigraph my sleeves are short, and the earth is narrow" and in structure of the text changes. Besides, in the poem one more proverb "By what is used to be the tsar in the foreign land, it is better to be in the homeland a sole". The poetic cloth includes the traditions of kubair inherent in the Bashkir folklore. So the poet reaches a workshop, naturally bound giving of folklore of the related people stating communities of the Bashkir and Tatar folklore and outlook [9: 11].

In the poem "Have a Debt in the Earth that in Thawed Patches" the poet describes national tradition - the Hag of a botkasa (carrion crows porridge) which was one of the most cheerful holidays. Soul of the lyrical hero aspires to the village, on the fields freed from snow; the home ground calls him to itself for a holiday of spring. A saying "Have a debt in the earth that in thawed patches", repeatedly repeating in structure of the text and being synthesized with feeling of melancholy for the childhood, turns into the central theme of the poem. Thus, the national saying under a feather of

the poet gets a new shade [9: 19-20]. The poet often addresses such landscape images as the Sun, the river, trees, creating at the same time new semantic variations. Each landscape image on the semantics and an esthetics serves transfer of an author's position and causes certain impressions in readers. The poem "Sun on June 22" is indicative in this plan. In the verse consisting of only four lines, the picture of an eclipse of the sun represent the state reminding the beginning of terrible war - the day which is written down by blood in our history [8: 154]. Landscape images in Mâris Nazirov's verses are often filled with philosophical contents. By means of such images the author draws the deep philosophical conclusions displaying perpetual motion. This tendency is feature of philosophical lyrics of Mâris Nazirov. In a poetic picture a number of verses as "Time of akyns", "Come if you want ...", "To live with gloss", "Only I console you", the "Truth", "Insidiousness" of a grain of the truth displaying the experience of the people, aphoristic thoughts which absorbed the spiritual riches saved for centuries often open the new parties of landscapes habitual to the reader. In them the subject of search of meaning of life and existence of the person in the Universe which is connected with a question of life primary sources becomes one of the main philosophical subjects. In creation of a poetic picture Mâris Nazirov skillfully uses aphoristic poetic reception. In poems "Try to Endure Without Having Departed", "You Are Voice of My Youth", "Be My Wings", "Bouquet of Feelings" philosophical generalizations of the poet awaken the reader's thoughts, push to active work of cognition of the world, laws of life, people [8: 55].

4 Summary.

1. During the research it is established that in substantial aspect in Mâris Nazirov's creativity synthesis of two style tendencies is observed: increase of interest in socio-political problems, to a subject of fate of the nation that finds reflection in activation of socio-political and civil lyrics; secondly, strengthening of the philosophical beginning, reflections about meaning of life, universal values that is shown in activation of philosophical lyrics.

2. In Mâris Nazirov's poetry the important place is taken by publicistic poetry in which the tragedy of the Tatar people understood as loss of identity becomes the main motive. The appeal to history becomes a form of a poetic reflection concerning the most different social and political questions. M. Nazirov reconstructs history of the Tatar people, propagandizing values of the Tatar national culture. In such works the national identity is expressed also by means of a religious code.

3. In the philosophical lyrics enriched with romantic pathos and philosophical thoughts, verses become a source for universal generalizations. The poet often addresses landscape images, seeking to cause certain impressions in readers and creating at the same time new semantic variations. The subject of search of meaning of life and existence of the person in the Universe which is connected with a question of life primary sources becomes one of the main philosophical subjects. In creation of a poetic picture Mâris Nazirov skillfully uses aphoristic poetic reception.

5 Conclusions. Thus, enduring the changes caused by a cultural and historical context, Mâris Nazirov's poetry develops in the direction of variety of subjects, receptions, style tendencies. His lyrical hero acts as the personality consecrated with belief, hope in the future and love to the people. In substantial aspect in works of the poet increase of interest in a subject of fate of the Tatar people through a prism of historical time is traced, secondly, the philosophical beginning, reflections about meaning of life, universal values amplify. In the poetic plan, without losing communication with traditions of the Tatar literature, Mâris Nazirov offers the new art forms corresponding to the general tendencies of development of the Tatar literature at the end of XX - the head of the 21st centuries.

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