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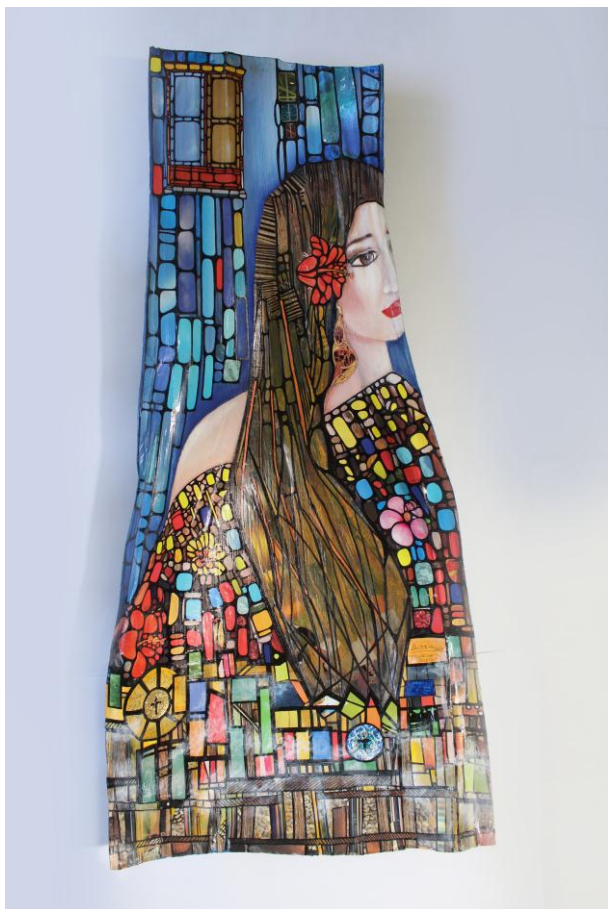
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Modern Bashkir prose: genre and fiction peculiarities

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Abstract

The purpose of this article is to consider the genre, fiction and plot peculiarities of provincial literature through the Bashkir writers via the methodology of structural-functional, institutional and phenomenological approaches. The system analysis method was used to achieve this goal. In analyzing the literary works of Bashkir writers, we have allocated the main peculiarities of provincial literature. As a result, modern literary criticism assigns a significant place to provincial literature as the main source of culture. In conclusion, modern Bashkir prose vividly reflects the provincial literature development in a multicultural state.

Keywords: Provincial Literature, Genre Peculiarities, Activity.

Prosa moderna de Bashkir: peculiaridades de género y ficción

Resumen

El propósito de este artículo es considerar las peculiaridades del género, la ficción y la trama de la literatura provincial a través de los escritores de Bashkir a través de la metodología de los enfoques estructural-funcional, institucional y fenomenológico. El método de análisis del sistema se utilizó para lograr este objetivo. Al analizar las obras literarias de los escritores de Bashkir, hemos asignado las principales peculiaridades de la literatura provincial. Como resultado, la crítica literaria moderna asigna un lugar significativo a la literatura provincial como la principal fuente de cultura. En conclusión, la prosa moderna de Bashkir refleja vívidamente el desarrollo de la literatura provincial en un estado multicultural.

Palabras clave: literatura provincial, peculiaridades de género, actividad.

1. INTRODUCTION

In Russian literature, the turn of the XX-XXI centuries is marked by a number of trends and styles Shneidman (2015), Piccolo (2014) since there was no single ideology, giving writers the right to choose what and in what form to write (Noordenbos, 2016). In this regard, the study of ways and means of representing the multi-ethnic Russian reality in the work of regional writers is one of the topical issues in contemporary literary criticism. Multilateral analysis of provincial literature as a regional cultural phenomenon contributes to a

holistic idea of what the all-Russian literary process is about (Ziolkowski, 2014; Harris, 2014; Popova and Shurupova 2014).

In the literary panorama of Bashkortostan, a special place is occupied by multi-genre works of Bashkir and Russian writers of the Republic (Khuzhakhmetov, 2010). The prose is a prior genre, characterized by the search for new forms and creative concepts of describing the realities of modern life. This genre is also voluminously recreating the pictures of the past (Ahmadiev, 2009). In new social conditions, traditions of historical prose were developed by G. Khusainov (The Bloody Fifty-Five, The Book of Batyrs and biographical series Life of Outstanding People), R. Baimov (The Revolted Gyrfalcon), Musin (Aldar-Batyr, Remains of batyrs are lying there), G. Shafikov (Rasstrel, The Shadow of Genghis Khan), Hammatov (Syr Darya, Salavat), Rafikov (Sedoy kovyl, Kungak, Waiting for the end of the world), Khakim (Caravan, Leather Jewel-box), etc. (History of Bashkir literature, 1990-1996). Thus, the purpose of this article is to consider the genre, fiction and plot peculiarities of Bashkir writers.

2. METHODOLOGY

This work is based on the methodology of structural-functional, institutional and phenomenological approaches. Hence, we have developed a complex, multi-factorial approach to the problem matter of the article. We have used typological and logical methods of

analysis, as well as the elements of ethnic-cultural analysis. System analysis was the basic method.

3. DATA, ANALYSIS, AND RESULTS

In the *Vozrast Salavata* (The Age of Salavat), Asylguzha's novel, the assembly principle (Salavat, Stefan Malyi, Andrey and Leonty, Catherine II, etc.) follows the same goal: creating hyperspace, fully covering the life of Bashkir people, of Russian and world community (in Montenegro) in the XVIII century. This helps the author not only to create a panoramic historical picture of the Peasants' War, but to raise the novel to the chronicle level by expanding the spatial-temporal plane. The B. Rafikov's historical hypothesis *Saddled horse* is characterized by an original compositional device – assembly. Two parallel storylines (*Salavat na katorge* [Salavat in penal servitude] on the one hand, and *Etembay, Roman v Bashkortostane* [Etembai, Love story in Bashkortostan] on the other) create a magnitude; they reveal the image of all people subordinate to the Russian king in the XVIII century – of a saddled horse. There were stories, tales and novels responding to the direct challenges of time and openly narrating about those or other rims of personal and social life of a person.

In this regard, D. Bulyakov's prose is one of the most aesthetically rich works in the Bashkir literature of the post-reform period. In the novel and story collections, *The Maple Renews Its Leaves*, *Waterfall*, *Bars*, *Catch the Blue Distance*, *Hot Snow* ect. There

is an image of a principled character, who raises the moral and ethical problems of that time. The Newcomer narrates about social phenomena that caused the need for society restructuring; it touches upon issues of spiritual roots. Novels *Life is Given Once*, and *The Exploded Hell* illustrate the transition of D. Bulyakov's creativity to a new level of mastery. Kamalov's novel *Tanya-Tanhylyu* and its compositional mosaic help the author to get the idea and themes across to the reader. It is full of psychology and reflections on the fate of the author's native people. Specially identified motives, a retrospective approach, epistolary elements shake up the plot, give its content a philosophical meaning. The plot is a flashback, memories, Fanisa's point of view (the main character's girlfriend) alternating with Tanhylyu's letters.

The works of A. Aminev and G. Khisamov are an example of successful use of hidden motifs. For example, the topic of *Kitaigorod*, A. Aminev's novel, was a modern village. At the same time, its high-principled and thematic problems are related to the fate of Bashkir nation. In general, there are also hidden motifs in G. Khisamov's novel *Taftilyau*. One of them is the motive of mortal danger. It is found in episodes describing the harassment of the Burzyan tribe, the execution of Yal-emir, Ivan Tevkelev's activity. In describing the G. Khisamov's novels *Aktamyr* and *The Nineteenth*, one can say that they are based on an assembly structure. Utyabay's *Ghost*, Sh. Khaziahmetov's *I ne bylo cheloveka rodneye* [There is no man more significant for me], F. Galimov's *The New Bashkir* is also based on the principle of assembly.

There are phenomena when the same motives guide the writer's creativity, for example – G. Gizzatullina's work (One hundred and one life of mine, Transformation of a butterfly, etc.). Sometimes there is a strong impact of a motive and image parallelism on the plot dynamics. R. Sultangareev's Tatar and Bashkir is full of motives that have a powerful semantic meaning. Contrastive images of apprehended Bashkir Ishmurza and Tatar Masnavi, initial tension in their relationship are based on the psychological logic. The writer delicately and accurately creates the image parallelism with differences in the mental structure of two peoples. According to the author, society bonded with slavery (economic, spiritual) preserves conflicts, including national ones. The same picture is described in N. Musin's novel The Last Bee Tree. One can track the plot assembly here (Damir Talipov and Rasul). The author does not meet these two characters, but illustrates their lives in sharp contrast. The conflict lines are based on such an antithesis (city and village, attitude to nature, philosophy of life, love, etc.).

F. Galimov's The New Bashkir is special for the new subject. The author introduces a new character into modern literature – a young entrepreneur. After the reforms of the early 1990s, wild capitalism brings stereotypes associated with the words big businessman, business, currency, voucher, and privatization. People were divided into those, who have become fabulously rich, and those, who were getting poor every minute. It was the so-called era of shock therapy. This novel was publicist in the genre, with epigraphs. In terms of its content and plot structure, this novel was a guide for a novice

businessman. The author has used an original literary device to make a narrative be from the first person, the chronographer of the historical period. N. Gaitbay's detective novel *Kapkan* [The Trap] successfully enters the philosophical semantic field of world literature. Chronotopes of the road and the chase that run through the literary work in dynamic dialogues and unexpected twists contribute to a successful genre structure (Karkina et al, 2018).

T. Garipova's *Buryonushka* is a novel about the fate of people in the XX century. It describes the life of four generations from the beginning of the century. However, Madina's image can be considered as the leading one. Her image concentrates all other images in a single storyline. The author, responding to the call of time, creates a path for Madina's image from the milkmaid to a successful businesswoman (Khuzhakhmetov, 2010). Problems of the present-day reality and the image of a fellow man were also reflected in the stories, tales and novels written by Bashkir prose writers. Mullakayev's *Neney* attracts the reader with its theme and special narrative style. Its image of a woman from a lonely Bashkir village, which was in the heart of Chechen conflict, illustrates a psychological breakdown of a whole generation. War changes people not only physically, but also creates deep mental wounds.

Ziganshin's novel *The Gold of Aldan* became a notable event in the world of literature that combined the multifaceted cultural layers of Russian people. The story is based on the life of old believers and their struggle for survival. The original composition is based on the trinity

of the created literary world, which goes back to the mythological roots of mankind – to the mythology of Eurasian, Indo-European and Turkic peoples, including the Bashkir mythology (Khuzhakhmetov 2013). Imperfect nature and vices of modern society became the main theme of the humorous M. Salimov's *The Bird's Milk* and *The Remarkable Man*, Timershin's *with tongue you cannot stay silent* and *Seven Fairy Tales*.

In Bashkortostan, modern Russian writers have combined both the best traditions of Russian classic literature and the new manifestations of the aesthetic literary system, formed at the turn of the two centuries. The creative attitude of many authors can be characterized by a truthful and multilateral illustration of the spiritual and material culture of the peoples in the region, by rethought historical events, by outspoken concepts and philosophy of being in the high-principled artistic structure of the work. In this context, we can name the works of Chvanov, 1987. Thus, Khramov's novel *Inok* recreates the pictures of military and post-war life in Ufa. This novel has some features of a confession, an autobiographical and symbolic-philosophical work. The plot-specific and symbolic-philosophical aspects are realized through character's actions, behavior and reasoning. Thus, images created by Khramov represent the two poles – Good and Evil. The pole of Good involves monks, who keep an unclouded and pure beginning in themselves; nature of the native land, Russian culture, pervasive images of a house and a poplar. The pole of Evil is associated with the totalitarian system of the Soviet state (Prokofieva, 2014).

Creative ideas of many authors are realized in a story genre. Thus, Pal's stories *Homeland – Alive and Dead*, *Na zemle I nad zemley* [On the ground and above the earth], *Such is life*, Ivan's return, *Zemli nicheynoy ne byvaet* [There is no such thing as no-man's land] resolve moral, philosophical, social and environmental problems. Described peacetime events take place on their native land to save it from imminent disasters, caused by progressing civilization and by the spiritual impoverishment of people. The image of a responsible, tolerant and conscientious contemporary, who loves his/her own family and native land, is central in many novels. Conflict severity and dramatic plot can be foreseen in the story titles, in the composition structure, represented by flashbacks and symbols that have a significant role in the stories. Pal explores the spiritual life of a simple worker, shows the difficult fate of prospect fewer villages. In referring to the recent problems of that time, the author is searching for ways to overcome the crisis, makes the reader think about the values of life, about the duty to people. Chvanov's (1987) story *Maybe someone knows something* is full of the same thoughts. The author uses the description of Gorin's daily work as a newspaperman to show the Russian reality –unnecessary declarations and decrees were making the hard life of villagers more complicated. The periodical press should tell about the labor exploits of collective farmers in fodder conservation, which not only takes away the valuable time of village workers, but also damages the environment. The author raises the problem of a socio-political plan: journalism could really help ordinary people in solving their recent problems instead of reporting on how the meaningless orders are followed. In searching for Khlystunov's cousin,

story heroes face the bureaucracy and indifference of people to someone else's trouble. Gorin's conversation with his colleague Spirin occupies an important place in the high-principled artistic structure of the story. This conversation, growing into Gorin's monologue, reveals not only the problem areas of the society of the late twentieth century, but also reveals the crisis phenomena in the spiritual culture of people. His words sound reasonable: "Ask yourself whether you are able to help someone who is grieving, someone in trouble, when you are in trouble, when you are full of happiness that is about to fly away" (Chvanov, 1987: 19). In Chvanov's (1987) *The Last Day in the Year of the Dog*, the humane attitude of people towards the mongrel dogs is a standard of truth.

Socio-moral issues are the dominant ones in the A.P. Filippov's prose, which theme of human happiness is clearly and emotionally colored. The author pays close attention to the inner world of the character, his experiences and reflections. The great part of Filippov's character gallery is occupied by those, who are not indifferent to someone else's trouble, are honest and kind-hearted. In the work *Look Back*, Filippov has created Nikolay Loktev, memorable image of a family man and an operator at the petrochemical combine. In the ten-chapter story, the Russian proverb everyone is looking for the truth, but not everyone creates it is used as an epigraph. The profound meaning of this folk wisdom is vividly illustrated with character's behavior while introducing the innovative labor-saving ideas in production. The images of Pavel Petrovich Vershinin, a decisive and trustworthy foreman, Nurgali Gareevich Zaripov, the secretary of the

Party Committee, Israel Lvovich Yasman, the workshop manager, vividly demonstrate the multi-ethnic nature of Bashkir land.

In general, international theme remains one of the priorities in modern literature, reflecting the unbreakable union of different nations, tightly wedded by friendly and family ties (Kulsarina 2016). Themes of friendship and the unity of peoples, as well as high civil motives are common for the war stories written by Mitroshina (Hospital). Genatulin (*Vot konchit-sya voina: Povesti i rasskazy* [When the war ends: Novels and stories]), etc. In recent years, prose writers showed a keen interest to the life and activity of celebrities. Thus, the story of Kasim Davletkildeyev, the Bashkir artist, is told by S. R. Churaeva's in the *Below the Sky: Watercolors*. In nine chapters, the author wrote an interesting story about the artist's life against the backdrop of historical events in the country. She was able to do so by creatively using the motifs of Bashkir folklore, as well as biographical materials about the character. In the story *The Old Man in the Night*, Shafikov recreates the varieties of A.P. Platonov's fortune. Platonov was a Russian writer, who was living in the period of the Great Patriotic War in Ufa. Author's reflections and comments on the events that have occurred are successfully combined with the story of essay creation on the Bashkir theme –*Krestyanin Yagafar* [Yagafar the Peasant].

Besides the social, moral, philosophical, historical and biographical stories, modern Russian prose of Bashkortostan is enriched with a detective genre. The adventure stories written by

Dokuchaeva (Yad Maskarada' [The Maskarada Poison], Shkatulka knyagini Serpinoy [Jewel-box of Duchess Serpina], Ubiystvo v reliktovoy rosche [Murder in the remnant grove]) are characterized not only by an exciting and entertaining story, but also by an original poetic style. In recent years, short stories have been developing as a genre. The ecology theme is one of the most relevant ones in the flash fiction. The issues of environmental protection are in the center of literary works written by Pavlov (The Hedgehog and Salavat, Vityu, videl? [Vitya, have you saw?], Ivushka [Little Willow], Brigadnyy rodnichok [Crew's Spring Well]), Katserik (Staraya Bort [Old Hive]), Sorochiy Bog [Pied God], Sary-Kosh), etc. The leading idea of these works is the idea that everything reserved in people's life and nature should be not only carefully preserved and protected, but also revived as the most intimate material and spiritual heritage. Thus, Katserik writes in dismay about the loss of forest ethics by people, about disappearing ancient Bashkir handicraft industry. At the same time, he uses different Bashkir expressions, such as urman gylyaem, tamga, keyek-kort, kara-kort, etc. He uses Bashkir genealogical fables and legends in the story Ayu, in the work Za khariusami [Grayling trip], which genre could be defined as narrative in stories, as well as the genre of Astafyev's Tsar-Fish.

F.M. Bigashev is actively writing in the children's story genre, fascinatingly narrating about the relationship between people and animals. In the books named The Secret of the Golden Cellar and The Moon Princess, author tells about a man, who meets a bear on a mountain path where only two can pass (On the mountain path), about

a brave cat named Shakhya, who saved own little mistress from the snake (Urmanka), about the faithful duty of dogs to people (Karabay, The Great Royal Poodle). These stories are written in a rich and figurative language; they teach children kind and sensitive attitude towards animals. Stories written by Dokuchaeva, Shayakhmetova, S.R. Churaeva are devoted to the relations between a man and a woman, to the concepts of home, love and faithfulness. These authors develop own creativity within the framework of all-Russian women's prose and reproduce the psychologically true experience of a character on the back of family troubles. Story plots provided by Dokuchaeva (Farewell) and Churaeva (My Five-Day War) are based on the story about a man leaving his family. The state of an abandoned woman's mind is defined with the world war. The events of the five-day Georgian–Ossetian conflict are described in parallel to this family tragedy. This military conflict helped the author to expand the idea of the story, namely – misunderstanding between people is a destructive power. In the Dokuchaeva's story, Alfia – the main character – was not only rejected by her husband, but also seriously ill. Her husband Dinis, a self-interested and heartless egoist, who left his sick wife deep in the forest park alone, is described in a contrast to the naive and trusty Alfia. The plot has elements of a detective story, and Dokuchaeva is a master of detective stories. Story composition has two parts. In the second part, the heroine wakes up in a convent with a new name – Amina. Children from the convent noticed a frozen, unconscious lying woman during the walk. In her pocket, there was a note with the name Amina in it. Convent life is contrasted with the worldly vanity, its material goals, destructive feelings of envy and

cruelty towards one another. Such a peaceful atmosphere brings the heroine back to life. Thus, perseverance and fortitude help the heroine to overcome difficulties in life.

4. DISCUSSION

Modern literary criticism assigns a significant place to provincial literature as the main source of culture.

Bashkir literary works, as examples of provincial literature, have a number of peculiarities (Kozlov 2014):

- Eventivity. In the strict sense, provincial plot represents a small event that characterizes the character's daily routine. However, in literary text structure, such a small event is fully signed on a rare occasion.
- Main representatives. They include the country town tops and its components, as well as provincial characters and special plot situations.
- Functionality. Most representatives have plot-forming, narrative and semantic functions.
- Original nation-based specificity of the narrative style.

Bashkir literary activity makes a contribution to literature not only in terms of local scale. It is also a component of the general Russian literature.

5. CONCLUSIONS

Thus, modern Bashkir prose vividly reflects the provincial literature development in a multicultural state. Literary representatives of this region vividly reflect the emotional component of country people; they reflect the most relevant socio-cultural problems. In these works, one can trace a problem of society spiritually transformed after the collapse of the Soviet Union. The influence of materialism on the literary-philosophical trend is particularly pronounced. In the plot-composition structure, main international idea, multinational image gallery, a combination of Russian and Bashkir national ethno-cultural traditions color the creative work of Bashkir writers with a philosophical depth and informative content. These elements show the reader the life in Bashkir land, and promote the development of interethnic cultural and literary ties.

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