

MARIS NAZIROV'S SONGS CREATIVITY

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Abstract: The article deals with the importance of song creativity of the Tatar poet Maris Nazirov in the Tatar and Bashkir literary process of the second half of the twentieth century. Songs creativity of the poet is identified as an integral, self-supporting structure. Analyzing the texts of the songs of Maris Nazirov we use analytical, cultural-historical, contextual and comparative methods. The originality of the research is that M. Nazirov's song creativity becomes the subject of a separate study for the first time. One of the interesting features of his poetry is its musicality, melodiousness of the poetic syllable, which is proved by more than a hundred songs which were written for M. Nazirov's poems. Researchers paid attention to the topic of the songs, where we highlight the love to friend, to native land and to the parents. The article is also devoted to the compositional constructions of the studied song's texts, linguistic means of expressing a poetic syllable, peculiarities of the song as a syncretic genre. The article also contains some observations on the genre nature of the poet's songs. The low study of the Maris Nazirov's work, in particular his song heritage, defines the novelty of the research and emphasizes its relevance. The study of the features of the talented poet of our time Maris Nazirov in the context of the modern Tatar literary process is one of the urgent problems of national literature.

Key words: Tatar literature, song creativity, poetry, song, M. Nazirov.

1 Introduction

Maris Nazirov (1949-2013) is a talented poet and journalist, author of eleven books. His books were published in the Tatar and Bashkir languages, his works were translated into Russian, Chuvash, German, English and Turkish languages, that gives opportunity to study his work in the broad context of literature.

It should be noted that the modern literary process is the object of careful study of literary critics. In recent decades, some of its genres have been studied by Tatar scientists (Zakirzyanov, 2011), (Ibragimov et al, 2016); study of innovative research, and experiments in the work of national writers of the turn of the century. There are some articles of the Tatar literary critics which are devoted to the questions of interaction of literatures. (Ibragimov et al, 2017b; Gimadieva et al, 2017; Ibragimov et al, 2017b)

M. Nazirov's work is also the object of our study, and his work is considered in the context of the problem of national identity (Khabutdinova et al, 2017). The study of song creativity of Tatar poets, including the creativity of Maris Nazirov, turns up one of the topical issues of the modern literary process.

M. Karimov compares the poet M. Nazirov with Antaeus (Antej), taking strength of his native land (Amirov, 2014). We can see the role and place of his motherland in the soul by the series of poems "Five poems as a gift to Bashkortostan" (1960-2000). In the poem "The soul felt" (1962), the poet includes in the semantic field of the native land the images of parents and Bashkortostan (Nazirov, 2009). The poet tries to write in his individual fate and the history of his family into the history of the Motherland. He is proud that his poetic gift was revealed in Bashkortostan ("The native land is forever") (1972) (Nazirov, 2009).

2 Methodology

The object of study in this article is the song creativity of the Tatar poet Maris Nazirov, the subject is the song lyrics from the collection "Wings of the soul". M. Nazirov's song creativity is considered as an integral structure with a number of interdependent functions.

Analyzing the poet's work we use the following methods: analytical, cultural-historical, contextual and comparative.

These methods focus on the studying the poetic musical genre of the second half of the twentieth century in its socio-historical development and help to reveal the sense and peculiarities of M. Nazirov's song creativity within the framework of the Tatar literary process.

3 Results and Discussion

"Song is one of the most popular and rapidly developing genres of poetic art. It is not only a reflection of the national mentality, but also a mark of the general state of culture and the mental state of the nation" believes the literary critic Minnullin. Integrated and focused research of Tatar folk and professional songs began in the second half of the 20th century and associated with the names of folklorists (Urmancheev, 1968; Nadirov, 1965; Bakirov, 1999); literary critics ((Juzeev, 1972; Galiullin, 1968; Magdeev, 1968; Villalobos Antúnez & Bozo, 2010); musicologists (Ishakova-Vamba, 2000; Sajdasheva, 1971)), etc.

According to K. Minnullin, " in the field of professional song one of the first Tatar authors – creators of lyrics and melodies is considered to be an active figure of song art Akram Dautov. The songs "I wish to live forever" and "Chistopol waltz" are also widespread among the people. The lyrics and the music were written by F. Akhmadiev. Some of the famous artists compose music for songs. For example, singer M. Imashev wrote music for his songs. The authors of the most beautiful melodies are singers I. Shakirov and G. Ilyasov. L. Aituganov became famous in the 1950s and 1960s: some people pointed out that he wrote music for songs (songs of A. Erieki). Such authors like R. Abdullin, 3.Hakim, Z. Hairullina, F. Murtazin, G. Avzalov combine in their works two or even three creative elements."

V. Romanov pointed out that the first series of poems by Maris Nazirov were published in Ufa and Kazan in the 1970s in the collections "Young forces", "Songs", "Let's sing, friends", "Black and white". In the 80-ies there were also independent poetry collections "Flint", "Eternal flight", "Star feast", "I go to fire again", "Snow of times". The poems included in these collections are full of philosophical reflections of modern life, the fate of the native people. The poems are sincere, melodic and easily put to the music." (Romanov, 2014; Sulkarnaeva, 2018)

A large group in the song lyrics of M. Nazirov is composed of love songs: "Long, my heart", "The springs repeat", "The song of white cranes", "Don't say you forget", "The flower of my love," "When you meet", "How are you, my worries", "You are like the flower in my soul", "Look into my eyes", "Love doesn't go away", "Wave of tenderness", "My Gulnaz", "I've been looking for you all my life", "Soul in love", "I have already forgotten you", "Hey, beautiful, delicate flower" and others. These songs by M. Nazirov reflect a person's need of thinking on wonderful feeling.

The story of the love songs is based on the romantic occasions. In the song "Burn, my heart" love is a manifestation of real life (Nazirov, 2009). The ability to love in the poem "It means you live..." and it is the evidence of vitality and strength (Nazirov, 2009). In the poem "The spring repeat", the poet reflects on the nature of the love feeling, which overtakes a person in spite of the age. The author associates love with spring, the flow of feelings and emotions: "when lonely people find a couple, / Dreams get the wings" (Nazirov, 2009).

The story of separation from the beloved is a key in some songs. They are united by the motive of the vow of eternal love. So, in the poem "Don't say you forget" the lyrical hero meets his beloved in dreams: the love does not know the obstacles, time can't control it (Nazirov, 2009). The hero gets through separation from his beloved which is presented in the poem "You are my soul mate" (Nazirov, 2009) Sometimes the nostalgia about his beloved shows the rumble of the hero in the to his fate "Broken Heart". (Nazirov, 2009).

In the love poems the beloved appears as a freckled young girl who rinses the linen in the lake ("Beautiful girl") (Nazirov, 2009), then she takes the name "Gulnaz". Her name represents the eternal spring and connected with the song ("My Gulnaz") (Nazirov, 2009).

The lyrical hero worries about fast moving life ("You're my soul mate") (Nazirov, 2009), "Love does not go away." (Nazirov, 2009), "I've been looking for you all my life" (Nazirov, 2009), so he rushes to make a declaration of love.

Love songs belong to the category of pop songs. Sometimes we can distinct folk tradition in them. For example, in the poem "The soul in love" the lover associates himself with a nightingale, with a winged horse-Tulpar and a guiding star, and his beloved – with a flower. Images of a burning spring and wind help the readers to form the idea of the power of love. The lyrical hero is sure that his love is able to light the faded stars. The main structure is the two-staged metaphor: the "Nightingale - rose", Nightingale – Willow") (Nazirov, 2009).

The beauty, spirituality and high musical taste are present in the song lyrics of M. Nazirov. The poet demonstrates cheerful colours and mood of his song with the help of feelings. The melody of these songs is based on the folk music, which is combined with elements of modern pop style.

A specific group is arranged by the songs devoted to parents. The poem "The face of the mother" is based on a tragic story: the unfortunate death of a young mother during childbirth. The picture of a terrible thunderstorm that broke out above the earth, on the day of birth of the lyrical hero, turns into a significant metaphorical image: childbirth is a border between life and death in the life of woman (Nazirov, 2009). In the songs about parents we can observe the filial affection. Images of parents are associated with parental affection, care and protection. In the poem "Mother's letters" the hero feels remorse, as he rarely replies to the mother's letters. These letters are beneficial for the hero: illuminate his soul, warm with love, rise the nostalgic memories of home and native land. Looking at the lines of letters, the hero realizes the degree of excitement that his mother feels about his fate (Nazirov, 2009). Songs about parents are not characterized by great image originality, most often they are built on the stamps: parental gaze, hands, etc. These songs have strong didactic side. The author strives to remind his listeners about the duty of children to their parents.

The author highlights the poem "The mother is before your eyes." The structure is based on the antithesis: "white-white dress" – "black shawl". The details of the portrait characteristics according to the author's plans is a philosophical understanding of the fate of the mother and her vitality. (Nazirov, 2009)

A number of songs of M. Nazirov are devoted to the Motherland. M. Nazirov emphasizes with some challenge his personal belonging to Bashkortostan. This concept entered into the historical, geographical, moral and philosophical, poetic vocabulary. Homeland for him is the Earth in the Universe, and Bashkortostan, and long – suffering Tatarstan, each time rising from the ashes, and its Baikonur, Chekmagush and Minishta with its native language spring" (Amirov, 2014). Several songs are full of nostalgia for small motherland. For example "My childhood", "I always miss you, my native land", "Native land is precious for me", "My native village, my land", "I never leave you, my native land." (Nazirov, 2009)

The songs about small native land are simple and humble. The image of the parental house occupies a huge place in them: "Blue shutters of the birthplace, / house in the clothes of the rays"; "My native village, my native land". In this the parental home is associated with an entire stream of children's impressions: "honey meadow", "floral edge", "the mountain stream", etc. It is obvious that the image of small native land has sacral sense. The motherland is associated with the primeval nature: first love, first vow, first song... The drama in this song is achieved due to the antithesis "friend-or-foe" (Nazirov, 2009).

In the songs the author uses appellative vocabulary, denoting water, ground and celestial bodies. In some folk tradition provides the image of the homeland. Thus, in a number of poems the motherland and the home are associated with the nest, and the hero presents himself as a bird, etc.

Analyzing the work of M. Nazirov we can find some popular songs. The song "Try not to fly" presents a lyrical reflection about man's duty and man's soul. The main idea is focused in the last verse: "Try not to fly if you have wings." In this song flight is associated with space and freedom. The inability to fly is regarded by the author as a betrayal of his destination. In the text the antithesis becomes structure-forming: "wild geese" – "domestic geese", the sky-ground. Creating the image of geese, the author uses onomatopoeia: "Kyigak...Kyigak..." which turns into a refrain. The image of domestic geese is being made psychological: the gagging represents sadness, suffering and pain because of inability to fly. (Nazirov, 2009)

M. Nazirov notes that he is happy to write songs in his native language (Nazirov, 2009). So, in the poem "Where are you, the descendants of Tatars", which become the anthem of the world Congress of Tatars, the poet makes an attempt to look at the Tatars through times. M. Nazirov reflects the fate of the Tatars in different parts of the world. The poem discovers an intertextual connection with the famous poem of Derdemend "Ship of the country". M. Nazirov realizes the meaning in the lost of nationhood and independence. The problem of identity is realized through the native language, the image of the mother. The poet says about the problem of responsibility of generations for the Motherland. The refrain in the poem serves as a semantic and emotional bond. (Nazirov, 2009)

4 Summary

The study of M. Nazirov's poetic works, set to the music gives the opportunity to realize that his songs have the form of a monologue and have the same atmosphere.

In the dramatic monologues of M. Nazirov, we find secret and tragic feelings. Many of them are denoted to beloved and they are also intimate.

The analysis of the song composition shows that they usually consist of two or more verses or even several mixed verses. K. Minnullin points out that the conditions of their creation and functioning are related to the songs shortness and capacity. The volume of the text is reduced within the stage performances. The most common in the work of M. Nazirov is a four-line chorus following a four-line verse. This compositional element, in addition to the musical-melodic rhythm change performs another important function: it carries the main semantic and emotional strength of the song verse and expresses the main mood of the song.

Song creativity of M. Nazirov characterized by the contrast of the image. This compositional technique is borrowed from the folk creativity. The contrast focuses the attention on this idea, making it more clear.

5 Conclusions

As the result, songs creativity of M. Nazirov takes a special place in the history of Tatar and Bashkir song poetry of the second half of the twentieth century. They differ in the specificity of syncretic genre: the ongoing interrelation of text and music. M. Nazirov with his song creativity returns to the origins of the poetry – the reunification of the poetic word with the music. The poet introduces into the song culture of the second half of the twentieth century a special form of verse and his thoughts, emotional experiences and feelings. Developing the inherited traditions of folk creativity in the use of language, the poet creates bright and unique images. In his songs, the worldview of the author was originally revealed.

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