



The archetype of garden in the works of tatar poets of the xx-th century in the context of the dialogue of cultures

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The archetype of garden in the works of tatar poets of the xx-th century in the context of the dialogue of cultures

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Abstract

The archetype of the garden is a universal aesthetic category, which is inherent in literatures and cultures of many people belonging to different religions (Christianity, Islam). The application of this category to the analysis of the works of Tatar poets of the twentieth century makes it possible to consider both the specificity of functional and semantic embodiment of the archetype of the garden and to make a generalized conclusion about the tradition and innovation in the context of the dialogue of cultures.

The novelty of the research is both in the material (the archetype of the garden in the works of Kh. Tufan, and I. Yuzeev is not the subject of considerable scientific interest nowadays) and in research methods relevant to the material.

Having considered the peculiarity of the embodiment of the archetype of the garden in the works of modern Tatar poets who were deeply rooted in their native literature and culture, it is possible to identify the similarities and differences associated with the choice of artistic means, their world outlook and the relationship to the traditions of Oriental and Western cultures. For example, the symbolism of the images of the garden, apple tree, cultivated and wild flowers and plants allows K. Tufan to express his innermost reflections on philosophical and moral problems. The image of the garden in the Tatar poetry of the twentieth century takes on some symbolic features. In I. Yuzeev`s poetry the image of the garden appears in the traditions of the ancient mythological view on the world as a single harmonious whole.

The results of the research given in the article provide possibilities of studying other universals in the poetry of the authors under review and other contemporary poets.

Key words: literature, culture, Tatar poetry, cultural codes, the archetype of the garden, the dialogue of cultures



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Introduction

One of the problems facing the literary critics nowadays is the objective investigation of the Tatar literary process of the XX – XXI centuries in accordance with new achievements in the modern literary studies, free from ideological prejudices.

When considering conceptual questions in our study we focused on the works of methodological nature by Y. V. Domansky, Y. M. Lotman, Y. M. Meletinsky [1 – 3], who develop the problems of literary archetypes, including the issues of spatial archetypes (storm, seasons, forest, house, etc.) and also the publications of Kazan literary critics, such as: F. G. Galimullin, H. Y. Minnullin, N. Sh. Khisamova, A. M. Shakirzyanov, D. F. Zagidullina, L. F. Khabibullina, Zinnatullina Z. R. [4 – 7] and linguists: R. R. Zamaletdinov, A. Sh. Yusupova, Z. F. Yusupova, V.N. Khisamova who are developing general and special issues on comparative and contrastive analysis of the Tatar language and literature [8 –9].

The archetype of the garden is one of the most popular images in the oriental and world poetry, and modern Tatar poets also rely on it. In the given article we shall compare the specificity of artistic embodiment of the garden archetype in the works of such poets of the twentieth century as: Khasan Tufan (1900-1981) and Ildar Yuzeev (1933 – 2004).

The theme of the garden-man, the idealization of the garden has deep roots in modern Tatar poetry, which carries on the best traditions of Oriental literature and Sufi poetry. The reflection of Sufi symbolism in the Tatar poetry of the XIX–XX centuries was examined by N. M. Yusupova and A. F. Yusupov: "in the poetry at the turn of the XX – XXI centuries as a result of transformations in socio-philosophical and literary-aesthetic thought there is a revival, that is, re-stirring up of Sufi-religious symbolism, which is used in two aspects: in the framework of Sufi aesthetics and in the transformed – secular clue" [10, p. 284]. It is known that in Sufi symbolism the flower personifies Allah (God), and the nightingale personifies Sufi, striving for divine love and unity with God.

Transforming in the Tatar poetry of the twentieth century, the archetype of the garden also appears as a well-known topos which in some poems becomes symbolic. In the works of the contemporary Tatar poets, we can observe various archetypes associated with their homeland (the image of the garden, flower, potato, marjoram, nettle, flowers of lilac, apple orchard, etc.).



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Materials and methods

The leading research method is a systematic approach which allows to apply different methods in the study of Tatar literature, namely: historical-functional, historical-genetic, comparative-typological and historical-functional.

The problem of succession of literature of the preceding ages is important for the study of the modern Tatar literature, therefore, we studied the works on the theory of literature devoted to understanding of the concept "literary tradition" (G. D. Gachev, V. I. Tyupa, Yu. N. Tynianov, V. E. Halizev), works of literary critics, considering the problems of manifestation of relationships of Russian, Tatar and foreign literatures (A. N. Veselovsky, M. P. Alekseev, E. G. Nigmatullin).

The works of such modern literary critics from Kazan as: V. R. Amineva, F. G. Galimullin, M. I. Ibragimova, L. I. Mingazova, R. F. Mukhametshina, E. F. Nagumanova [11 – 13], which consider the poetics of the modern Tatar literature, its leading themes, motives, possible literary interconnections with the literatures of Russia, East and West serve as the basis for studying the works of art of the modern Tatar literature.

Cross-cultural approaches and their findings are revealed in many foreign studies [14 – 16] and this made an impact on the choice of the methods of our study.

Results

The theme of the garden-man, the idealization of the garden is most evident in the works of Khasan Tufan (1900-1981). In his works flowers act as carriers of morality. Thus, for example, in the poem without a title "Tamgasy barga mikenny..." (1960) daisies and lilies of the valley, white flowers, condemn a wanton girl because of her wearing white dress when "hunting" for men in the Park: "Kychkyra Жirdə romashka:/ – Oyatsyz, zatsyz ikan, / Ak kiem saflyk töse ich / Nigə ul akny kigan?/ Landyshlar protest birələr: / – Tez tygel singa bu kich! –/ Ak töstə – saklyk tösəndə / Yererga haky yuk ich!" ("A chamomile is shouting at the ground: / –She is impudent and ill-bred / White clothes– the color of purity and innocence/ Why is she wearing white? / Lilies of the valley are protesting: – It's not your color at all! – / Wearing the white color, the color of modesty/ She has no right to wear white!" (From this point on the interlinear translation is ours A. G.).

It is significant that in the poetical works of K. Tufan the white color, and flowers become the measure of purity of the soul. Thus, in the second poem of the cycle called "Nick sin salkyn?" ("Why are you cold?", 1959) the author compares a beautiful appearance of his sweetheart with



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her soul: "Ap-ak ich, ap-ak үзең sin, / Ak chachak shikelle uk. // A күңелең andyj tygel, / Жан shuny sizende kuk" ("You are white and pure/ As a white flower you are / But your soul is different / My soul might have felt it ") [17, p. 32]. The images of nature and flowers help to develop this idea: the sky is sometimes overcast, the flower may be covered with dust, but the mist disappears with wind and the dust is washed away by the rain. The poem ends with a rhetorical question: "ask yourself whether you have the same dust and mist, your heart will not deceive you, and what about mine?" The garden and flowers, as bearers of purity and innocence, also help K. Tufan see the world events in proper perspective: "In your gardens, Kazan, the trees are breaking into leaf / Every leaf is so fresh / And it looks as if it asks, "What is there in this world?!", and a newborn leaf bestows a smile on us. (...) At the meeting, where the fate of the world is discussed! Is it possible to hold a consultation sitting next, to this Cain! What is to be said to flowers about the events in Paris " [17, p. 54] (a poem without a title "Bakchalaryn, Kazan, yafrak yara", "In your gardens, Kazan, the trees are breaking into leaf ", 1960). It is known that K. Tufan easily created new words and masterfully used different meanings of words. In this poem in the second stanza, omitted by us, he plays with the name Eisenhower ("Eisen" sounds like a flower, but there is a continuation "Hower", and his associate in intrigues is Adenauer). K. Tufan also uses floral images in the poem dedicated to Valentina Tereshkova's flight into space, "Altinchi da, berenche da sin!" (1963) ("You are both the sixth, and the first!"): "Ayak bastic ozyn, yerak yulga, –/ Bez barabis yashlek sukmaginnan/ Bezne kotkan Kosmos yulina.../ Estalemda yasmin chachaklare/ Yoldyz balkishday toela" [17, p. 98]. In his talk with Jasmine flowers the lyrical hero is reflecting on women's patience and firmness: "You are as patient and firm as our sisters, white flowers ". The whole poem leads to the final metaphor: "Long before us will they pave the way to the Moon/ Jasmine is smiling on the table / It must have felt that long before me, / That joy will blossom! // Now, that's something like! A girl is in the sky! / Oh, how beautiful is her smile! (...) Our flower, you are in Space / My dear sister, courageous Valya!" [17, pp. 98 – 99].

Ildar Yuzeev writes a national hymn to the flower of potato, which is simple and not poeticized in everyday life, but when you are far from your native land, it is potato that becomes the symbol of your Motherland, sweet home: "Kызgә дә күренмәс / In tyjnak ber chachak / Berenche tönne uk / Teshena kerachak". ("Not striking in appearance /A very modest flower / At first night / Will come to you in your sleep "). The image of the plain, humble potato flower is closely connected in the mind of the lyric hero with his home, homeland, genealogy. This thought



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is expressed metaphorically by I. Yuzeev: "Barange chachage – / Hyyalda tirbälä. / Kyz yashe arkyly / Əjtalmyj ir bala..." (Here is a word for word translation: "The potato flower – / lulls into the dreams"). Mentality of the Tatar people does not allow young men show their feelings openly, that is why the poetical lines of the young man`s hidden tears when recalling the potato flower – the symbol of his Motherland are so touching: "Syzyła күһеләң, / Tojgynny tyj, yasher. / Barange chachage, / Tugan gir,oj, nәsel..." ("And through his tears, / the young man, cannot express in words / how his soul pines for his home/ suppress your feelings, hide them /A potato flower / Native land / house, genealogy...").

Discussion

Love for one`s native country is a natural human feeling which is not recognized in everyday life: "Bez sine kыrmibez, / Tantana-bәjrәmgә / Kыtәrep jәrmibez. / Maktanu, shau-shudan / Eraksyn, dimәk, sin, / Tormyshta bik kirak, / Bik kirak bizәk sin. / Tugan oj nigezen / Balkytyp ul chachak,/ Erakka kitkәch uk / Teshena kirachak" [18, p. 63]. ("We don't notice you /At celebrations and holidays / we do not carry you / You're far from the hustle and praise / But we need you badly / You are the most needed decoration /of sweet home, / And at the first night when I am far away / you will come to me in my sleep, / highlighting my home"). This accentuated simplicity in displaying one`s patriotic feelings in I. Uzeev`s poem has something in common with the pathos of the poem written by A. Akhmatova "The native land" (Compare: "In hidden amulets we do not have it on our chest, / We do not write verses about it...", "It is sick, it is in poverty but we are dumb and mute to it / We even do not think about it " and further: "Yes, for us it is dirt on our shoes (galoshes), / Yes, for us it is a crunch on our teeth. / We grind, knead, and crumble / That innocent dust, land / But we fall into it and then we become it, / That is why we simply call it our land").

Conclusion

Having considered the use of the archetype garden in the works of such Tatar poets of the twentieth century as Khasan Tufan and Ildar Yuzeev, we came to the following conclusions.

The images of flowers in the poetry of K. Tufan enable the author metaphorically to convey the hope of his lyrical hero for the best, we can read it in the context of the poet's highly dramatic biography, his courage, and the ability to keep love for nature, for beauty even in the terrible Stalin's torture chambers, at the same time they can be perceived as a separate image. For example, in the poem "Жайге ирта" ("Summer morning", 1957): "Кагаңгулык екрен-екрен бетә bashlyj, /



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Жир жөзәнә кен тuryнда һәбәр килә. / Salkyncharak таң жиленә гөл-чәчәкләр/ Elmaeshyp, bashyn iep səlam birә. // Toman baskan taular tora... kypken syman, / Əslərəndә kara bolyt tьbә-tьbә. / Mena chyga, koyash chyga nurlar sibep, / Chәchәklәрne berәм-berәм tьbә-tьbә" [17, p. 22]. The whole poem is an expanded metaphor of "a summer morning": the night mist slowly recedes, giving way to the summer morning, and the sun. Smiling and bowing garden flowers ("gol-chachaklar") greet the morning. The morning landscape is motionless and monumental: there are mountains in the mist, and the roof of a black cloud above them, and suddenly all this static nature is illuminated by the radiant sun that kisses every flower. In the Tatar text short words describing repetitive actions like: "berm-berm", "b-b" are used.

In this article, a motive, traditional for the poetical world of K. Tufan, is revealed, and this is conversation with flowers. It is to flowers that the lyrical hero confides his thoughts and innermost feelings. Thus, the symbolism of the images of the garden, apple tree, cultivated and wild flowers and plants allows Khasan Tufan to express his innermost reflections on philosophical and moral problems, the place of the poet and poetry in society, and he rises up to universal generalizations.

The work of Ildar Uzeev, a Tatar poet of the second half of the twentieth century, is considerably influenced by Tatar folklore, especially songs. However, the poetry of K. Tufan and I. Yuzeev is not an exception in depicting the image of the native place through the images of wild plants which traditionally are not considered to be the subject of elevated poetry. Thus, for example, such Tatar poet as Zulfat associates his motherland not with cultivated garden plants, but with nettle ("Kendegen kany" ("Blood from the umbilical cord")) and goose-foot ("Alabuta baskan" ("With goose-foot is all overgrown") (1972)).

In the poem "Tanish monlar" ("Familiar tunes"), written by I. Yuzeev, a garden with lilac becomes one of the symbolic images associated with the homeland of Rezeda, the main character of the poem. Lilac in bloom is a sympathetic participant of Rezeda's last date with her beloved Zufar: "Rezidәne kәtә institut / Teatrlar, asfal't uramnar, / Shahar parklary, yana duslar, / Tatly ujlar, tatly hyyallar!.." [18, p. 127]. In the given quotation we see that the rural garden is opposed to city parks, about which ambitious Rezeda is dreaming. In lyrical digressions, addressed to the main character, the author metaphorically compares her love with the garden in blossom: "Rezidәkәj, kuma shatlygyuһny, / Annan bashka nichek tьzәrseһ?/ Gөлbakchәһnan chachak әzәrseһ dә/ Buket tezәrseһ, / Yalgyz kaluуһny sizәrseһ.../ Gөllәr bakchasyна kerersen dә/ Garmun



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tavyshyn ehzlöp jerersen. / Әмме табалмассың, / Joragene / Ni dip kena жавап бирерсең? / Sin nazlagan göllär, miläyshälär/ Sibelerlär жillär iskändä, / Rezidäkäj matur, nishlädeң sin/ Ykenersen isena töshkändä..." [18, p. 129 - 130]. Flowers of lilac as a symbol of tragic young love also appear in I. Uzeev`s poem "Mahabbat kitaby" "A book of love" (1978 – 1979). It is lilac that a senior pupil Aydar gives to his sweetheart Fanuda who soon dies from an incurable disease. Thus, the symbolism of the images of garden, cultivated and wild flowers and plants allows I. Useev, like other contemporary Tatar poets, to express his patriotic feelings, and they become the symbols of love poetry.

The study of Tatar literature in the context of the dialogue of cultures makes it possible to model the place and role of the Tatar literature in the context of national and world literary processes.

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Revista Publicando, 5 No 16. (1). 2018, 725-732. ISSN 1390-9304

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