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# The avant-garde searches in the national historical and literary process of 1960-1980-s

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## Abstract

The aim of the study is to investigate the avant-garde searches in the national historical and literary process of 1960-1980-s via the system-structural, comparative-typological and comparative research methods. As a result, the second direction of avant-garde searches is connected with the use of different-stage figurative languages (mythopoetic, troped, simple word) within the same work, which enters into dialogue with each other. It is concluded that the avantgarde searches of Yuzeev, R. Akhmetzyanov reflect the general patterns of the national historical and literary process and at the same time are associated with the processes of national-cultural selfidentification of individual author's artistic systems.

**Keywords:** Tatar Poetry, avant-garde, verse, figurative languages.

# Las búsquedas vanguardistas en el en el proceso histórico-literario nacional de 1960-1980-s

## Resumen

El objetivo del estudio es investigar las búsquedas de vanguardia en el proceso histórico y literario nacional de 1960-1980-s a través de los métodos de investigación estructural del sistema, comparativo-tipológico y comparativo. Como resultado, la segunda dirección de las búsquedas de vanguardia está relacionada con el uso de lenguajes figurativos de diferentes etapas (mitopoética, palabra troped, simple) dentro del mismo trabajo, que entran en diálogo entre sí. Se concluye que las búsquedas de vanguardia en Yuzeev, R. Akhmetzyanov, reflejan los patrones generales del proceso histórico y literario nacional y, al mismo tiempo, se asocian con los procesos de autoidentificación cultural nacional de los sistemas artísticos de los autores individuales.

**Palabras clave:** Poesía tartara, vanguardia, versos, lenguajes figurativos.

## 1. INTRODUCTION

The traditions of modernism laid down in Tatar prose of the first third of the twentieth century by (Zagidullina, 2016), in poetry - Yuzeev (1982), and others, are revived in the literature of the 1960s - 1980s, which is considered in literature as a new stage in the history of Tatar literature (Zagidullina, 2013) - the period of the search for new aesthetic landmarks, artistic means and methods, experiments in the

field of content, form and style. Zagidullina (2013), justifying the validity of the use of the concept of avant-garde as applied to processes occurring in the 1960-1980s, focuses attention on that Avant-garde experiments in Tatar literature (Zagidullina, 2013; Zagidullina, 2014).

Avant-garde searches of Tatar poets of this period attracted the attention of researchers. Thus, changes in the subject image in the lyrics of Yuzeev (1982) in the second half of the 60s of the twentieth century are noted; the specifics of his lyrical hero, who acts as a representative not only of his genus, of the nation, but of all humankind, as a generalized, almost symbolic me; dialogue with the traditions of modernism of the early twentieth century and the search for ways to update Tatar poetry (Zagidullina, 2013). A holistic analysis of the works of Yuzeev (1982) in the aspect of the postclassical type of the world picture that was formed in his works is presented in the article by Zagidullina *The work of Robert Akhmetzyanov: abstract imagery*, in which it is noted the tendency of poet for metaphorical imagery, usage of the technique of psychological parallelism, underlying into a base of compositional structure of a number of poems (Zagidullina, 2014).

Describing figurative languages in the lyrics of Gatash (2009), researchers note the poet's metaphorical imagery, through which the process of spiritual manhood of the lyrical hero is transmitted (Mustafin & Minnegulov, 2005). Our work is devoted to the poetics of the avant-garde works of Gatash (2009) - forms of verse, principles of organization of the subject sphere, figurative languages of lyricism as

to those areas in which the features of the postclassical paradigm of artistry are most clearly revealed. The relevance of the research is determined by the need for a theoretical understanding of the artistic and aesthetic nature of the postclassical type of artistic whole in relation to the national historical and literary process of the 1960-1980s.

## **2. METHODS AND MATERIALS**

For operational commitments, it is assumed to use the system-structural method, which is implemented in the approach to analyzing an individual work as an integral artistic system, in which a relatively complete image of the world is created, embodying a certain aesthetic concept of reality (Leiderman, 2010). The research of forms of verse in the lyrics of I. Yuseev is carried out with the support of works devoted to the meaning-making role of the components of the verse form (Ginzburg, 1997; Etkind, 1998). Works, in which the features of the subject organization of the lyric work are revealed, have influenced the concept of the research (Ginzburg, 1997; Broitman, 2008). The method of analysis of Akhmetzyanov's poems also relies on the fundamental differences, established in literary theory, between conditional-poetic, mythological imagery and the poetics of the simple (non-style) words (Broitman, 2008).

It is supposed to solve the tasks with the help of comparative typological and comparative methods of research. So, the comparative analysis of literary works belonging to different national literatures helps to understand how the universals of word artwork and how literature's national identity can be realized. Such notions as context, process and event are highlighted in this analysis (Amineva, 2014).

One of the objectives of the comparative and contrastive study of national literatures is the identification of the national specificity of the literary text. Its characteristic meaning-generating procedures help to understand the national identity of literature: Tatar writers have a concrete moral and ethical goal and build the verbal-ideological world of a literary work from a high hierarchical position. The main idea is objectified with the help of various relations of Pointing out the meaning <...> The monologic concentration of characters on their emotional state and self-determination in Tatar literature is contrasted with the dynamic contentious model of events and dialogues inherent in the dramatic concept of a Russian novel in the second half of 19th century (Amineva, 2014: 2096-2097).

The subject of the analysis was a series of poems by Gatash (2009), representing different thematic areas of the work of poets and selected on the basis of the highest artistic value and the greatest specificity for the creative manner of poets.

### **3. RESULTS AND DISCUSSION**

The artistic and aesthetic nature of avant-garde phenomena in the Tatar literature of the 1960-1980s is most organically reflected in the art of the famous Tatar poet Yuzeev (1982), based on repetitions and is a form of free verse. The picture of the world in it is fixed in a generalized thesis, the thought of being, which is gradually revealed at different structural levels of the work, connected with meter, euphony, composition and style, and imitates the process of growing of point, expansion of the scope of the original point of perception. The sound, compositional and stylistic rhythm in the poems of the Tatar poet is connected with the repeating thought-line. Motivating the lexical row, it also defines the principles of combining-matching of words-images.

This form of verse is typologically similar to the genre of philosophical definitions, that in continuation of V. Soloviev, B. Pasternak introduced into Russian poetry. The Definition of Poetry, The Definition of the Soul, and The Definition of Creativity, are included in the book *My Sister's Life*. Like B. Pasternak in *The Definition of Poetry*, Yuzeev (1982) in the poems *My Soul is the Endless Dark Forest*, *I Look at Everything with Ecstasy*, *Tell me, what the soul originated from*, *Anxiety* and others refer to the form of deixis. It is a method of identifying the subject, which determines formal and substantive features of the work. The compositional basis of the considered poems is the technique of repetitions. The repetition of the

main thesis determines the transition from compositional to architectonic forms (Korman, 2006).

A special way of perceiving oneself and the world is associated with deixis in the poems of Yuzeev (1982), ascending to a continuous enumerative-composing row of cumulation, in which the characteristics relating to the forest and to the human soul appear indistinct. Accordingly, the soul and the endless dark forest form not a different, but one syncretic reality. The principle plurality of formulations is such that each of them, highlighting something separate and concrete, characterizes the soul of the lyrical me as a whole. Oneto-one correspondences are established between the unit and the unified, the individual and the general. The theme moves in the direction from a concrete listing of the conditions of natural phenomena, aspiring to the direct coincidence of a statement with its subject, to the generalized image of the soul from the inside - through its intention (Akhmetzhanov, 1988).

The second direction of avant-garde searches is connected with the use of different-stage figurative languages (mythopoetic, troped, simple word) within the same work, which enters into dialogue with each other. Thus, in the lyric works of Gatash (2009), there are different variants of the inter-illumination of different-stage languages. The pre-troped model of two-member parallelism and the symbolism arising on its basis are enriched by Sufi imagery. The language of the tropes undergoes an internal transformation, becoming more complex, individual and unpredictable. Metaphors and impersonations cease to



be read as conditional-poetic images and acquire a mythopoetic modality.

But behind the collision of love mismatch, there is a different perspective and variants for other developments are outlined. At the time of the first meeting, she runs after butterflies in a white dress in a flowered garden, during the second - the apples ripen, and she turns red as an apple when the hero passes by the garden (Gatash, 2009). The garden is the chronotope of the heroine, in relation to which the hero takes the position of an out-of-reach. But his gaze is turned to this garden; he is concerned about the question: why did she turn red when she saw him.

—Ил and —шел are in the field of action of forces of attraction and repulsion, located outside and inside of them. Some deep spiritual intuitions at the same time attract the heroes to each other and separate them. The compositional ring of the final returns to the original question: Here and hereinafter, subscript translation made by the authors of the article. —Шулай тиеш идеме, очраклымы? / Язмыш ике тапкыр очраштырдыл (Gatash 2009: 86) (So it should have been or was it by chance / did fate bring us together twice?). In a chain of two meetings, there are opposing senses, in which world rhythms can be assumed, generally speaking together.

The same figurative language is used in the poem *Кал жырымда, апрель булып кал син!* (Stay in my song, stay to be April). It interacts with genre paradigms of spells and elegies, which correspond to two figurative languages - the metaphorical language of

elegy and the word that claims to substantiality. The subject, to which the lyrical hero addresses, appears as —youll, dawning, —shell, being in a natural rhythm, being for a hero like April, bright evenings, light clouds, time of birch sap and blooming buds, the sun that shines in the poet's songs.

The figurative transformation of the heroine into natural realities has the effect of the syncretism of —youll and the whole world. —Shell appears in many faces - nature (dawn, April, cold, evening, crying and laughing clouds, spring, flood, sun), time and its non-stop movement, a question that does not require an answer, soul, woman, homeland, of life. The spelling motifs addressed to her reflect the desire of the —mel to influence on various forces and elements of life. The poem begins and ends with a call that repeats with different variations throughout the text: —Мэңге миңа апрель булып кал, Апрель булып кал тик, Минем эчен апрель булып кал! (Gatash, 2009: 27) (Forever stay to be April, Just stay to be April, for me stay to be April!).

The third direction of the search is associated with the formation in the lyric of poets of this period of special types of subjective situation. Thus, in the works of R. Akhmetzyanov, there are several types of subjective situations that are inherent in the post-classical paradigm of artistry. In lyric works devoted to the love theme (From the Diary (Interrupted Day), Lyrical Tale, etc.), subject syncretism characterizes the heroine, who is identified with the elements of nature and life. The parallelism underlying in the base of the composition of these poems creates an open-ended picture of a world in which there

are no boundaries between the external and the internal, the real and the fantastic, the cosmic and the psychological, the past and the present.

Distinctive features of the subjective situation are the autonomy of the —meI and —youII, the desire of the lyrical hero to get closer to "her" and the attainment of an extra-vital and passive unity with the beloved. For example, in the poem Кэндэлектэн (Өзелеп калган кән) (From the Diary (Interrupted Day)), there is an overlap of two valuetime aureoles and the corresponding modes of artistry — elegiac and dramatic — on each other. Appeal to the past and the meditative immersion of the subject of speech into himself paints the first three stanzas of the poem with elegiac tones. Architectonically and compositionally, they are based on the juxtaposition and mutual reflection of the natural and human worlds.

In the next stanza, the temporal distance is overcome: the experience of the interrupted day held by the memory is synchronized with the present: Хәтерлим мин – / әзелеп калган ул кән / йәрәгемдә, / кыл бер уртада! Yuzeev (1982) (I remember / interrupted that day / stayed in the heart / in the very middle of it). The poem includes time, the measure of which becomes the interrupted day. This time is not measured by an abstract number of hours, but by human relations existing in a natural rhythm. The interrupted day symbolizes the loss of love and the break with the beloved. The memory of this day, living in the heart of a lyrical hero, gives to it the status of an absolute present.

Next, a natural prototype of a dramatic love story is created and real conflict of the poem unfolds, requiring for its permission the presence of the other. A whirling leaf is compared with red birds that flap by their wings when they meet spring. The connection between leaves and birds is not only metaphorical but substantial. In the following lines, the leaves correspond to live birds and —ourll summer. A chain of images: burning leaves - living birds - our summer - not an only allegory. The subjects of juxtaposition, forming a cumulative row, united by the semantics of sprinkling by the earth, are covered by the elements of mythological metamorphosis: the leaves turn into red birds, the birds into our summer.

The Janitor, sprinkling by earth the burning leaves, living birds and —ourll summer, is a subject of a special type, embodying an impersonal and impassive active-volitional beginning relative to the basic situation of the poem and its heroes. In the actions of the old man, the logic of the inevitable and the magical power of fate are expressed. The feeling of the utmost vulnerability of the position of the —ll, immersed in deep intimate experiences, turns into the subject of the tragically dangerous transformation of subjects into objects of another's sight and actions of others (sprinkling by the earth is part of the funeral rite).

Burning leaves, living birds, —ourll summer form one syncretic reality, into which the heroine is also inscribed. Throughout the poem, she was present in the description of the chronotope (where we were together), in the motive of memory (it is not enough for stonefish), but

most of all in continuous metaphors-personifications of nature, which is replaced by parallelism in the final stanza of the poem. Finally, she is called upon: Do not be hot! Which is an attempt of —mell to approach the intention —youl. The static tension of the —mell, its external passivity, the position of the contemplator, is permitted by catharsis, which consists in finding a passive unity with —herll (our summer). The suffering parallelism that arises at the end of the poem is the result of reflection and is the carrier of self-consciousness.

In the poems in which the author addresses to the national and sociocultural problems (The White Poem, The Answer, etc.), the lyrical hero and the —well (children, country), form integrity that has no subject boundaries. The existential-subjective interpenetration of the —mell and —well reflects the process of self-identification of the lyrical hero. The architectonics of the poem Ak poem (The White Poem) also determines the meeting and the combination of two perspective intentions - direct and inverse, coming from the subject of the action (the mother spinning the thread of life, time, fate) and from the world. This is due to the complex modality of the image, which is created by the interrelation of conditional-poetic and substantial semantics.

The plot lyrical situation: a mother, sitting near a window and unwinding a ball of threads, is transformed into a being-substantial figurativeness. This transition is carried out using the mythological in its semantics turning a ball of threads into a tangle of the sun, then into a silver tangle of the moon, at the end of the poem - into a tangle of

life: —Шулай / бэйли эни / айлар, еллар.../ Сүтә-сүтә / гомере  
йомгагын!..! (Yuzeev, 1982: 20). (So / Mother knits / months, years ...  
/ Unwinding / a tangle of life!).

In the context of the poem, it may seem that the actor is God or the creator of nature, whose invisible presence is manifested everywhere. However, the subject is not called God, but a mother. Exactly she spins months, years, unwinding a tangle of life. Her active role in the drama of existence is manifested in various forms: in the choice of color - from the threads, she chooses the brightest ones —жепләрнең ул сайлый иң агын! (Yuzeev, 1982: 20), material, from which they are spun. This is a blizzard, and news from the sun, and memories of youth, and warm bright days, and singing of birds, and a scattering of snow, and hope.

Thus, phenomena belonging to different areas of being collide and intertwine in the yarn. This figurative row reproduces the chaotic condition of mixing color (white and green) and sound (singing of birds, noise of leaves), macro (sun, moon, sky) and microcosm (needle, thread, stitch or loop, plant stem), natural realities ( seasons, birds, trees) and phenomena relating to the mental-existential sphere of human life (patience, expectation, hope).

The reverse perspective is connected with the position of being out of reach in relation to the subject of the action — the mother — and consists in switching to the inner point of view of nature, the world, the process of spinning and knitting. The change of the modality of the utterance (the use of the imperative mood) induces the mother to

respond to action - patience, expectation, continuous weaving of the fabric of life. In this statement, formally belonging to the needles that form the loops, their own semantic orientation and the voice of the heroine intersect: we have a peculiar appeal to ourselves as to the other.

Further, the author-narrator says: Тезэ ул... / (ана — түзэ ул!) (Yuzeev, 1982) (... She knits ... / (Mother – she bears!)). Parallelism knits /bears actualizes a special perception of reality and a position in life-based on the resignation of overcoming difficulties, the ability to maintain endurance, composure, aptitudes, showing insistence and perseverance, do anything. The words knits / bears, characterized by procedural semantics, indicate the activity of actions and its continuity. The result of these efforts is the children's awareness of the indissoluble bond of the inner world of a person and his homeland:

«Бэйли эни, / эни бэйли! / Энэ шулай / безнең тамырларны туган жиргә / ныграк бэйли!» (Yuzeev, 1982) (A mother knits, / a mother knits / Thus / our roots are tied to our native land / as tight as possible!).

#### 4. CONCLUSION

The artistic and aesthetic nature of the avant-garde experiments of Tatar poetry of the 1960-1980s reveals searches in the field of verse forms, which use deixis, which defines the formal and substantive

features of the works, as a method for identifying of the subject. One of the factors under the influence of which the classical type of artistic whole is transformed into non- (post)classical is a poetic contradiction, which is the source of meaning and formation. Finally, the postclassical paradigm of artistry is characterized by the following types of subjective situations: subject syncretism, the extra-vital and passive unity of —meI and —youI; the absence of subject boundaries, the existential relationship of identity between me and us.

The principle of polygenerity and polystylistics, which forms the integrity of the works, is connected with this principle of figurative and subject architectonics. The avant-garde searches of Gatash (2009) reflect the general regularities of the national historical and literary process and at the same time are connected with the processes of national-cultural self-identification of individual-authorial artistic systems. Aesthetically immanent factors of the national identity of works of art are manifested at the level of the principles and techniques of the artistic image, genre-compositional and figurative structure of the works, their stylistic features.

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