PHENOMENOLOGY OF MEMORY AND IMAGES OF NATIVE LAND IN POETRY OF FARIT YAKHIN

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TAIROVA LENARA RISHATOVNA
RINAT FERGANOVICH BEKMETOV
SHUJUAN ZHANG
OLGA NIKOLAEVNA BOLDYREVA

ABSTRACT
The aim of this article is to show some deep senses of Farit Yakhin's poetry, represented, in particular, by the subject of his homeland. There are writers whose development continues along the "peripheral" line of motion of today's Tatar literature. "Peripheral", contrary to our thinking, does not mean "low quality", since often this "marginal status" is determined by the fact that the vector of literary development is defined by "new" or, on the contrary, "conservative" guidelines, and in its light, one that preserves the successive traditionality of writing, varying with a brilliant individual originality within strictly defined limits, is evaluated as something different and therefore "peripheral". But it must be said that the approach of current preference (we have the right to study it within the framework of the "sociology of reading activity") is somewhat wrong, because it does not give the opportunity to study a literary phenomenon to its full extent? Farit Yakhin is a great writer, and we cannot help but complain that, despite the quantitative size of his artistic production, it has not yet been properly publicized.

Keywords: Modern Tatar literature. Farit Yakhin. Memory. Native land. Foreign land.

RESUMO
O objetivo deste artigo é demonstrar alguns sentidos profundos da poesia de Farit Yakhin, representada, em particular, pelo tema de sua terra natal. Existem aqueles escritores cujo desenvolvimento prossegue ao longo da linha "periférica" de movimento da literatura tártara atual. "Periférico", ao contrário do que se pensa, não significa "baixa qualidade", visto que muitas vezes esse "status marginal" é determinado pelo fato de o vetor de desenvolvimento literário ser definido por "newfangled" ou, pelo contrário, "conservador" diretrizes, e à sua luz, aquele que preserva a sucessiva tradicionalidade da escrita, variando com uma originalidade individual brilhante dentro de limites estritamente definidos, é avaliado como algo diferente e, portanto, "periférico". Mas é preciso dizer que a abordagem da preferência atual (temos o direito de estudá-la no quadro da "sociologia da atividade do leitor") é um tanto falha, porque não dá oportunidade de estudar um fenômeno literário em toda a sua extensão? Farit Yakhin é um escritor verdadeiramente grande, e não podemos deixar de reclamar que, apesar do tamanho quantitativo de sua produção artística, ela ainda não foi devidamente divulgada.


RESUMEN
El objetivo de este artículo es mostrar algunos sentidos profundos de la poesía de Farit Yakhin, representado, en particular, por el tema de su patria. Hay escritores cuyo desarrollo continúa a lo largo de la línea de movimiento "periférica" de la literatura tártara actual. "Periférico", contrario a nuestro pensamiento, no significa "baja calidad", ya que a menudo este "estatus marginal" está determinado por el hecho de que el vector del desarrollo literario se define por directrices "nuevas" o, por el contrario, "conservadoras", y a su luz, una que preserva la tradicionalidad sucesiva de la escritura, variando con una brillante originalidad individual dentro de límites estrictamente definidos, se evalúa como algo diferente y, por lo tanto, "periférico". ¿Pero hay que decir que el enfoque de la preferencia actual (tenemos derecho a estudiarlo en el marco de la "sociología de la actividad lectora") es algo erróneo, porque no da la oportunidad de estudiar un fenómeno literario en toda su extensión? Farit Yakhin es un gran escritor, y no podemos evitar quejarnos de que, a pesar del tamaño cuantitativo de su producción artística, aún no se ha publicitado adecuadamente.

INTRODUCTION

Farit Yakhin was born on January 2, 1961 in the village of Dusyumovo, Sarmanovsky district of the Republic of Tatarstan. He graduated from the Faculty of History and Philology of the Kazan State University named after V.I. Ulyanov-Lenin. He defended two dissertations: in 1988 - a candidate's thesis [on the problems of the Tatar regional press], in 2000 - a doctoral dissertation [on topical issues of Tatar medieval literature]. He worked as a researcher at the Institute of Language, Literature and History named after Galimdzhan Ibragimov of the Kazan branch of the USSR Academy of Sciences, head of the department of literary criticism at the Tatar State Humanitarian Institute, professor of the department of Tatar literature at Kazan (Volga region) Federal University. In the 1990s, he was the director of the Gabdulla Tukay Literary Museum in Kazan.


The main feature of the lyrical word of Farit Yakhin is the heartfelt expression of longing for a perfect and unattainable ideal. A person in the poetry of Farit Yakhin is a bearer of psychological experiences - sometimes subtle, exacerbated, extremely painful. He does not perceive himself as a part of society - rather, as a person opposed to it and at the same time in conflict with the “mysterious” universe, “stirring chaos”, which is located on the other side of the familiar, inhabited “space”.

Yakhin’s perception of the world has a “baroque” shade. Let us emphasize that the “baroque” here is attributed to the aesthetic vision, and not style. The poet’s style is clear, harmonious, with a fixed verse pattern; There are no “dark” places, complex verbal constructions, intentional intellectual nebulosity and playful balancing act, as it was, for example, in the European lyricists of the “baroque” direction, in it. It is necessary to bear in mind, first of all, the constants of a lyrical consciousness, closed, immersed in itself, “decadent”, feeling the tragic duality of being, its hostility and mysteriousness, despite the attempt to see the rather bright, optimistic sides of being ... The hero feels tired, broken, premature aging of the soul and a quiet, mournful, dull fading. One of the characteristic features of Farit Yakhin's poetics is repetition, or variation of the same images in the intense dynamics of semantic modulations.

As a result, before us is philosophical, “romantic-metaphysical” poetry. From the entire volume of its topics, we will focus on the one that is closely related to the images and concepts of “Motherland”.

METHODS

The methodological basis of the research is the synthesis of traditional approaches (historical-literary, system- typological, descriptive). The methodological principles of the listed areas are used depending on the specific material and tasks. See: (AFANASYEVA, KRYLOV, GOVORUIHINA, 2018; BEKMETOV, ET AL., 2019; BEKMETOV, 2019, BEKMETOV, 2015; NIGMATULLINA, ET AL., 2017).

RESULTS AND DISCUSSION

In Farit Yakhin's poetry, the theme of the native land (as well as the theme of a foreign land, a distant land) has two main dimensions: concretely vital and abstractly ontological. The first dimension of this theme is represented by the early period of creativity (1980s), when “Motherland” is interpreted in a direct, geographic sense, which corresponds to the accepted model of Tatar national thinking. So, in the poem “Sau bul, Sarman!” (“Farewell, Sarman!”) (YAKHIN, 2015, p. 103). from the cycle “Urman Kyy” (“Forest Songs”) “Motherland” is called “the land of ancestors”, and “Chuzhba” - Kazan, where the hero goes to gain new knowledge.
These two spatial points of the world do not conflict, but they are noticeably opposed. Kazan in the subtext is a sacred locus, a place of integration of educated tatars, and it is no coincidence that the author compares his way there with the road of Gabdulla Tukay (“I follow in the footsteps of Tukay, / Heart stretches to Kazan”), which is (“A pair of horses”) described his own, almost solemn entry into the Tatar capital: “My ear heard, a voice sounded: / Get up, shakird! Here, we arrived in Kazan, before us Kazan “... / Here is science, enlightenment, knowledge and light here” [TUKAI, 1985, P. 35].

In his native land, the hero experiences feelings of envy, emnity, bewilderment (is it possible to rise to an intellectual height: after all, everyone has the same fate?...), but this does not bother him at all, he is above such “ trifles” (“vachiliky”)... Loyal friends – this is the circle of real relationships that the hero values and in which there are no low desires that block the path to spiritual development; this fact alone can cause joy, confidence that the world is worth living.

Kazan in Yakhin lyrics is a city that attracts with irresistible force. In the poem “Kazan” (“Kazan”) [Yakhin, 2015, p. 159–160], the author compares the Ta-Tara capital with a “beauty”, addresses her in “you”, simply and without any shyness, as to that sweet woman whom he sincerely, with all his heart, fell in love; he yearns, grieves for her, writes that he constantly needs her (“I need you, / the beauty.”).

At the same time, Farit Yakhin would not have been a Tatar poet if Rodina had been reduced to him by a system of social ties. The native land, like Kazan, lives in it primarily as a warm memory. “Homeland” is a cozy father’s house (“tugan yort”), in which he grew up and matured, the hero occasionally dreams of his image; these are green meadows and glades, the well-trodden paths of childhood, the first spring rain, the sun peeping out from behind the clouds; this is a mother who would like her son to return and live nearby (“I left my own home...” [YAKKHIN, 2015, p. 160]; this is a grandmother, about whom it is said that calm senile majesty is combined in her with spiritual purity (“She is calm and patient, like a white winter, / Pure, pure, her spiritual world” [YAKKHIN, 2015, p. 170]; this is the holiday of the first plow, “Sa-bantuy” (“Summer has come, Sabantuy has come, / From village to village it is festive, / Since ancient times, it has become a tradition, / That this holiday is expected” [YAKKHIN, 2015, p. 169]).

“Chuzhbia” is not limited to Kazan. It includes other cities: Moscow (the poem “Moscow is a great city” [YAKKHIN, 2015, p. 241–244], Leningrad (one-name poem [YAKKHIN, 2015, p. 244–288). The hero communicates with Moscow in a brotherly manner, in “you”, although he takes off his hat in front of her, with Leningrad, in terms of meaning, he is more like “you”: it is a city of European progress and unique culture. In the later period, “Foreign” will be represented by exotic Thailand. So, Farit Yakhin’s Pattaya is a heavenly abode, a space that fell out of the flow of time, a “holy land” (“tufraikry - an outcast”), equipped not by man - by nature (Yakhin, 2014, p. 76). It is significant that Farit Yakhin’s Chuzhbia is always included in the Tatar context, despite its territorial remoteness. Moscow and Lenin-grad are cities that have a connection with Kazan, “gates” to the East, and in distant Thailand, the hero represents the great ancestors (by which the Turks are meant - the creators of empires stretching from the Danube to the Ganges and the Chinese Wall), is proud of their unfading glory...

The second dimension was realized in the mature period (2000s). “Motherland” and “Chuzhbia” are now becoming much more generalized concepts, with a spiritual and spiritual basis. “Motherland” is the world inside me as a subject of being and consciousness, and “Chuzhbia” is outside, hardly in the cosmic heights, and between them lies a watershed, an abyss, which can be fastened together with the help of the Path in the mystical-philosophical meaning of the word ...

On the one hand, this Path is determined by the thesis of “the connection of everything with everything.” In the poem “Gałamga ochu” (“Flight in the Universe”), the connection of the individual world with the natural is carried out through the imaginary night flight of the hero’s soul: “I sat on the globe, and now / I am flying throughout the Universe, / This is the Pole Star, / And this is the Big Dipper... / Everything flew around in one circle” [YAKKHIN, 2015, p. 90]. Connection brings goodness, harmony, serenity, tranquility; near and far are easily correlated.

On the other hand, the Path seems lost to the author. He feels confusion, abandonment, does not see the road, for it begins to slip from under his feet. Its complex, contradictory state can be rightfully defined through the existentialist category of “abandonment into being” (M. Heidegger), when a new sensation acquires relevance – “the courage to be” in spite of absurdity, eternal absurdity. Before us, in fact, is the Sufi metaphysics of the Way, but given in a rather radical author’s refraction, as a “distortion” of the Muslim norm. It is natural that in the verses of Farit Yakhin of recent years “theomachic” motives sound; even his angels act as strict and harsh beings, distant from man, his suffering, although, as we know from the religious and mythological context, it is through them that the rapprochement of Heaven and Earth occurs (according to Islam, the Prophet Muhammad was

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instructed by Ar-Hangel Jabrail) ... 

At the same time, this “theomachic” principle is a form of struggle for the correct, that is, the righteous interpretation of the truths of Islam, which the Sufis spoke about. The rite, they argued, is important, but behind it should not be a ritual ceremionality, but the idea of endless love for God, consciously assimilated and really practiced in thoughts and actions - it is, of course, primary- and to all neighbors, His creatures. About this - the poem “Korh shigyre (Korhnan turhem)” (“Quranic verse (translation from the Koran): “Do not say.” If someone died, / then the business is over.” / What a stupid word ... and uraza is a holy act, / But if there is no good, / Then all this is an insignificant occupation ...” [YAKHIN, 2015, p. 280].

The programmatic text of this loss of the Path is the poem “ Avryu durvish” (“Sick dervish”) [YAKHIN, 2014, p. nine]. His hero is a lonely, tired traveler, a lost ascetic; he went blind, with wet feet and a disheveled beard, it was difficult for him to walk; only yesterday he knew perfectly well the purpose of his wandering around the world, but today all he has to do is gaze in a strange, bitter stillness at what is happening around him, and discover a new “Motherland” in himself, in the hidden secrets of a gloomy, weary and wounded soul.

“Approaches” to this text were formed in the cycle “Spiritual Metaphysics”, noteworthy ending with the poem “Alia” (“Holy”). In one of his poems with the symbolic title “Yugalu” (“Loss”) [YAKHIN, 2015, p. 297] tells about the difficult stay of the hero on earth, in his native land: he is “home”, but does not feel that this “home” is close to him; something valuable is irretrievably lost; life, which had seemed clear before, turned into a fog, a night haze: “I live in the Fatherland - but I have moved away from it, / I live in the daytime - but I don't leave the night!”. The state of fracture, wasted energy, once stormy, is conveyed by the images of the desert and the destructive wind sweeping the sands: "Can you hear how the storm howls / Outside the windows ...?" [YAKHIN, 2015, p. 298]. In the poem “Bakchalyk” (“Garden”), life before the crisis was compared with a blooming garden, after - with gusts of cold, icy, piercing wind, which left nothing that would show the slightest signs of spiritual health: “My life was like a garden with bright flowers, / She was waiting for the sunrise, / But clouds gathered in the sky, the wind howled, / And I wipe hot tears from my face” [YAKHIN, 2015, p. 301].

SUMMARY

Thus, on the basis of a small piece of Yahin lyric poetry, we covered in two aspects the topic related to the images of our native land. We have shown that it is complex, ambiguous and depends on the period in which the author wrote his poems. The early period was marked by the perception of the native land as a geographical place, covered with the warmth of childhood memories. The late period is characterized by the view that the native land is the soul of a person lost in the Universe, a locus of creative memory, a spiritual landscape.

CONCLUSIONS

The study of the poetry of Farit Yakhin, as well as of his work in general, in fact, is just beginning. The defining moment, in our opinion, should be the translations of his works into different languages of the world, so that readers of other cultural traditions could get acquainted with the peculiarities of the unusual thinking of the Tatar writer.

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\*2-year master's student, specialist in educational and methodological work of the Institute of Philology and Intercultural Communication KFU - Kazan Federal University. E-mail: lenara_tairova@mail.ru

\*Doctor of Philology, Head of the REC Center for the Study of Leo Tolstoy Heritage of the Institute of Philology and Intercultural Communication of the Kazan Federal University. E-mail: bekmetov@list.ru. ORCID: https://orcid.org/0000-0001-5430-3523.

\*Candidate of Historical Sciences, Associate Professor of the Department of Russian Language, University of Inner Mongolia (People's Republic of China). E-mail: intozjgl163.com. ORCID: https://orcid.org/0000-0003-0990-8157.

\*Candidate of Historical Sciences, Senior Lecturer of the Department of Russian as a Foreign Language and General Humanitarian Disciplines, Kalmyk State University named after BB. Gorodovikova. E-mail: olya.boldyreva2013@yandex.ru. ORCID: https://orcid.org/0000-0001-5590-0098.

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