

The background of the slide is a painting of a cityscape. On the left, there is a large white mosque with a central dome and two tall minarets. To the right, there is a tall, dark church spire. The buildings are reflected in a body of water in the foreground. The painting has a soft, painterly style with visible brushstrokes. A semi-transparent black rectangle with a red border is centered over the image, containing the title text.

**Features of ballad
genre functioning
in modern national
historic-literary process**

FEATURES OF BALLAD GENRE FUNCTIONING IN MODERN NATIONAL HISTORIC-LITERARY PROCESS

CARACTERÍSTICAS DEL GÉNERO DE BALADAS QUE FUNCIONAN EN EL PROCESO HISTÓRICO-LITERARIO NACIONAL MODERNO

ABSTRACT

Art opportunities of the ballad, the genre of the Western European literature which was widely spread in the romanticism era, become demanded in the XX-XXI centuries literature including in modern Tatar literature in which a specific place was always held by liro-epic works. The novelty of the conducted research is determined by the fact that ballad is considered as one of the genres reflecting essential feature of poetics of lyrical works of the Tatar poet Zulfat (Malikov Dulfat Usmanovich) – their narrativity. A number of the poems of Zulfat having author's designation of a genre "ballad" or reproducing traditional ballad plots and also representing different theme groups (historical, military, love ballads) became a subject of the analysis.

The works of domestic and foreign scientists devoted to problems of genre identity and genre typology became methodological base of the conducted research. Objectives were solved with the help of system and structural, and semiotics methods. The conclusion is drawn that the ballad in Zulfat's creativity keeps communication with classical ballad tradition and functions as the very tectonic form of a tragic mode of artistry. At the same time a genre canon collapses. Factors under the influence of which there is a transformation of a traditional design are allocated: new organizations of the subject sphere of the principles, genre hybridism of works, reaccentuation of elements of a plot peculiar to the initial ballad. It is established that this art form functions in the poet's works as a special way of expression of existential situations of human life. The received results matter for the characteristic of tendencies and regularities of historico-literary process of the end of the XX – the beginning of the XXI centuries, determination of specifics of national art thinking.

KEYWORDS: Tatar poetry; genre; canon; sintetizm; subject sphere; plot.

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RESUMEN

Las oportunidades artísticas de la balada, el género de la literatura de Europa occidental que se difundió ampliamente en la época del romanticismo, se exigen en la literatura de los siglos XX-XXI, incluida la literatura moderna tártara en la que un lugar específico siempre estuvo ocupado por obras liro-épicas. La novedad de la investigación conducida está determinada por el hecho de que la balada es considerada como uno de los géneros que reflejan la característica esencial de la poética de las obras líricas del poeta tártaro Zulfat (Malikov Dulfat Usmanovich): su narratividad. Varios de los poemas de Zulfat que tienen la designación del autor de un género "balada" o la reproducción de tramas de baladas tradicionales y que también representan diferentes grupos temáticos (históricos, militares, baladas de amor) se convirtieron en un tema del análisis.

Los trabajos de científicos nacionales y extranjeros dedicados a problemas de identidad de género y tipología de género se convirtieron en la base metodológica de la investigación realizada. Los objetivos se resolvieron con la ayuda del sistema y los métodos estructurales y semióticos. Se llega a la conclusión de que la balada de la creatividad de Zulfat mantiene la comunicación con la tradición de la balada clásica y funciona como la forma muy tectónica de un modo trágico de arte. Al mismo tiempo, un canon de género se derrumba. Se asignan los factores bajo la influencia de que hay una transformación de un diseño tradicional: nuevas organizaciones de la esfera sujeto de los principios, el género hibridismo de las obras, la reaccentuación de los elementos de una trama peculiar de la balada inicial. Se establece que esta forma de arte funciona en las obras del poeta como una forma especial de expresión de las situaciones existenciales de la vida humana. Los resultados recibidos son importantes para la característica de las tendencias y regularidades del proceso histórico-literario de finales del siglo XX - el comienzo de los siglos XXI, la determinación de las especificidades del pensamiento artístico nacional.

PALABRAS CLAVE: poesía tártara; género; canon; sintetizm; esfera de sujeto; trama.

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INTRODUCTION

The ballad – the genre of the Western European literature which was widely spread in the romanticism era. D.M. Magomedov defines it as a “hybrid” genre, “combining lyrical, epic (a narrative plot) and drama (dialogical remarks of characters) beginnings” [1, p. 26]. Art opportunities of this genre form become demanded in the XX-XXI centuries literature. In the Russian poetry there is a number of works in which heading complex conscious author’s updating of a genre was shown: “The ballad about the leaving time” by S. Kekova, “The ballad of a night call” by E. Rein, “The ballad about galoshes”, “The ballad about neighbours”, “The ballad about meaning of life” by O. Khlebnikov, “Ballads” by D. Bykov, “The ballad about Andryushe Petrov”, “The ballad about solar heavy rain” by T. Kibirov, etc. The ballad becomes a significant art form in literatures which go back to other, than Russian and Western European, cultural and art, and esthetic traditions. Modern writers addressing genre traditions of other literatures build different types of dialogue of “own” and “others” in the lyrical text. From this point of view R.A.Kudryavtseva analyzes the ballad “Mother’s heart” [2, p. 61-62] by the Mari poet Yu. Ryazantsev. I.A. Kazharova reveals features of this genre in modern kabardino-Circassian literature [3, p. 89]. O.I. Naldeeva establishes that in the genre system of modern Mordovian poetry a specific place is held by a genre of the ballad reflecting signs of an ethnic picture of the world and revealing features of national character [4, p. 31-32].

Genre potential of the ballad is actively used also in modern Tatar literature in which always a specific place was held by liro-epic works [5]. The ballad sintetizm corresponds to features of national art thinking and can be considered as a special case of cultural synthesis which was shown in the Tatar literatu-

re as connection of traditions and innovation, “East” and “West”, “own” and “others”.

The poet Zulfat¹ to whose creativity works a number of researchers are devoted [6, 7, 8] addresses a genre of the ballad. The novelty of the conducted research is determined by the fact that the ballad is considered as one of the genres reflecting essential feature of poetics of lyrical works of Zulfat – their narrativity. It is provided with existence of the fable structure motivating psychological state of the lyrical subject. The fable is most distinctly shown in a ballad genre. A number of the poems of Zulfat having author’s designation of a genre “ballad” or reproducing traditional ballad plots and also representing different theme groups (historical, military, love ballads) became a subject of the analysis.

MATERIALS AND METHODS

Methodological base of the conducted research is the theory of a genre as “three-dimensional constructive whole” created by M.M. Bakhtin [9]. The works of domestic [10, 11] and foreign [12-18] scientists devoted to problems of genre identity, initial and uncanonical genres, differentiation of patrimonial and genre structure of the literary work, genre contents and genre form have exerted impact on the concept of work.

In the solution of objectives use of system and structural, and semiotics methods which effectiveness in a research of genres is revealed in a number of modern works [19-21] is supposed.

RESULTS AND DISCUSSION

In the poem “Tynym beta ...” (“I Choke ...”, 1976) Zulfat addresses a plot about the construction victim (the woman immured in a wall at construction of fortress, the bridge, church, etc.) which is very widespread in folklore of the different people. The epigraph setting initial situation, the emotional tone and chronotope sends to national legends about the woman buried under the basis of a tower of the Nizhny Novgorod Kremlin with buckets and a yoke. Zulfat’s poem consists of two parts – a monologue of the girl immured in the base of a tower of the Nizhny Novgorod Kremlin and the statement of the lyrical hero. The different principles of the art image

1. Zulfat is a pseudonym, a real name is Malikov Dulfat Usmanovich (was born in 1947 in N. Saitovo’s village of the Muslyumovo district [Galiullin, Mustafin 2005, 2: 503].

correspond to two subjects of consciousness and the speech. In the monologue of the heroine which is genetically going back to *munadzhat*² several intensions intertwine: the complaint to intolerable physical sufferings with which the speech begins and comes to an end, and the narration about the custom accepted at masters which victim the heroine became. Own tragic destiny is perceived by the heroine as individual option of the general fate of all live, manifestation of a certain uniform regularity. At the same time this story is twice killed by complaints about fatal accident: "Eh if I haven't gone having taken a yoke, / That morning for water to the quiet spring!" [5, p. 96] (Here and further translated by authors). Thus, the heroine is ruined by combination of circumstances, ruthless predefiniteness. The monologue according to functional and stylistic installation of a genre comes to the end with mourning of the ruined youth and beauty.

Question: "Tyshta kaysy gasyr?" (What century is it now?) connects two temporary streams: the past and the present, erasing borders between them. At the same time for the heroine this is apocalyptic, stopped time which bears in itself semantics of inescapable flour. The Koromyslov tower of the Nizhny Novgorod Kremlin crystallizes this motive, having become the realized metaphor of fossilized suffering and a symbol of memory of it. The motive of eternal suffering gains development in passionate, emotionally uneasy speech of the lyrical hero. He thinks not only of what happens to many people, but also about what became his destiny. The relevance of the lyrical hero's fate to the tragic story of the girl is expressed in different forms. First, in recognition that the familiar voice is heard from walls of the Koromyslov tower. Secondly, in the special lyrical generalized manner of the speech and its hyperexpressional intonation. From a concrete, isolated case the thought moves to the general sense of the event. Death of the girl with a yoke discloses tragic hopelessness of beauty which is sacrificed for the sake of force and power. Thanks to emotionally charged general formulas this statement is perceived not as philosophical and abstract ascertaining of cruel regularity, but as the gained thought for which it is paid by expensive price of personal experience. The inescapable heavy grief

got by awareness of this need is replaced by a passionate strong-willed rush – aspiration by all means to save and protect beauty: "Oh! – it is necessary to save beauty immediately! / Oh! – beauty absolutely choked!" [23, p. 98]. Thirdly, in final stanzas of the poem subject syncretism – the existential relations of unity "I" and "you" is formed. The lyrical hero not only sympathizes with the girl doomed to fall a construction victim but also suffers from the same anguish, as she endures the same pain. At last, the autonomy and the sovereignty of lyrical characters disappears, "I" and "she" are combined, forming syncretic unity, and each of them asks the same questions: Who will lift a stone, who will help to save? [23, page 98].

Social collisions and crisis situations by which XX century was marked have induced the poet to philosophical-ethical and moral-psychological judgment of topical problems of time. The imperative and immutable invasion of hostile forces into life of the hero and his beloved leading to disaster – death of the heroine becomes fundamentals of ballad poetics in the poem "Tau yashene" ("A mountain lightning", 1981). The existential organization of the text, hronotopic images and motives act in a role, traditional for the ballad, become means of forcing of ominous omens of a meeting with danger. Action happens in the mountains of Afghanistan, during the war, in the back of the enemy. The heroine cures the wounded Soviet soldier, carried him to sepulchral hills of the parents and tells story of their tragic death.

The existential fear and disturbing presentiments penetrate a monologue of the girl turned to saved by her warrior. This speech is structured by genre paradigms of crying and a spell entreaty. Crying shows emotional experience of the grief and it consists of "autocharacteristics of the sorrow" [23, p. 139] – loneliness, fear, loss of moral and psychological support in the world, thoughts of death, etc.

Recognition of dependence of the person from the external to him forces intertwines with the passionate aspiration to influence them, to operate life forces. On the one hand, this appeal to the death as to the supersubject of special type and recognition of the ability

2. *Munadzhat* - "a genre of folklore and written literature of the people of Turkic and Iranian language groups. It goes back to pagan appeals to the sky, the sun, the moon, etc. It is connected with Shamanism. Pagan echoes in the Tatar *munadzhat* haven't remained, they contain only the addresses to Allah and his prophets" [22, p. 276].

to resist to him, to go beyond own limits. On the other hand, feeling danger and the powerlessness in the face of fatal inevitability, the girl begs the soldier not to abandon her, to take away from this house. V.I. Tyupa defines an archaic prototype of lyrical architectonics of this kind in the following way: it “is performative of will expression (volition, expectation, aspiration, dream, search) as speech action “let it be!”. By the initial nature such performative is a spell ...” [23, p. 139].

Actually the spell speech of the heroine consists of two parts. The first part is accompanied by ritual action – plaiting of a basket from willow rods: “This I will plait for melancholy, / This one for for the beloved appearance, / And this one for two not dying away stars will be lit in the sky!” [23, p. 122]. The rhythmical-intonational and syntax parallelism integrating lines expresses relation between action and result which is based on the existential-subject relation and defines the “openness” of apposition of structures, their interpenetration to each other. Everything that comes into the view of the heroine, appears in subject forms. Subjects to which she appeals appear sequentially as “the Afghan willow”, “destiny”, “stars”, “sad hills”. These animated life forces by verbal impact on them are involved in a life situation of lyrical characters and induced to a spiritual response.

Bad omens which marked a way of the soldier who quitted to look for the road from this gorge also belong to elements of ballad poetics. Space - the natural world comes into contact with the traveler, warning him about misfortune: the horse goes hard and rears, in the sky there are no stars patronizing lovers. At last, the prepared ballad event is made – hostile forces interfere in the world of heroes.

Catastrophe in life of the soldier and the girl who fell in love him is comprehended as change of a pattern of the world, the moment of loss revival of all space. Between “them” (murderers of the heroine) and “a mountain lightning” the relations of semantic equivalence are established. It is syncretic human - space elements which specify a certain transcendental law – fate, predetermining, destiny, foreordained and mandatory for execution, at the same time it reveals an entity and a measure of the social and political evil. In the last speech of the heroine the performative of crying and the genre strategy of the elegy

corresponding to it dominate. The ballad is framed by the words addressed to the younger brother who would like to learn plaiting of the Afghan baskets. At the beginning of the ballad this address motivates the story by the hero about what happened to him during the Afghan war. In the final it becomes a reason for a moralizing opinion and a method of art completion of a tragic story about love of the Soviet warrior and the Afghan girl.

In the poem “Fatiyma” (Fatima, 1971) the motive of a miracle – transformation of the girl, who has learned about death of the beloved, into an insect (ladybug) becomes a basis for expansion of genre poetics of the ballad. The plots realizing motive of transformation of the person in a tree, a plant, an animal, a bird and an insect are known in fairy tales and ballads of the different people. Fatima’s transformation into a ladybug isn’t occasional. Fatima receives in this way release from terrestrial weight and ability with ease to achieve any provisions and the objectives and to leave them – that quality which is necessary for her for search of the beloved.

In Zulfat’s ballad the metamorphosis which has happened to the heroine is based on two reasons: first, experience of a strong grief: “The message which is breaking off heart has come / the Girl was bent, as a thin yoke “ [23, p. 265; 24, p. 580-585]. The architectonics of the ballad image of a person is created by designation of the expressive gesture, totally and generally transferring his state of mind. Epic time – the chronological sequence of events – is forced out by the lyrico-dramatic, subordinated to a problem of alienation from the plot and image of worries of the heroine. The second reason of the occurred metamorphosis – Fatima’s unwillingness to marry the stranger.

In the ballad artistic approaches of wedding ceremonial poetry are widely used. The parallelism which is the cornerstone of a number of couplets generally and allegorically opens the possible, but not implemented in the destiny of heroine situations. These stanzas are killed by the elegiac meditations which are piling on the agony of disturbing presentiments. The ballad plot about wonderful transformation of Fatima comes to the end with the cathartic final approving the saving and reviving power of love granting the heroine immortality. In the ballad “March” (1986) the similar ability allocates music. At the heart of a plot there is

one episode of the Great Patriotic War when "the March of the Soviet Army" of S. Saydashev, on which performance the battalion commander insists on, aspires fighters to the attack. War blows up the course of everyday life by shaking of bases of national life. Music changes this catastrophic state of peace, restoring the former system of values.

The most part of the ballad is made by the description of the sustained in an idyllic modality images of the native nature, everyday life, mother and father – the associative and semantic streams which are given rise by S. Saydashev's music. It is remarkable that S. Saydashev's march makes similar impact also on enemies. Idyll, as V.I. Tyupa established, goes back to a performative of the rest and represents a genre, antitetic to the ballad [11, p. 130-131]. Within idillic genre model the elegiac situation, which fixes dramatic intensity of emotions and prepares the main ballad event – death of the battalion commander and other soldiers in fight, is developed.

The nature becomes the active participant of the human history. The ballad plot is realised uncanonically – music erases borders between life and death, "the own" and enemies, natural and human life, creates a possibility of their existential and valuable coincidence.

CONCLUSIONS


The ballad in Zulfat's creativity functions as a very tectonic form of a tragic mode of artistry. It keeps to a certain extent connection with classical ballad tradition and is characterized by drama tension of the plot which is built on collision of two worlds – "local" and "other world"; prevalence of dialogues in speech structure, a combination of the "wonderful" and "awful", "mysterious" and "mystical", focusing on a philosophical and social, and moral perspective.

At the same time there is a destruction of a genre canon. Firstly, the traditional ballad is transformed under the influence of the new principles of the organization of the subject sphere. Images of ballads embody two major subject forms of Zulfat poetry: hero of role lyrics and lyrical hero. Secondly, the ballad owing to the hybridism incorporates other folklore and literary genres (munadzhat, crying, spells, idyllic and elegiac genre models, etc.) which conduct to the shift of a traditio-

nal ballad construction. Thirdly, we can see reaccentuation of elements of a plot peculiar to the initial ballad: testing of heroes, their stay on border between life and death can be allowed not only by accident, but also by the cathartic final approving the changing and saving power of love and arts; mystic-metaphysical description is given not only to characters of the "other world", but also public and socio-political circumstances which bring destruction to heroes, deprive of them harmony.

Summary. The ballad in Zulfat's creativity gains special art expressiveness. As a form of completion of the art whole and as an element of art system in poems by Zulfat it becomes means of expression of existential situations of human life. These are liro-epic works which are characterized by sharp dramatic nature, using of various approaches of the psychological image, both synthetic and analytical, the emotional and expressional estimation which is expressed in the speech of the lyrical hero or storyteller. The epic beginning is pushed aside by the subjective experiences defining special subjective and lyrical type of the organization of space and time.

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