

## THE NATIVE LANGUAGE AS A SUBJECT OF A POETIC REFLECTION IN R. BUKHARAYEV'S LYRICS

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**Abstract:** Works of R. Bukharayev (1951-2012) manifesting the phenomenon of cultural frontier, have a special artistic nature that requires scientifically substantiated and adequate aesthetic estimation. On the basis of sonnet sequence "Almsgiving of the Native Language" included in collection "Kazanian Snows" (2004), the attempt to analyze semantics and peculiarities of "native language" concept functioning in artistic system of R. Bukharayev is conducted for the first time, which seems to be significant for definition on national and cultural identity of the poet who created his works in Russian, English, Hungarian languages and, at the same time, was no stranger to Tatar literature and culture. Methodical system of studying of works created on cultural boundaries and externalizing new forms of "hybrid" identity is supported by theory of trans-culturalness developing in foreign and domestic literature studies. Authors established that in analyzed sonnet sequence, the native language becomes an object of cognition via multi-stage definition. Metaphorically cumulative chain is created; here, phenomena that belong to different rows of reality conceptualization collide and intersect. Concept of "native language" is disclosed via space constructing: an attractive image of home ground, opposed to outland, is created; persona of R. Bukharayev realizes its engagement to topoi of national culture (Kazan, Kaban lake, Bulak, Bulgaria) and elements of national existence. Native language considerations are related to theme of memory - memory of a separate individual, memory of nation, people about their roots, about old times, about past, about history. Theme of native language is disclosed by poet in historical-cultural aspect. Without knowledge of ethnic group language, persona of sonnet sequence is trying to identify itself with it by other parameters: enters into dialog with poetry of G. Tukay, elaborates and continues his traditions on level of themes, motives, images. Command of native language is also handled by poet in existential sense, as internal fundamental need of individual. Ignorance of native language is handled as estrangement from one's roots, predestination for life without motherland, for disconnection with fellow countrymen. Authors established that position of sequence author is characterized by duality related to processes of his national and cultural self-identification. Obtained results are significant for understanding of artistic-aesthetic nature of literature manifesting phenomenon of hybrid identity.

**Key words:** Russian-language literature, hybrid identity, identification, deixis, persona

### 1 Introduction

Personality and works of R. Bukharayev (1951-2012) had been attracting attention of critics and theorists of literature. Researchers endorse poet's lyrics into context of Russian literature. V. Bondarenko, while telling about Bukharayev's artistic fate, called him "a traditional Russian poet with Tatar blood" (Bondarenko, 2011). R. Sarchin draws parallels between R. Bukharayev & Tyutchev, Lomonosov, Derzhavin (Sarchin, 2011). M.I. Ibragimov, with regard to poet's works, use the concept of "multiple identification" (Ibragimov and Kamaliyeva, 2015). Novelty of our approach to poet's works study consists in its apprehension as phenomenon of cultural hybridity in its artistic-aesthetic manifestation.

Poet wrote in Russian, Tatar, English and Hungarian languages. While creating his works in Russian language, R. Bukharayev was, at the same time, connected with Tatar culture and literature. This connection is stipulated by cultural and biographic contexts (poet lived in Kazan in 1951-1974). Formation of poet's identity occurred in conditions of cultural frontier, dialog of Russian, Tatar, English, Hungarian cultures that finds its reflection in different forms in works of R. Bukharayev. According to own words of the poet, "until age of three I spoke Tatar only but later all my life had been translated in Russian: it became the language of studying, questions and answers, pleas, desires and self-expression in... poems, as sincere as possible. My thoughts, from brightest to darkest and most shameful, were also translated into Russian language..." (Bondarenko, 2011). On the basis of material of sonnet sequence "Almsgiving of Native Language" included in collection "Kazanian Snows" (2004), the attempt to analyze semantics and peculiarities of "maternal language" concept in artistic system of R. Bukharayev is conducted for the first time, which seems to be significant for definition on national and cultural identity of the poet.

Study of artistic-aesthetic nature of literature manifesting in inter-cultural dialog would allow to determine specifics of world's image created in it, characterize principles of works subject sphere arrangement, their genre, composition and stylistic peculiarities.

### 2 Methodology

Theory and methodology basis of conducted study is composed by works of domestic and foreign scientists (Tlastanova, 2004; Bhabha, 1994), who develop trans-cultural model of artistic development that suggests "cultural diversity and universality as possessions of one individual, state on virtual belonging of one individual to multiple cultures" (Berry & Epstein, 1999).

Works dedicated to study of phenomenon of borderline as place of intersection of diverse semantic currents and birth of new senses had influence on conception of proposed study. Borderline performs structural functions of separation of friend from foe, internal space from external one. Yu.M. Lotman calls borderline the "hot" spot of semio-formation processes, a place of continuous dialog (Lotman, 1996; González & Villalobos Antúnez, 2016). In solution of set tasks, inter-cultural approaches are actual; their resulting quality is detected in a row of contemporary works (Birova, 2014; Smirnova, 2016; Krylov, 2017).

### 3 Results and Discussion

Sonnet sequence "Almsgiving of Native Language" is included in collection "Kazanian Snows" (2004); here the native language becomes an object of cognition via multi-stage definition, ascending to form of deixis<sup>1</sup>. In sequence of R. Bukharayev is also created metaphorically cumulative chain, where phenomena that belong to different rows of reality conceptualization collide and intersect. In thoroughgoing enumerative and coordinative row of cumulation, characteristics related to language and different spheres of human existence act indiscreetly.

Concept of "native language" is disclosed via construction of space and time, first of all. Occurs process of grouping and integration of elements that form semantic field of image of home land, with which native language form not different but one syncretic reality. Images of garden, veg patch, wooden house with stive and apple become key images for disclosure of motherland concept: "... Garden, veg patch and house of wood / Stove with flames of red and blue / Apple, only one in whole garden... Listed topoi create specific axiological space opposed to the outland, where "there is no house, no garden, not even me" (Bukharayev, 2011).

While suffering from loneliness, poet feels keenly his disconnection from home country. A currant leaf becomes a symbol of lost home land, which persona is sick for: "Oh, is that you, my homeland, calling me / by ring of brook? My lips are parched. / I wish to breath the smell of early currant leaf / from evening bush..." (Bukharayev, 2011; Farkhoutdinov & Isavnin, 2017). Universal images and symbols: "White garden", "flock of apple-trees", "house of wood" and others acquire existential significance for persona and form philosophical and metaphysical layer of the text. They represent "space" way of thoughts as a special methods to overcome alienation from home land, disconnection from it, and restoration of connection with motherland is a necessary condition for harmonic existense of an individual.

<sup>1</sup> Form of deixis gives a character of "External pointing gesture directed at named object" to "definition" and revive archaic type of identification of the phenomena and its name, so-called "bi-nominative" type of syntactic structure, "where there is no relation of subordination between determined and determining explication, e.g. There is no act of predication in its own sense and the law of complete identity" [13, p. 175, 176].

Native language considerations are related to theme of memory - memory of a separate individual, memory of nation, people about their roots, about old times, about past, about history, Smoke plume, odors of ground are that personal, cryptic things for persona, returning it in its childhood: "But mystery of life became much clearer to me / I did not stamp my feet in earthly dust in vain: / They're back, my memories of childhood days / in streaming of smoke, in smell of ground..." (Bukharayev, 2011).

Return for one's origins, roots, reunion with motherland become the basis of a main lyrical event that unite 14 sonnets in integral whole. In the last sonnet, persona returns to home land but does not overcome the internal alienation from its country fellowmen ("Noise of mistrust and noise of evil-speaking / are greeting me in my home state", agonizing feel of guilt ("I walk my country as I would through stubble / I walk and eat the dust, my mind is blur" (Bukharayev, 2011).

The image of the road has both particular and metaphorical nature, marking the limits of human life journey: "I went being young and I returned being gray". Antithesis of memory and oblivion is projected in persona's spiritual way. On one hand, he states: "Mute memory is hundred times betrayed". On the other hand, particular marks of home nature and way of life, constantly present in hero's memory, are diverted beyond the limits of time and established in their absolute and eternal meaning: "... I close my eyes and I can see: white garden / and clouds are shining over apple-tree flock" (Bukharayev, 2011). Therefore, memory becomes the basis, which is not only joins separate episodes of a human fate, but also reunites broken organic and spiritual connections.

Theme of native language is disclosed by poet in historical-cultural aspect. Native language is "Kulgali's heritage", "speech of Mukhammedyar and Tukay", "verses of Derdmend". Sonnet sequence is threaded by intertextual connections with poetry of G. Tukay, first of all with poems "Native Language" (1909) and "National Melodies" (1909) that were translated by R. Bukharayev. For R. Bukharayev, same as for G. Tukay, native language is a supreme spiritual, moral and national, family value. In R. Bukharayev's poetry the family and ancestry motive also sounds but it is embodied in truncated form. For G. Tukay, speakers of his poetized native language are people of his person blood, his kin - father, mother, grandmother. For R. Bukharayev, this family chain consists of one link only - grandmother. Language is identified with a ball of yarn that following generations were unable to hold: "One more: a ball of yarn from fairy tale / rolled in our home at late time of the night / and me and grandma couldn't not hold it still: / Where did it roll, my little ball of yarn? / Oh, didn't you meet it on your endless ways, / Lost speech of home land?" (Bukharayev, 2011).

In sonnet 12, connected to poem "National Melodies", R. Bukharayev, following G. Tukay, gives his artistic-aesthetic interpretation of one of nationally specific concepts of Tatar culture: "Tatar grief is sweet. / Tatar seal is clean". But, while in "National melodies" poem an existence and subjective unity of "me" and "we" is established, persona concentrates emotionally-psychological experience of national "we" in its inner world, in R. Bukharayev's work, subjective syncretism, inherent for his predecessor, is ruined. "Me" and "motherland" ("you") to which persona addresses questions, for not one but different integrities. Bonding function of national existence starts to be performed not by language but by other things that are capable to express stable, existentially significant experiences and states of nation's mind in conditions of language loss: "And on Kazanian squares, from time beginning / night cries and moan before the dawn are heard / by ears - instead of native language" (Bukharayev, 2011). "Night cries, moan before the dawn" give birth to feeling of belonging to the national in soul of persona.

For R. Bukharayev, same as for G. Tulay, the native language is a word of pray, language of communication with God, so it is defined as "ornamental script of live Arabian writing", "ancestral speech", "gold-embroidering needle" that stitches "melted

ornament", "call of Azan" etc (Bukharayev, 2011). Peculiar catalog of images is created; their sequence is defined by principles of construction of artistic world as some specific synthetic whole, when namely the language plays a unique role: it connects past and present, micro- and macrosmos, reality of private and historical life.

Command of native language is also handled by poet in existential sense, as internal fundamental need of individual. Expressing his concept of underlying forces that direct the flow of human life, poet determined the native language as "word of love", "freedom of feelings and thoughts", "a voice of soul", "brook ringing", "sacred treasure" (Bukharayev, 2011), that lies on the bottom of Kaban Lake etc. All these comparisons speak about the fact that native language is a priceless gift for a poet that he, alas, does not have but without it he cannot think about a full-fledged existence for himself.

Significance of command of namely native language for an individual is disclosed on the background of command on other languages - Hungarian, English, Russian. Ignorance of one's own, native language is experienced as absence of "freedom of feelings and thoughts, as "life of a fool and blind", in general - as absence of spiritual and moral landmarks in the life. "Mukhammedyar, do tell me, who is friend, and who is foe?" (Bukharayev, 2011).

Speech is opposed by silentness, for which a man becomes doomed when deprived of his native language: "mute memory is hundred times betrayed", "to doom a heart for silence", "in silences of mutes I watch as cranes are melting in the sky", "through shame of eternal silence", "the silence of the old is honest, more than words" (Bukharayev, 2011). Ignorance of native language makes the poet "mute". Tatar language, which the poet did not command, is compared to fair streaming river that runs "somewhere over there, far away". Poet reproaches himself for disconnection from home land, native language, he considers his silence to be a shame.

Finally, the most horrible thing that ignorance of native language dooms a man and a poet for, is alienation from his roots, being doomed for life without home land, for disconnection from fellow countrymen. In analyzed sonnet sequence is reflected an agonizing effort of lyric subject to overcome this alienation: he is ready to essay an exhaustible spiritual task to "recover harmony of ornamental verses", to share everything that "homeless" soul "brought from the outland with it, / what it had heard, being breathless, in foreign parlances, in music strange" (Bukharayev, 2011).

#### 4 Summary

Therefore, in sonnet sequence "Almsgiving of Native Language" the understanding of native language as fundamental origin of both individual-personal existence and family-social and natural-cosmic one is disclosed.

While thinking about native language as about the greatest national-historical and cultural value, the poet uses form of deixis. Principal multiplicity of formulations, definitions of native language, is such that each one of the, while highlighting something separate and particular, becomes a source of universal spiritual experience of persona.

Each one of "definitions" is independent and represents different origins and spheres of life that have principally different content and different value: history, art, nature, individual memories of a man and memory of nation.

"Definitions" are connected to each other by isomorphism of strophical forms of sonnets included in "sequence", presence of magistralis creating sound, composition and stylistic rhythm of poetic cycle.

Theme of native language is projected at wide variety of rows of reality conceptualization, establishing symbolic correspondence between them,

## 5 Conclusions

In sonnet sequence “Almsgiving of Native Language”, dramatic experience of an individual, caused by “disconnection” from his national identification, conducted in form of language is reflected. Lyrical subject of R. Bukharayev is identified with empiric subject as individual conscience carrier. Along with that, this subject also acts as carrier of ancestral conscience of that part of ethnic group where change of its language constituent occurred. Without knowledge of ethnic group language, he tries to identify himself with it by other parameters: enters into dialog with poetry of G. Tukay, elaborates and continues his traditions on level of themes, motives, images; realizes its engagement to topoi of national culture (Kazan, Kaban lake, Bulak, Bulgary) and elements of national existence; unites himself with his country fellowmen by religious commitment. However, this tendency is opposed by other, connected with deep intimate and lyrical experience of language ignorance and unmastered alienation from country fellowmen.

This duality of author’s positions, connected to organic engagement with his people, its history and culture, on one hand, and limitless alienation from it on the other, is significant for understanding of artistis-aesthetic nature of literature, manifesting the phenomenon of hybrid identity.

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