POEMS BY V. BRYUSOV “NATIVE LANGUAGE” AND G. TUKAI “TUGAN TEL”: ON THE ISSUE OF INTER-LITERARY DIALOGUES

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ABSTRACT

In literary criticism, structural and semantic correspondences are established between the author and the reader as elements of aesthetic reality. As a result, another text appears before us, different from the original one. With each new reading, a new edition of the text will appear. In this regard, the question of determining the subjective and objective factors of the reception process becomes important. The tasks set determined the need to refer to a comparative analysis of the poems of Russian and Tatar poets, during which the regularities of the functioning of new meanings emerging in interliterary dialogues are considered. Comparative, hermeneutic and receptive methods of analysis were used in solving the set tasks. As a result of the study, the similarities and differences between the works of V. Bryusov and G. Tukai, dedicated to the topic of the native language, were established, and the peculiarities of perception of the additions of foreign literature by bilingual readers were also identified. The results obtained are significant in the study of the role of the reader as a subject of interliterary dialogues.

Keywords: National literature. Bilingual reader. "Native". "Alien". Interpretation.

RESUMO

Na crítica literária, as correspondências estruturais e semânticas estão estabelecidas entre o autor e o leitor como elementos da realidade estética. Nesse sentido, a questão de determinar os fatores subjetivos e objetivos do processo de recepção torna-se importante. O conjunto de tarefas determinou a necessidade de se referir a uma análise comparativa dos poemas de poetas russos e tártaros, durante a qual são consideradas as regularidades do funcionamento dos novos significados emergentes nos diálogos interliterários. Métodos de análise comparativos, hermenêuticos e receptivos foram usados para resolver as tarefas definidas. Como resultado do estudo, foram estabelecidas as semelhanças e diferenças entre as obras de V. Bryusov e G. Tukai, dedicadas ao tema da língua nativa, e as peculiaridades de percepção dos acréscimos de literatura estrangeira por leitores bilíngues foram também identificadas. Os resultados obtidos são significativos no estudo do papel do leitor como sujeito de diálogos interliterários.


RESUMEN

En la crítica literaria se establecen correspondencias estructurales y semánticas entre el autor y el lector como elementos de la realidad estética. En este sentido, cobra importancia la cuestión de determinar los factores subjetivos y objetivos del proceso de recepción. Las tareas planteadas determinaron la necesidad de hacer referencia a un análisis comparativo de los poemas de poetas rusos y tártaros, durante el cual se consideran las regularidades del funcionamiento de los nuevos significados emergentes en los diálogos interliterarios. Se utilizaron métodos de análisis comparativo, hermenéutico y receptivo para resolver las tareas planteadas. Como resultado del estudio, se establecieron las similitudes y diferencias entre las obras de V. Bryusov y G. Tukai, dedicadas al tema de la lengua nativa, y se establecieron las peculiaridades de percepción de las adiciones de literatura extranjera por lectores bilingües. También identificado. Los resultados obtenidos son significativos en el estudio del papel del lector como sujeto de diálogos interliterarios.

INTRODUCTION

In the light of the concept of interliterary dialogue, developed by literary scholars at the present stage, the category of the reader who takes a direct part in the interliterary process seems to be significant. In this process, two value systems interact, two different perceptions of the world - the author and the reader.

Any literary work is aimed at ensuring that readers can recreate the picture depicted in it, which is endowed with features of reality, that is, the reality of the text. The work itself tells the reader the ways and means of his perception.

The subject of the research is the peculiarities of the readers' perception of the poems of V. Brusov and G. Tukay. What matters is what structures of the text the recipient highlights and what meaning he gives them. This process of reception is influenced by the reader's belonging to a particular culture.

The selection of material is due to the fact that the poets belong to the same period - the beginning of the twentieth century and the poets turned to one topic - the topic of their native language.

V. Brusov's poem "Native Language" (1911), included in the book "Mirror of Shadows", is one of the peak achievements of the poet. After I.S. Turgenev, Russian literature did not know examples of writers turning to the topic of their native language.

The creation of this poem is due to the events of reality. This is the time of the collapse of the old system of values, an era of change and instability, uncertainty about the future. Language is a cultural achievement of every nation, and therefore the state of the nation's culture directly depends on its preservation.

The theme of the native language in the works of the Tatar poet G. Tukay has a different interpretation. In the poem "Tugan tel" ("Native language"), the lyric hero remains at the level of individual experiences. The character of the text is inherent in the chamber. This is already stated in the first line by the mention of father, mother.

METHODS

In the course of our research, we relied on research devoted to the comparative study of Russian and Tatar literature (BASSNETT, 1993- Understanding the Chinese Mind: The Philosophical Roots. Oxford University Press, 1991. 328 p.).

The analysis of the features of reader's perception was carried out based on the methods of hermeneutics and receptive aesthetics.

The subsystem "work – reader" and the category of the reader are highlighted in receptive aesthetics, whose representatives believe that the reader's perception determines the filling of the work with one or another meaning.

The tasks set determined the need to turn to the experimental method of studying artistic reception. 1st year students of the Department of Translation Studies and Intercultural Communication, studying for specialized training "Domestic Philology: Russian Language and Literature; Tatar language and literature ", 5th year students studying in the specialization" Russian language and literature in interethnic communication "and 1st year students studying national philology: Tatar language and literature.

RESULTS AND DISCUSSION

The theme of mastering the world of language is vividly presented in the poem "Native language" by V. Bryusov. The entire text is based on contrasts. In this case, antithesis acts as a way of representing the antithetical nature of symbolist artistic thinking. Already in the first stanza, we meet two antitheses that express the ambivalent attitude of the lyric hero to his native language: this is a "faithful friend" - "an insidious enemy", "king" - "slave", "my Avenger" - "my Savior."

In the poem, the image of the native language is associated with the theme of creativity. Language serves as a means of expressing emotional experiences, feelings, emotions for the lyric hero. The very image of the language is ambivalent. This is what inspires the dream and at the same time fetters it with "fetters"; he saves "in hours of impotence", but at the same time he crushes with "excess strength." Language reveals its riches to the lyric hero: poems are born by combining "the secret of sounds" and "the hidden meaning of words." But it is not always possible to convey the state of mind through words, which brings disappointment to the hero:
I waited in vain to be in tune
With a trembling soul—your echo! [BRYUSOV, 1973, p.66].

The lyric hero and the native language are in a relationship of equivalence. The lyrical "I" bows its head in front of the tongue, recognizing all its greatness ("like a giant"), but at the same time it burns a desire to conquer it. And in the same stanza a religious motive appears:

And yet I won't get tired of fighting
I am like Israel with a deity! [BRYUSOV, 1973, p.66].

But turning to Christian themes does not carry a secret meaning. The mention of Christ, in our opinion, has a universal human meaning. A poet needs a historical perspective to create an image of "I".

The poem reveals two semantic centers - "I" and language. The structure of the poem is subordinated to the exaltation of the "I".

In the next stanza, a chain of comparisons arises, arranged in ascending order, which is a logical element in the composition of the poem. The lyrical hero speaks of the existence of his native language for centuries, recognizing the transience of his life. However, this is followed by 4 verbs in the imperative form. Recognizing his insignificance, the lyric hero challenges his native language, which he wants to subjugate. Moreover, in the finale of the work, he admits his defeat before the greatness of the language. The lyrical hero addresses the object of his speech with an intonation of humility and submission. However, it is important to note that Bryusov followed and preached the idea of power over the word.

This work is built in the form of an appeal. The direct expression of the subject of speech is clearly expressed. At the same time, it is unacceptable to identify the subject of speech with the author of the text - this gives the character of an all-encompassing work, an epic scale. In this regard, the work reaches the universal level. There is no concretization in the entire text: we do not know what language the lyrical hero is talking about.

If for the lyrical hero V. Brusov language becomes a means of expressing his own feelings and experiences, then the hero G. Tukay expresses gratitude to his native language, which helps in comprehending the beauty of the world around him:

Demyada kyp narsu beldem sin tugan bodies of arkyly ... [TUKAY, 2011, p.69].

... I have comprehended the whole world in your wealth!
[ANTHOLOGY OF TATAR POETRY, 1957].

The lyrical hero and the image of the native language are not equivalent in the poem of the Tatar poet. Language ascends to a higher level. This is the wealth of culture that is transmitted through family ties. In this regard, the motive of childhood appears, the lyrical hero has memories of the time when he was introduced to the treasures of the language:

As O.Kh.Kadyrov noted, G. Tukay personifies the carriers of the feeling of national consciousness [KADYROV, 2005, p.16]. In this case, these carriers are actually the "I" of the lyric hero, his family. It is in these media that the feelings and experiences of the lyrical hero are concentrated.

In the last stanza, a religious motive arises, as in the work of the Russian poet. However, for G. Tukay, language appears as something sacred, as a kind of opportunity to establish a connection with Allah through prayer. A striking contrast is seen between the greatness of the creator and the being asking for help. G. Tukay managed to convey his feelings, lyrical experiences in an extremely rich form.

Many researchers have mentioned the nuanced nature of Tatar literature. So in the poem by G. Tukay, through the details, the main idea inherent in the text is conveyed – the preservation of the native language, and as a result - the culture of the nation.

These poems were proposed for an experiment conducted among first-year students of the Department of Translation Studies and Intercultural Communication, who study in the field of training "Domestic Philology: Russian Language and Literature; Tatar language and literature", 5th year students studying in the specialization" Russian language and literature in interethnic communication" and 1st year students studying national philology: Tatar language and literature. We got the following results.
The respondents were asked to compare the two above-mentioned poems. 1st year students of the profile “Domestic philology: the Tatar language and Literature” unambiguously expressed a sense of reverence for the work of the poet of his native literature. For them, there was no doubt that every person knows this poem from childhood, since for the Tatar people, according to students, this is a kind of key text of the national culture.

The students noted the genre originality of the poem, built in the form of an appeal, in which the lyric hero conveys a feeling of boundless love through memories in which his home, mother, father play an important role, and gratitude to his native language, through which the lyric hero establishes a connection with Allah. It is in the language that the answers to all the exciting questions are hidden. Through the wealth of language, you can learn about the world around you.

The respondents were able to quite accurately grasp the main idea laid down by G. Tukai in the work: the native language is the guarantee of the preservation of national identity. This thought was comprehended on an intuitive level and had an unconscious character. Students expressed a direct emotional response to the perception of the Tatar poet's poem. Also, specific features characteristic of Tatar literature (the concept of "mox") were identified, which is due to ethnicity (Minnekhanova Ramil). The same factor determined negative assessments in the analysis of V. Brusov's poem. Works of other national literature are subject to sharp rejection, and therefore cannot be subjected to proper comprehension. In the course of the analysis of the poem of the Russian poet, the respondents are dominated by "naive perception", an example of this is the statement of the student Galimova Reseda: “And it was foolish to compare the fruits of creativity of our great Tukai with someone.”

Difficulties in the process of perceiving V. Brusov's poem arise for a number of reasons. First of all, it is the inability to include the poem in the context of culture, and from this position to analyze. Secondly, there are no necessary skills and knowledge for a high level of comprehension of the work. Also, difficulties arise in connection with the abundance of antonymous means of expression.

1st year students on profile training “Domestic philology: Russian language and literature; Tatar language and literature” also gave preference to the work of G. Tukay. The respondents identified the relationship between language and the sphere of the family, represented through memories; like the previous group of students, they mentioned the lyric hero's feeling of gratitude to his native language for the opportunity to comprehend this world.

The students focused on the genre of V. Brusov's poem (closeness to the genre of ode), noted the nature of pathos, the use of a large number of expressive means in comparison with the Tatar poet. The lyrical hero of V. Brusov, realizing all the power and strength of language, however, expresses his ambivalent attitude towards it, which manifested itself in the character and structure of the poem (an abundance of antithesis) - energetic, more impetuous, "restless", while G. Tukai's calm, melodic.

Several students focused on the religious motive that is present in each poem. Language is an opportunity to turn to Allah / God in difficult times. This fact became the reason for the inappropriateness of the comparative analysis (Abrarova Aliya).

Contradictory conclusions were made by the fifth year students. This is due to the higher level of training for philological analysis. The students focused their attention on the tonality and melody of the poems. The respondents noted the prevalence of a feeling of inspiration, joy, the presence of an "infectious motive" in relation to the work of the Russian poet, while G. Tukay has notes of joy and sadness, which expresses the national specifics - "mox", which makes the work melodious (Abdullina Aliya). A Tatar poem is akin to prayer, I cry, which leaves a sad residue on the soul of the reader.

Students, in particular A. Garaiyeva, found discrepancies at the thematic level of the works. The point of view was expressed that in V. Brusov's poem the problem of language and the writer is raised, the difference in the semantic content of the image of the language of each of the poets is revealed. For the Russian poet, this is an unbridled element, which must be pacified in order to obtain the key to unraveling the secrets of the world, while in G. Tukai, language appears in comparison with the image of the mother.

**SUMMARY**

Based on the results of the experiment, we concluded that the naive reading consciousness dominates among students. This determines the reaction of rejection of the comparison procedure and rejection of the idea of similarity. The respondents do not find grounds, parameters for comparing the two poems, that is, there is a rejection of the traditional comparison paradigm. The negative attitude to the comparison process is due to
ethnicity, first of all, as well as the level of education and the lack of certain skills for analyzing works.

However, at the level of intuitive reader perception, similarities are found. The respondents highlighted the peculiarities of the lyrical structure of each piece. In relation to V. Brusov's poem, they showed sensitivity to the intonation-rhythmic structure of the text, and in G. Tukai's poem they especially highlighted the idea that language is a means of communication with God.

CONCLUSIONS

Thus, the theme of the native language has a fundamentally different interpretation in the poems of V. Brusov and G. Tukai. The Russian poet raises this topic to a universal level, G. Tukai tries to concentrate it as much as possible on a local scale. All this is determined by the previous traditions that developed in the Russian and Tatar literature of these poets.

The difference between the two works is revealed at the level of the subject sphere of poems. There is also a fundamental difference in the peculiarities of national thinking: “the idea of language as the greatest cultural, national-historical value” among Russian authors takes “the form of an epic-developed philosophical meditation. In Tukai, on the contrary, it is sustained in the form of a deep intimate lyrical experience” (KADYROV, 2005; AMINEVA et al. 2015).

Thus, each of the presented poems is perceived in its uniqueness and originality. In relation to the respondents of the Tatar branch, the fact of rejection of the poem of the Russian poet is revealed, which leads to a negative assessment of the idea of comparison and to the absence of an attempt to conduct this type of analysis.

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