

Peculiarity of Implementation of the National Cultural Code in Tatar Poetry and Prose of the Second Half of the XX Century

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Abstract: *The study of the specifics of the manifestation of cultural codes in Tatar poetry and prose of the second half of the 20th century is of great scientific and practical interest. The timeliness of the chosen topic is conditioned by the need to identify the uniqueness, originality of Tatar national poetry and prose of the given period. At the same time, it should be noted that Tatar poetry and prose of the period of returning to national origins has not undergone comprehensive, holistic, detailed, structural study in terms of reflecting national identity.*

The goal of research: *systematic and comprehensive study of the creative work of Tatar writers of the second half of the 20th century in respect of the aspect of the specifics of the manifestation of the national cultural code in them, identifying the nature of literary interactions and interrelations with Russian literature.*

The article deals with the specifics of the implementation of the Tatar national cultural code in the works of Amirkhan Eniki, Mirgaziyan Yunys, Ravil Bukharaev, Zulfat, Robert Minnullin, Renat Haris, Hassan Tufan and Ildar Yuzeev. The works under study reflect the Tatar national worldview and contain its main components: the image of homeland and native land, national holidays, moral and spiritual values and the history of the Tatar people. They also reflect the organic connection of the creative work of these writers and poets with the Tatar national culture and literature.

Keywords: *A. Eniki, M. Yunys, R. Bukharaev, Zulfat, R. Minnullin, R. Haris, H. Tufan and I. Yuzeev, Tatar literature, cultural codes, national worldview, word pictures, moral and spiritual values of the Tatar people.*

I. INTRODUCTION

The nationalization of space and the marking of geographic places, which are historically significant for the “imagination” of the national worldview, is simultaneously associated with the designation of the borders of ethnic identity. If these national spatio-temporal concepts are considered within the constructivist paradigm, different mechanisms of mythologization are discovered. For example,

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a hierarchical system of spatial images, filled with symbolic semantics, appears in the depiction of the cities of Kazan, Moscow, ancient Bolgar, the Crimea and the Tatar village.

The creative work of famous modern Tatar poets and writers Amirkhan Eniki, Mirgaziyan Yunys, Ravil Bukharaev, Zulfat, Robert Minnullin, Renat Haris, Hassan Tufan and Ildar Yuzeev clearly displays elements of the Tatar national cultural code with its main components.

The theme of the motherland in the works of modern Tatar poets is one of the most frequently encountered themes. There is not a single poet who would not turn to it in his poetry. However, each poet finds his own original approaches for artistic expression. One of the most vibrant motives associated with the image of the homeland is the motive of the lost homeland. The fate of each poet is unique: someone leaves his homeland for a short time, while studying or taking a short trip for a holiday or a business trip; someone, such as Ravil Bukharaev, moves to another country, by force of circumstances. Therefore, the image of homeland of every poet is unique, associated with some memories, some places and even, at first sight, by no means poetic details.

Love of country is a natural feeling for a person, which in everyday life is not even realized: “Bez sine kymibez, / Tantana-bəjrəmgə / Kytərep jərmibez. / Maktanu, shau-shudan / Eraksyn, dimək, sin, / Tormyshta bik kirək, / Bik kirək bizək sin. / Tugan nj nigezen / Balkytyp ul chəchək / Erakka kitkəch ək / Təshehə kerəchək” [1: 63]. This emphasized routine in the manifestation of patriotic feelings in I. Yuzeev’s poem echoes the pathos of A. Akhmatova’s poem “Native Land”.

The poetry of I. Yuzeev is not an exception in depicting the image of a small homeland through the images of field plants, which are traditionally not an object of elevated poetry. For example, in the poetry of Zulfat, the homeland is associated not with garden plants, but with nettle («Kendegeñ kany» - “Cord Blood”) and saltbush (“Alabuta baskan” - “All is overgrown with saltbush”, 1972). In the poem «Kendegeñ kany» - “Cord Blood” it is written: «Жир кычтыканы! / Ni үsemlek бiek, бөек / Кычтыкан чаклы? / SHundyj uj kilde... / Əjterseñ / Кычтыкан чакты! // ... Ujlar da tashlar bu uen / Tashlandyk balañ, / Tashlandyk il, tashlandyk жir, / Tashlandyk zaman! // Kyz aldyna kilə shomlyk, / Kurkynyp kuyam: / Salkyn bushlykta ocha / Жир – / Tashlandyk oya...» - «Earthen nettle! / What other plant is as tall as nettle? / Such a thought came to the mind ... / As if it was stinging with nettle! / Thoughts and stones - this thought.

/ Abandoned viburnum, / The abandoned country, the abandoned land, / The abandoned century! // A frightening / disturbing picture arises in my mind: / there flies in cold emptiness / the Earth - / An abandoned nest! ") [2: 71–72].

The motive of memory in the poetry of H. Tufan is closely connected with the images of flowers. It is significant that flowers become a symbol of memory and veneration of the poet's talent. For example, in the poem "Keeler Kazan", the speaker anticipates that the whole city will come to the monument of the Poet - "Kazan will come" (1977): «*Balkyp torsyn shagyjr' tirasendä / Al gölläre ilneñ kön saen. / Belsen dön'ya, kyrsen: Kazan nichek / Hörmät itä yzeneñ Tukaen! (...)* // *Kiler, kiler, / Kiler äçajlar bue, / Kiler irtän, kiler kichlärädä. / Kiler Kazan / Sine yz ityän / Göllär asha täk"dim itärgä!*» [3: 203] - "Let every day scarlet flowers of the country / shine around the poet. / Let the world know, let it see: How Kazan honors its Tukay! (...) // It will come, it will come, / It will come in summer, / It will come in the morning, it will come in the evening, / Kazan will come / And express its love by means of flowers!"

One of the stages of the formation of the national myth in the creative work of M. Yunys is the nationalization of the chronotope, which as a result acquires an idealized, hyperbolic, sacral character. The author pays special attention to the spatial component of the chronotope.

Born far from Kazan, but within the territorial-administrative border of the Tatars, from childhood M. Yunys perceived this city as the spiritual capital of his native people. The cognitive component of his national identity got connected with the affective component when every day he listened to radio broadcasting in Tatar, and every morning began with the words: "This is Radio Kazan." According to M.Yu. Timofeev, "the center in culture is marked as a sacred place and is mythologized, acquiring specific connotations associated with the presence of the "national spirit" [4: 146]. By a twist of fate, Yunys had to get acquainted with Kazan after he had already seen Rome and Venice, Calcutta and Madras, Cairo and Casablanca. In the article, an appeal to the mayor of Kazan, "Kolsharif Kazany" (1996), Yunys tells how he searched for "his" Kazan in each city of the world, that is, for the idealized image of the capital, conducts a brief tour of the city in his imagination [5: 340].

The art space of the story is organized by the vertical opposition of the top and bottom. Rakhmai meets his niece on a tarantass, which means approaching the ground. "Before going up, you need to get closer to the ground" [6: 229]. The allusive symbol "native land" in the story cannot be unambiguously deciphered. We share the opinions of literary critics that the symbol of the native land is "the historical memory of the ancestors" [6: 228], "the world of spiritual beauty and purity" [6: 111], but, in our opinion, none of these meanings is exhaustive. Clara, through the fault of her parents, was doomed to lose her true sense of self, of her "self." In search of lost harmony, she gets into the "alien", but, as it turned out, her own painfully dear space. Spiritual insight, transformation is accomplished by overcoming oblivion.

Thus, in Tatar poetry and prose of the second half of the 20th century, the image of the homeland and native land, being the basis of the national worldview, incorporates the basic national codes. The nationalization of space and the marking of geographic places, which are historically significant for the

"imagination" of the national worldview, are simultaneously associated with the designation of the boundaries of Tatar ethnic identity

II. MATERIALS AND METHODS

The main method of the research is a systematic approach that allows applying the historical-functional, historical-genetic, comparative-typological and historical-functional methods to the study of Tatar literature. The article is dominated by an interdisciplinary approach that allows using data from philosophical, literary, linguistic, methodical and historical research to adequately identify the current state of Tatar literature and literature studies in the context of cultures of Russia.

In the study of modern Tatar literature, the problem of continuity with the literature of previous epochs is important; therefore, there were studied works on the theory of literature devoted to understanding the concept of "literary tradition" (G.D. Gachev, V. I. Tyupa, Yu. N. Tynyanov, V. E. Khalizev), works of literary historians who consider the problems of the manifestation of interrelationships of Russian, Tatar and foreign literatures (A.N. Veselovsky, M.P. Alekseev, E.G. Nigmatullin).

The framework of the conducted research on modern Tatar literary works contains the works of modern Kazan literary scholars V.R. Amineva, F.G. Galimullin, D.F. Zagidullina, M.I. Ibragimov, L.I. Mingazova, R.F. Mukhametshina, E.F. Nagumanova [9 – 14-21]. In their study questions of the poetics of modern Tatar literature, its leading themes, motives, and possible literary interrelations with literatures of Russia, the East and the West are examined.

The choice of methods of our study was influenced by intercultural approaches, the effectiveness of which was revealed in a number of foreign studies [15 – 17-20].

The studied literary and historical-cultural studies allowed shaping the basic strategy of the research, which boils down to the following: the cultural code defines a set of images that are associated with a certain set of stereotypes in consciousness. This cultural unconscious is not what is said or clearly understood, but what is hidden from understanding, but manifested in an act. The cultural code of a nation helps to understand its behavioral reactions, determines the people's psychology. In each cultural type, there is the main cultural code, ready to change and spontaneous generation of new, secondary cultural codes - by their connection with the structures of social codes.

A set of cultural archetypes that characterize the identity of the historical and cultural type of a person, a social group, forms a cultural-symbolic code. Such a definition of the notion "cultural code" was recorded in culturological dictionaries (Kononenko B. I. "The Big Explanatory Dictionary of Cultural Studies" (M, 2003), Kravchenko A. I. Culture and Cultural Studies (M, 2003), etc.).

III. RESULTS AND DISCUSSION

In the works of modern Tatar poets and writers, the image of the homeland is often connected with such cultural and historical centers as Kazan, Bulgar, Elabuga, a generalized



image of the village as the keeper of the national culture and spiritual values of the Tatar people.

In the poetry of R. Bukharaev, memories of Kazan, childhood help to cope with the problems of today. Kazan is presented in different temporal layers: the historical (the heroic past opposed to sometimes cruel, inexorable present of Kazan), personal - childhood and adult life - and perception of Kazan by a speaker.

In the poetry of R. Minnullin, the image of Kazan is a favorite image that is closely connected with the history and present of the Tatar people (for example, poems, songs: “Yashə, Kazan”, “Kazan, Nurly Kazan”). This idea is most vividly reflected in the poem “Kazan” (“My Kazan”), in which Kazan personifies the national spirit of the Tatars: «Kazanym! – / Sin – minem ah-zarym, / Sin – minem savabym, / SHatlygym, gazabym. // Kazanym! – Sin – shig"ri azanym, / Sin – minem imanym, / Bish vakyt namazym» (Line-by-line translation A.G: “My Kazan! - / You are my sorrows, / You are my reward! / My joy, my suffering! Kazan - you are my poetic prayer! / You are my confession, / My five-time namaz (prayer)”) [18: 64].

Thus, by idealizing the image of the center, the author even finds the symbolic meaning in the natural landscape of Kazan: he views the landscape image of the capital in the context of world cities such as Rome and Venice, calling the Italian cities a place where intellectuals of a universal scale were born. Thus, the point of view "from outside" is involved in creating the concept of the national "we", while simultaneously recoding the third image of the "other", in this case as a component of the Soviet myth. Kazan becomes the subject of authorial myth-making.

IV. SUMMARY AND CONCLUSIONS

The image of Kazan in the poetry of many modern Tatar poets is closely associated with the image of the motherland. The most significant in this respect is the work of the national poet of the Republic of Tatarstan, laureate of the State Prize of the Russian Federation Renat Haris, who actively recreates the image of Kazan in his poetic world. In this respect, it is very significant that the authors of the play turn to contemporary musical genres (rock opera), contemporary rhythms, enjoyed by and understandable for the youth audience. These plays bring up the youth's patriotic feelings and pride in their heroic history.

The process of national identification and nationalization of the chronotope is built on a peculiar model, represented by the chronotopes of “the homeland - the road in search of happiness - return”, which can be found in most of M. Yunys's works (for example, the “Journey trilogy,” the novel “Thoughts on the road”, the story “Find and lose”, the story “Our house was under the willows”, etc.). It is motivated by sociocultural preconditions coming together to form the concept of “the fate of the people.”

In A.Eniki's story “Tugan Tufrak” (“Native Land”), a similar situation is observed: Clara's visit to Zireklebash is an acquaintance with her relatives, their outlook on the world, and the inevitable feeling of guilt in front of those who are so attentive to her person. The episode of arrival in the village is repeated. One of the significant regularities is the reverse symmetry of the beginning and end of the text. If at the beginning of the story, Clara could not feel the influence of her native land, at the end she merges with it. No longer can

the opposition of the village to the city be seen. A. Eniki emphasizes the importance of awareness of simple human values for the spiritual formation of each person, thus “forming axiological consciousness, value-conscious attitude” [20:22;23].

Thus, the mythologized image of the Tatar village is a micromodel of Tatar spirituality, a guardian of cultural and national traditions and moral values. M. Yunys and A. Eniki develop this idea in journalistic prose and literary works, reflecting on the topic of the mode of life of the people. In the creative work of each Tatar poet and prose writer the image of the motherland appears original and unique, but all modern Tatar poets and writers are united by a sense of responsibility for their language, for the fate of the people and ardent love for their “small homeland” and the motherland at large.

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