

COMPARATIVE STUDY OF SMALL GENRES IN RUSSIAN AND TATAR LITERATURES

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Abstract: This research deals with a comparative study of small forms in Russian and Tatar literature: poem in prose and n eser. The article aims at elucidating the features of correlation of these forms in different national literatures, understanding their uniqueness, which is an objective basis from interaction. N eser and poem in prose have a common ground: rhythm occupies a special place, it is created in different ways, including by means of repetitions, pauses, inversion and other means of poetics. The actual material of the work was the works by I. S. Turgenev «The roses beautiful and fresh» «What will I think?», n eser by F. Amirkhan «Bring me the flowers!» and by G. Rakhim («Letnij n eser»). When comparing the works it was found that the poems in prose, created with the help of a short verse stanza, are close to the rhythm of rhyme. In n eser, the rhythm is more correlated with the rhythm of the lyrical folk song and some aspects of its poetics. The melodic basis of such works in its own way resembles the Tatar songs: they contain frequent repetitions, anaphora, inversion. In their poetics a special place is occupied by long lines that gravitate towards the creation of distiches, which are thus completed in semantic content and can form a maxim or aphoristic utterance.

Keywords: small genres, juxtaposition of literatures, rhythm, verse, n eser, poem in prose.

1 Introduction

Currently, one of the insufficiently studied field of philological research is the consideration of literary genres in a comparative aspect. Among the genres of the small form of Russian and Tatar literature, a special place is occupied by a poem in prose and n eser.

The turn to the comparison of genres is not accidental. This is largely determined by the very specific nature of the genre as a literary form, the content of which is conditioned by a circle of literary and linguistic traditions, the cultural foundations of literature, as well as the national identity of the people (Gachev, 1999; Nigmatullina, 1997; Bekmetov, 2015; Amineva, 2016; Amineva et al, 2015). As G. Gachev writes: “when getting familiarized with variegated national cultures, it is precisely found that the main difficulty is to understand how the other people think, and only by mastering the genre and the structure of thought one can understand its subject” (Gachev, 1968; Dashkin; 2017).

The proposed study aims to reveal the features of uniqueness of small forms of Russian and Tatar literature – poems in prose and n eser; to understand the nature of their homologous correlation in a comparative study of different types of cultures, language traditions and features of national and literary thinking of two peoples.

Both genres are traditionally considered as the types of prose, the sphere of their interaction is based on differences, i.e. what makes them different in different cultures and at the same time harmonized, “consonant” with each other. The unique properties of these genres, complementing each other in the dialogue between Russian and Tatar literatures, are most fully revealed in their poetics.

2 Methodology

The conception of the work was greatly influenced by the works of scholars concerning the problems of genre identity, as well as studies in which genres are compared in the context of achievements of comparative method in contemporary comparative linguistics. Comparison as a scientific method presupposes the preservation of the uniqueness (originality) of each of the literatures included in the scope of the study (Fowler, 1982). The search for a common ground in this approach, unlike comparison, is not the goal, not the unity in the generally

accepted sense of the word, but an ongoing dialogue. According to Y. G. Safiullin: “Comparison does not absolutize the identity of a particular literature. On the contrary, it considers the collision of identities as an opportunity to reach agreement between different literatures through mutual understanding” (Safiullin, 2010).

The most important method of studying genres in a comparative aspect is the method of description, which makes it possible to overcome the alignment of literatures and the leveling of national identity in them. It should be noted that at present this method is used in the study of small and medium genres of Russian and Tatar literatures (Amineva & Yuzmukhametova, 2017; Bawarshi et al, 2010).

The relevance of the research is also connected with the fact that it develops the theory of interliterary dialogues, which is based on the recognition of the uniqueness of life of each literature that is in dialogical relations with “the other ones” (M. Bakhtin, V. Bibler, V. Yauss). According to M. Bakhtin, who made a significant contribution to the theory of the dialogue of literatures, “two cultures do not merge, do not mix, they retain their unity and open integrity, they are mutually enriched”. Consideration of the dialogue of literatures as an exchange of values, images, ideas, genres enables to see the unique, on the basis of which “ours”, facing “the other’s”, unfolds in the depth and complexity of its potential meanings and “new” interpretations (Latypova et al, 2017; Ferrer et al, 2015).

At present, the theory of interliterary dialogue is increasingly being considered as a sphere of interaction between different national identities that manifest themselves, including in comparative poetics of Russian and Tatar literatures (Edikhanov & 2016).

The concept of the proposed study was also provided influence by the works on receptive aesthetics (Iser, 1978; Jauss, 1995). In particular, in the well-known studies by H. Yauss and V. Izer, it is asserted that the violation of the usual “expectation horizon” of the classical text and adding to it “other” meanings that give it “second wind” is possible if the literary work is perceived in foreign-language reading medium.

3 Results and Discussion

1. Let us turn to the prevailing viewpoints on the origin and features of the genres of n eser and poem in prose, their linguistic originality in Russian literature of the second half of the 19th century and in the Tatar prose of the beginning of the 20th century.

According to the views of the scholars, n eser is an Arabic word denoting “prose work”, “prose”. Often this term was used to distinguish rhythmic works from verses. The researchers (D. F. Zagidullina, A. M. Khasanova, etc.) emphasize that there is no consistent and detailed plot development in n eser, it tells about one significant event and the character; a fictitious effect is achieved through associative and figurative parallelism, landscape sketches and lyrical philosophical contemplation play an essential role in n eser.

According to D.F. Zagidullina, n eser is one of the main genres in the Tatar modernist literature of the early 20th century. In the works by F. Amirkhan, M. Khanafi, M. Gafuri, G. Rahim, A. Tangatarov, the philosophical principle, connected with the rethinking of the place of man in being, in the world as a whole, prevails. In its own way, such dynamics was preserved even after 1917. D. Zagidullina writes: “Hope for musicality, which manifested itself in a special selection of consonant words, numerous repetitions, in the active use of such expressive means as alliteration, anaphora and epiphany, assonance, radif, etc., contributed to the preservation of the genre of n eser, and also led to the change in the entire structure of the work of literature in general, in which the impressionist methods were clearly developed” (Zagidullina, 2013).

Neser is a genre that correlates in Russian literature with the genre of poem in prose. They have a common ground: a special place here is occupied by rhythm that is created in different ways, including by means of repetitions, pauses, inversion and other means of poetics.

Let us briefly consider some aspects of the poetics of poem in prose.

A special place in the poetics of this form is taken by verse – a small stanza. Thus, the feature of most of the works by I. S. Turgenev, defined by the author himself as a poem in prose, is the dominance of verse stanzas in the narrative. According to Y. Orlitsky's definition, the verse is a regulated, "statically structured (as a stanzaic translation of the Bible) verse prose characterized by a small volume of all or most of the stanzas, an approximate equality of the size of these stanzas and the tendency of most of them to coincide with one sentence".

The verse stanza is short, which brings it closer to the verse line. The presence of pauses, repetitions, refrains further emphasizes the connection of such works with verse, its especial distinct from prose work, rhythm. An abnormal brevity of stanzas from the point of view of traditional prose and the frequent repetitions in them are clearly recognized as something verse-like.

2. Let us turn to a comparative analysis of the work by I. S. Turgenev "The roses beautiful, and fresh ..." (1879) and the neser by F. Amirkhan « Bring me flowers!» (1921).

Our analysis confirms that the work by I. S. Turgenev quite clearly illustrates the features of non-prose narrative.

It is devoted to the character's reflections on the irreversible motion of time; presents, as a memory of the beautiful past, the fragments of memory of those who he still cannot forget.

Gde-to, kogda-to, davno-davno tomu nazad, ya prochel odno stikhotvorenie. Ono skoro pozabylos' mnoyu... no pervyj stikh ostalsya u menya v pamyati:

Kak khoroshi, kak svezhi byli rozy...

Teper' zima; moroz zapushil stekla okon; v temnoj komnate gorit odna svecha. YA sizhu, zabivshis' v ugol; a v golove vsyo zvenit da zvenit:

Kak khoroshi, kak svezhi byli rozy...

I vizhu ya sebya pered nizkim oknom zagorodnogo russkogo doma. Letnij vecher tiho taet i perekhodit v noch', v teplom vozduhe pahnet rezedoj i lipoj; a na okne, opershis' na vypryamlennuyu ruku i skloniv golovu k plechu, sidit devushka — i bezmolno i pristol'no smotrit na nebo, kak by vyzhidaya poyavleniya pervyh zvezd. Kak prostodushno-vdohnovenny zadumchivye glaza, kak trogatel'no-nevinny raskrytye, voprosnayushchie guby, kak rovno dyshit eshche ne vpolne rascvetshaya, eshche nichem ne vzvolnovannaya grud', kak chist i nezhen oblik yunogo lica! YA ne derzayu zagovorit' s neyu — no kak ona mne doroga, kak b'etsya moe serdce!

Kak khoroshi, kak svezhi byli rozy...

Of interest is the structure of this work: in it, a line from the poem by Myatlev « How good, how fresh the roses were ...» / "The roses beautiful and fresh ..." is repeated as a refrain (6 times!), it is included in the title – a strong position of the text. Refrain compositionally stands out in the text: it is placed in the middle of the text space, italicized graphically, which also intensifies the emotional turning, characteristic of the perception of the lyrics, in the reader's perception.

A poem in Turgenev's prose « What will I think?» is similarly structured (1879). Each stanza in it, as a line in the poem, contributes to the creation of a vertical rhythm, making the reader constantly return to the stanzas previously read. At the

same time, they are distinguished by relative proportionality and conciseness of the form.

The analysis of the neser by F. Amirkhan « Bring me the flowers!» confirms that the rhythm in it is quite different than in the work by I. Turgenev.

The neser by F. Amirkhan completely leaves a lasting impression of a prose work in which there are no quotes and verse; the sphere of the subjective here does not dominate over what is connected with the objective principle, which is connected with the ideas of the flow of time, youth, love to have left. The neser by F. Amirkhan also has the features of a ring composition: the last sentence in neser, highlighted by a separate stanza – A, ishetsagez la, kiteregez, kiteregez, compositionally "frames" the beginning and end of the neser: its title and the first sentence. The features of "framing" ("ring") composition exposed in the work, of course, bring it closer to the rhythm and structure of the lyrical work.

Rhythm in neser is also achieved through repetitions and frequent exclamations, simultaneously giving the work of the Tatar writer a sublime intonation.

Unlike the romantic neser by F. Amirkhan, the neser by G. Rahim "Letnij neser" is a work of a nonclassical type in the Tatar literature of the early 20th century. The character in it appears as a man who acutely experiences the disharmony of the world, in which there is no place for supreme beauty, "a great dream" and a free manifestation of the spirit.

The neser is based on the antithesis: what is in the terrestrial world surrounding the character stands against the fictitious, imaginary picture of nature, in which there is the extraordinary beauty of the garden and flowers growing in it, the palace, like the palace of the padishah. This fictitious beautiful palace connects to the garden with the help of a staircase that is "ready to just rocket into the sky"!

If one turns to the question of rhythm in the neser by G. Rakhim, one should first distinguish repetitions, which, like the notes, are "scattered" throughout the text, creating a sense of its melodic sound.

Also the neser by G. Rakhim contains those units of the text that are close to the anaphora in the lyric work:

Von ona [sushnost'] stoit v rozovykh luchakh vechernego, zakhodyashhego solntsa, sredi porozovevshikh mramornykh kolonn, bolee statnaya, chem ehti kolonny. Akh, pochemu zhe ya vizhu eyo prostupayushhee v rozovykh shyolkovykh odezhdakh telo kak telo nekoj bogini i ne smeyu prikosnut'sya k nej svoej rukoj? Akh, esli by pali na zemlyu odezhdy, skryvayushhie eyo telo ot moikh glaz, i ona, prevrativshis' v vechnyj pamyatnik iz kamnya, ostalas' by naveki na ehtom meste...

Akh, pochemu zhe ehto tol'ko mehta, vsyo ehto tol'ko naprasnaya mehta! ZHizn', pochemu zhe ty takaya podlaya, pochemu v tebe net toj krasoty, kotoruyu ya zhelayu videt'?. ZHizn', pochemu zhe ty naprasnaya? ¹.

However, reflecting on the rhythm-forming elements of this neser, it is essential to note another feature: short sentences within a whole paragraph or stanza (if we accept modern terminology) are not generally typical of prose and poetic works of Tatar literature of the early 20th century. This is due, first of all, to the history of the Tatar verse.

¹Let make one observation explicit. The structure of this fragment in the work by G. Rakhim resembles certain Tatar songs, which he illustrates in his scientific work «Insight into Our Popular Literature».

I ran downstairs and drank some water. Why did he escape, why did he drink? Why should I see these troubles, why I was born, why grew up? In the sky, interrupted, stretched a white cloud. Will my sorrows and sorrows stretch for the rest of my life?

4 Summary

As confirmed by many studies (H. Usmanov, K. Kurbatov, M. Bakirov, N. Khisamov), in the Turkic verse, not short lines, but, on the contrary, long lines, which were most often an illustrative utterance, aphorism, a complete sentence are distinguished in terms of composition. Such extensionality of verse was achieved mainly due to aruz – the main form of quantitative versification, which became widespread in Tatar poetry of the beginning of 20th century.

Long lines in the poetic work were distiches. Their form resembles the language to be unbroken or “linear”, that is, to be characteristic of prose. And, on the contrary, a continuous speech in the prose text is easier than in Russian prose, it is closer to intonation features of oriental verse.

5 Conclusions

Comparison of small genres of Russian and Tatar literatures – versification in prose and nesar – confirms the features of their originality. These forms are not identical and are not interchangeable, although between them, as between different magnetic poles, there a great force of attraction, capable of creating a dialogue of literatures, is formed. Its basis is the presence of rhythimized material, which arises in them differently. In case of the works by I. S. Turgenev, it resembles a verse and is close to the verse rhythm. The rhythm of nesar is more correlated with the rhythm of the lyrical folk song and conveys some aspects of its poetics. The melodic basis of such works is reminiscent of Tatar songs in their own way: they comprehend frequent repetitions, anaphora, inversion, and in their poetics a special place is occupied by long lines that gravitate towards the creation of couplets which in this case are completed in semantic content and can form a maxim or an aphoristic utterance.

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