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Artistic-Style Features of Marat Kabirov's Intellectual Prose

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Abstract

This research, from an identification position in its art and style features, analyzes prosaic works of Marat Kabirov ("The mystery of yellow houses", "Goes the ghost", "A name of your angel") who represents the intellectual direction in modern Tatar literature. The subject of studying of scientific work is made by esthetic specifics of this direction of the Tatar prose, art and style features of works, representative from the point of view of the characteristic of intellectualization in national historic-literary process as qualitatively new literary phenomenon in the Tatar prose of the end of 20 - the beginnings of the 21 century. Modern literary critics mark out the most general property of all intellectual texts as belonging to modernist and postmodern literary tradition", inter-text, literary and historical hints, metaphoricalness, etc. In the analyzed M. Kabirov's works not separate images, not separate lines become metaphors, but the work in general is a difficult, polysynthetic, multiple-valued metaphor, a metaphor symbol. In these works readers gradually become as if accomplices of the event, "move" in the text of a plot as equals with the author and heroes, that there is a dialogue mode of reading of the work as one of indicators of intellectualization of prose.

Keywords: Tatar literature, The intellectual direction in literature, Intertextual communications, Style features, Hints, Symbols.

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Introduction

Changes which happen in modern Tatar literature as well as in all literary criticism, are explained by features of a transition period of a turn of centuries. The condition of literature is inseparably linked with the scientific-theoretical researches and changes happening in the settled and earlier created traditions.

According to Gilazov et al, "At the turn of 20th and 21st centuries in the environment of globalization and integration of market conditions, the humanitarian thought has undergone tremendous changes, which is particularly evident in the development of national literatures. The shift of spiritual-moral as well as social-aesthetical values and cultural reference points became a huge trial for the oral lore. The Tartar literature is a unique phenomenon, which has been actively evolving in the post-Soviet and inter-Russian space, providing for the growth of the national consciousness of the Tartar ethnos" (2015, pp.508).

In the second half of the 1980, literature enters an era of updates at the level of subject and composite creation of the work, a variety of images, creative receptions. Here critical evaluation connects to philosophical views or philosophical reflections as separate layer, moves to the forefront. Therefore, "Tatar literature of the second half of the 20th century is characterized by active search for new means of artistic expression, new schools and stylistic trends including intellectual realism, sentimental tradition which became targets for contemporary scientists. Artistic trends in Tatar literature, being typologically similar to those in Russian and European literatures have distinctive particularities. The difference of national literature from European and Russian, use and adaptation of European and Russian artistic trends in Tatar literature are determined not only by specific going through the stages of literary process but also the impact of local cultural substrate; related to the national worldview and manifested, first of all, in thinking specifics and artistic perception relevant to the cultural type" (Yusupova et al, 2016, pp.213-222).

In modern Tatar literary criticism questions of interaction of literatures, creative search are urgent (Galimullin et al, 2014, pp.248-252; Zakirzyanov, 2014, pp.346-351; Amineva, 2017, pp.12-24). Also scientific researches about the vanguard phenomena in modern Tatar literature are conducted by Zagidullina & Amineva (2016. pp.135-145).

It should be noted that a lot of things are told about the phenomenon of intellectualization of literature in world science on literature. Studying of this phenomenon belongs to the beginning of the 20th century and has, first of all, theoretical character. At the same time, the question of presence of an intellectual tendency at the Tatar prose of the end of 20th - the beginning of the 21st centuries remains debatable and poorly studied so far.

Methods

As an object of a research Marat Kabirov's works written in line with intellectual tendencies in the Tatar literature such as *Mystery of yellow houses*, *The ghost*, and *A name of your angel* are chosen. The study benefits from hermeneutical analyses of the art text as well as structural and comparative methods.

Discussion

Belonging to modernist and postmodern literary tradition, shift in reality, quotation, the appeal to historical events, persons - historical hints, a mention of works of other authors, sending on Koranic, Biblical scenes, an intertext, nonlinearity of creation of a plot, etc. allow to talk about signs of intellectual prose in Marat Kabirov's creativity.

One more sign of intellectual prose is increased requirements to a cultural background of the reader which is meant as the intellectual level, cultural preparation, education degree, life and professional experience of the reader. Representing the real modern world through various mythological ideas, creation of the new myth, the appeal to revival of unreal space - all this is attributes of the literature created during social and political changes in the world and change of eras.

The traditional realistic Tatar prose at a turn of the 20-21st centuries is enriched with new currents, style elements. Near life realities, is present at works of modern prose writers as well unreal: in such texts philosophical problems of life and death rise, the relation of heroes to religion reveals, issues of sense of human life which reveal on the existential plane, in borderlines are resolved. "In the works of Tatar literature there are national subjects differing from the subjects of other literatures, which determines the specific character of the plot of the texts. In the authors' works analyzed within this study, particular feature here is a subtle lyricism that is attended with fear, tragedy, feeling of despair" (Sattarova & Sayfulina, 2016, p.463).

Literary critics note that the main thing in intellectual prose is that it represents not a set of methods, but system, i.e. poetics which provides creation of an art ensemble. In this case the poetics has also the constructive principle - the parable-text becomes it. A structural basis of a parable (and parable motives, images) is the allegoricalness assuming subordination forward (graphic, subject) the plan to the second - the metaphysical plan. (Leyderman, Lipovetsky, 2003, p.193)

Marat Kabirov treats a group of the prose writers who came to the Tatar literature. Comes under the spotlight of critics, generally one of his first prosaic works "Mystery of Yellow Houses" (1999). The literary critic D. Zagidullina notes novelty of these works and emphasizes that the story "Mystery of Yellow Houses" is worthy to call "an example of updating in the Tatar literature of a turn of centuries" (Zagidullin, 2006, pp.169-179).

In the story the events which were taking place within several days of last 1990th years are described. Action is developed in one of two-storied yellow houses, typical for the suburb of the city. The "Yellow house" removed in the name of the work in sub-consciousness of the reader recreates an image of lunatic asylum, the sixth entrance is associated with Chekhovian Chamber No. 6, at the same time, number "6" Muslim consciousness has sending to thoughts of a devil. In literary criticism the intertext is perceived as the main text-forming and sense-forming category assuming process of dialogical interaction of texts in the plan and contents, and the expression which is carried out as at the level of text whole, and separate semantic and formal elements.

In M. Kabirov's story "The mystery of yellow houses" apocalyptic motive is implemented by the hidden intertextual inclusions from the Koran, hadis, and rises to keynote level. The constant terrifying presentiment of the end becomes a structure-forming element of the work.

Proceeding from all narration, relevance and impossibility of the solution of the lifted problems pushing the reader on deep reflections about sense/senselessness of life, about irreversibility of death - it is possible to call the story "Mystery of Yellow Houses" philosophical.

Analyzing style tendencies in the Russian prose of the end of the 20th century T. N. Markova notes that the main impulse of spiritual release of art of the word of the 1980-1990s is distinctly displaced to the area of a versatile form-creation: we see how tendency of literature of the end of the 20th century to the maximum freedom and internal freedom demands special activity of the poetics of the art text which is shown also in its frequent refusal of canons, and in radical pluralism, and in impudent constructive experimenting (Markova, 2003, p.86.).

In the works M. Kabirov recreates the terrible, frightening "new reality". Here obviously two views of the world around, of events which are recreated by method of mutually exclusive approach - antitheses. Only at the end of the work the reader understands a reality essence: a view of events of the people who worked at chemical plant recreating the world in dark color. Frequency use of such words as fear, the tragedy, shudder, a trouble, horror, the Doomsday, day of resurrection from the dead, etc. given the chance to create a condition of an apocalypse in society.

The condition of fear - is a dominant in many works of the author. The same expectation of the coming horror also becomes the main condition of the person in the work "The Ghost Goes". Before readers the scene from quite real life is developed: there is neither mysticism, nor fantastic beings, nor transformation. All horror of the events presented in a plot of this work consists in real acts and behavior of the people surrounding us which sometimes, coincidence of accidents, drive the person into a corner when he does not find a real way out of it. Here the author created the whole gallery of the images which lost interest in life, hope for the better future, and the human attitude towards the family. The author emphasizes that this condition of hopelessness makes a usual fortune of most society.

The author's language - venomous satire on defects of society. The author precisely transfers the characteristic of "heroes of our time": a manner to behave those who consider themselves "the center of the Universe, a center of the universe". Satirically caustically the author noticed bureaucracy, paperwork which is the characteristic of modern society.

M. Kabirov's novel "A name of your angel" on a genre can be carried to the mystical thriller, at the same time here features of a social fantasy are also shown. The signs inherent in both realistic, and postmodern literary tradition are brightly expressed in the novel.

In the studied novel nonlinearity of development of a plot is traced by one of features of intellectual prose. In the novel the author uses "intermittence" in the image of space and time: events take place at the same time in different parts of the globe that considerably expands action space in the work.

At first sight, an impression is made that the work is based on real events and that the main plot of the work is realistic. Events are narrated from the third party. At the very beginning of the subject narration the author pays attention that Fatima is the main character of the story, all life waited for the letter from the sons who lived somewhere in the distance. This detail from a reality of life of the 90th, is a symbol to which value of binding thread of mother with their children is assigned, of her hope that sons are living, remember it, and miss as well as she.

Memoirs of the old woman Fatima which return her in happy years of her life with the beloved husband Hatmulla who sang the same song about devotion each other all the time are realistic. Her husband who did not dare even to ride the motorcycle not to spoil beauty of the nature, is presented by the author the man's ideal, representing eternal love and devotion to the wife, a family, the homeland. Fatima lives on only reminiscence about light days of youth when they with the husband raised the four sons. Semantic loading is put in a lullaby the song which is sung in the novel by already elderly woman Fatima who lost all the sons. Also the parable which is remembered by the woman has sacral value in the novel, thinking of the sons. This parable had to force to remember the sons who for a long time abandoned the parents who forgot even own names the mother - about the angel.

A certain sense is put by the author in names of heroes who the same live as if in two measurements. All main characters of the work have as if "double" names: own names (for themselves as they were called by parents) and for others, for surrounding society.

In this work the author also widely used numerous sendings of the author on "someone else's" texts: to Biblical scenes, ayat from the Koran, to the Indian mythology, to the western literature that is also signs of intellectual prose.

Symbols and images, predictions, folklore elements, myths, dreams, stories about sacrifices - a difficult interlacing of the past and the present, resistance between astral and physical bodies - all this is signs of the work written according to requirements of magic realism. Dreams nonsense, the attendant of heroes on the island is a reflection of an unstable inner condition of people who forgot about the native earth, the parents, and the family.

Reception of a so-called "moral experiment" is widely used in chapter "Gold apple" of the analyzed novel. The unearthly force which woke up on the island in shape of the woman and turned subsequently into a mythical monster, gave the chance to Fatima's sons to leave the island in case they do not turn the found gold apple into apple of a quarrel and contention. Here intertextual sending to Ancient Greek myths about the gold apple thrown by Erida - the goddess of contention and chaos, to people is brightly shown. Here it is also necessary to emphasize that if in the majority works of the Tatar writers we see tendency to use of motives of Turkic mythology, then at M. Kabirov the address both to east, and to the western myths is traced. Thus, in the novel mythological motives of the West and East are crossed. But sons did not pass test "apple of discord", they did not remember mother - about sent them by God to Angela, did not remember also the song of the father where that urged not to feel sorry for kindred spirits even of the life for the sake of rescue of another. Wealth, in the form of gold apple, eclipsed eyes of brothers.

Conclusion

The end of 20th - the beginning of the 21st centuries is qualitatively new stage in development of the Tatar prose. The period analyzed by us in this research has some accord with searches in the Tatar literature of the beginning of the 20th century and is natural continuation of the national traditions created under the influence of eastern and western literary phenomena. At the same time at works of the Tatar literature there is also a national subject distinguishing it from representatives of other literatures which defines feature of the textline.

Signs of intellectual prose are rather actively shown in the analyzed M. Kabirov's works that positively distinguishes these works from the bulk of traditional literature. Wide use of modernist and postmodern literary tradition, a parable-text, interpenetration real and unreal, quotation, hints, an intertext - frequent sendings by other sources, nonlinearity of creation of a plot, etc. allow to talk about the intellectual direction in Marat Kabirov's creativity. These attributes of the analyzed works demand, in turn, intellectually prepared reader.

Conflict of Interest

The author confirms that this article content has no conflict of interests.

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