

THE CONTRASTIVE POETICS OF SHORT GENRES IN RUSSIAN AND TATAR LITERATURE

A POÉTICA CONTRASTIVA DE GÊNEROS CURTOS NA LITERATURA RUSSA E TATAR

LA POÉTICA CONTRASTIVA DE LOS GÉNEROS CORTOS EN LA LITERATURA RUSA Y TATAR

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ABSTRACT: This article contrastively examines short genres of Russian and Tatar literature. These are the short story and the hikaya, along with the fragment poem and the kitga. The goal of the research undertaken is to discover the genre-specific features of the hikaya and kitga as non-canonical genres with their own internal rules, which are not identical to the characteristic features of non-canonical genres (such as the short story and fragment poem) in Russian and European literature. On the basis of this research, the conclusion has been reached that the specifics of the hikaya as a genre, as seen in A. Eniki's art, can be defined by the ratio of epic and lyrical principles in the structure of a given work. Based on the variations in this ratio, one can define the genre's typological variants: the lyrical hikaya, the lyrical-epic hikaya, and the epic hikaya, which appears to be somewhat more important, based on the results produced. In a contrastive consideration of the genres of the fragment poem and the kitga, it is determined that, when compared to the fragment poem, which is formed by the traditions of Romanticism, the kitga, which traces back to the traditions of Eastern literature, is a more holistic and fully realized form on the semantic level, where philosophical themes occupy a special place. The results displayed here are significant for the historical poetics of the genres of hikaya and kitga in Tatar literature, and for an understanding of the national peculiarities of Russian and Tatar literature as a whole.

KEYWORDS: Genre. Short story. Novella. Fragment poem. Kitga. Russian literature. Tatar literature.

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RESUMO: Este artigo examina, de forma contrastante, gêneros curtos da literatura russa e tártara. São o conto e o hikaya, junto com o fragmento do poema e a kitga. O objetivo da pesquisa realizada é descobrir as características específicas do gênero do hikaya e do kitga como gêneros não canônicos com suas próprias regras internas, que não são idênticas às características dos gêneros não canônicos (como o conto e fragmento poema) na literatura russa e europeia. Com base nesta pesquisa, chegou-se à conclusão de que as especificidades do hikaya como gênero, como visto na arte de A. Eniki, podem ser definidas pela proporção de princípios épicos e líricos na estrutura de uma dada obra. Com base nas variações desta proporção, podem-se definir as variantes tipológicas do gênero: o hikaya lírico, o hikaya lírico-épico e o hikaya épico, que parece ser um pouco mais importante, com base nos resultados produzidos. Em uma consideração contrastiva dos gêneros do fragmento poema e do kitga, é determinado que, quando comparado ao fragmento poema, que é formado pelas tradições do Romantismo, o kitga, que remonta às tradições da literatura oriental, é uma forma mais holística e plenamente realizada no nível semântico, onde os temas filosóficos ocupam um lugar especial. Os resultados exibidos aqui são significativos para a poética histórica dos gêneros de hikaya e kitga na literatura tártara e para uma compreensão das peculiaridades nacionais da literatura russa e tártara como um todo.

PALAVRAS-CHAVE: Gênero. Conto. Novela. Fragmento poema. Kitga. Literatura russa. Literatura tártara.

RESUMEN: Este artículo examina de manera contrastante los géneros breves de la literatura rusa y tártara. Estos son el cuento y el hikaya, junto con el poema fragmentado y el kitga. El objetivo de la investigación emprendida es descubrir las características específicas de género de hikaya y kitga como géneros no canónicos con sus propias reglas internas, que no son idénticas a las características de los géneros no canónicos (como el cuento y fragmento de poema) en la literatura rusa y europea. Sobre la base de esta investigación, se ha llegado a la conclusión de que las características específicas del hikaya como género, como se ve en el arte de A. Eniki, pueden definirse por la proporción de principios épicos y líricos en la estructura de una obra determinada. A partir de las variaciones de esta proporción, se pueden definir las variantes tipológicas del género: el hikaya lírico, el hikaya lírico-épico y el hikaya épico, que parece ser algo más importante, en función de los resultados producidos. En una consideración contrastante de los géneros del poema fragmentado y el kitga, se determina que, en comparación con el poema fragmentario, que está formado por las tradiciones del romanticismo, el kitga, que se remonta a las tradiciones de la literatura oriental, es una forma más holística y plenamente realizada en el nivel semántico, donde los temas filosóficos ocupan un lugar especial. Los resultados que se muestran aquí son importantes para la poética histórica de los géneros de hikaya y kitga

en la literatura tártara, y para comprender las peculiaridades nacionales de la literatura rusa y tártara en su conjunto.

PALABRAS CLAVE: Género. Cuento. Novela corta. Poema fragmentado. Kitga. Literatura rusa. Literatura tártara.

Введение (Introduction)

Due to a globalizing world and an increase in national self-identification, cultural ties between different peoples are taking on new forms and a new structure. Differences of faith, ideology, and value systems bring problems of inter-cultural dialogue to the fore, especially in the context of a democratic society. Bilingualism adds special relevance to the problem in question, as it characterizes the socio-cultural situation in many of Russia's national republics. Mastering two or more languages, and reading the artistic texts of various national literatures in the original, enable one to conceive of their culture as both at odds with yet also unified with the cultures of other ethnic groups.

The relevance of this research arises from the fact that the description of any national historico-literary process is typically determined by an outlook and by categories that are based on and limited by the cultural and historical experiences of Western Europe: this is typically called "Eurocentrism." In connection with this idea, there arises a need to develop special approaches to literatures that depend on aesthetic and ethical traditions other than those of Russia and Western Europe, and to clarify the true specificities of the totality of non-European art and culture. It becomes necessary to define the principles of correlation and proportion as they pertain to the epic and lyrical genres in various national literatures. Contrastive poetics and, at certain points, contrastive genre studies, are a response to this need: they are special fields of academic research that take shape within the context of the ideas and methodological aims of contrastive literary criticism, within which a special system of terminology has been established: "inter-literary dialogue," "identity," "plurality of literatures," "the subsidiarity principle," and other such concepts.

Every national literature is only identical with itself, in that it creates a non-replicable whole and constructs its identity as “alien” to others. The differences between “my own” and “other” exist in order to comprehend a national identity extant within ethnocultural systems that are in dialogue and the peculiarities of these systems’ functioning on the value field of world culture as unique mental-experiential formations.

The novelty of this research is that it is the first to examine the aesthetico-ethical nature of the short genres in Russian and Tatar literature, which are similar in their structure and in their functions in the historico-literary process. Aesthetically immanent factors regarding national identity in these artistic texts emerge: they appear on the levels of principles and techniques of artistic representation, the genre-compositional and figurative structure of the texts, and their stylistic peculiarities.

Методы (Methods)

The comparison in the designated terminology of the theoretical and historical poetics of verbal-artistic expressions depends on the **historico-genetic** method, which allows one to make these expressions’ sources clear and to examine a construction that makes contrastive poetics closer to the history of literature and historical poetics. Building upon O.Freidenberg, we emphasize the genetic method’s significance for contrastive studies: “it goes deeper than the surface of phenomena and designates every separate layer until it reaches the correlation that invariably and unobtrusively arises between a factor and the given phenomenon” (FREIDENBERG, 1995).

Like contrastive literary analysis as a whole, poetics orients itself towards the **hermeneutical method**. In his work “Towards a Methodology of the Human Sciences,” M.Bakhtin introduces the concept of “contexts of understanding” and poses the problem of “far away contexts,” speaking about “a ceaseless renewal of ideas in every new context” (BAKHTIN, 1979). One such “context of understanding” for the texts of one national literature can be that of a separate national

literature, which becomes a distinct dialogic background for the reception of these texts.

Differentiations between canonical and non-canonical genres, based on the genetic and generic structure of a literary work, along with its generic composition and form, are often employed in the study of the poetics of genres. This comes from Bakhtin's theory of genre as "a three-dimensional constructed whole" (BAKHTIN, 1975). Here, the methodological basis of the research in question is formed by the concepts of both native (N.Leiderman, N. Tamarchenko, V.Tyupa (LEIDERMAN, 2010; TAMARCHENKO, 2002)) and foreign (SWALES, 1999; MARTIN, 2000; FROW, 2006) scholars, who consider genre as a kind of stable structure for a text that organizes all of its elements into a complete image of the world, which the audience considers to be a definite aesthetic conception of reality.

Результаты Обсуждение (Results and discussion)

The hikaya and the short story: internal measures of the genres

The hikaya is a short genre of the epic tradition in Tatar literature, which traces back to the hikayat. Hikayat (from the Arabic for "narrative") is a term from Eastern poetics, a form that "in composition and generic nature is similar to the contemporary short story, novella, or parable... At the start of the twentieth century, the name of the genre differentiated itself into "hikaya" (short story), and "ozyn hikaya" (a longer story or narrative)" (TATAR ENCYCLOPEDIA, 2014).

There is a tradition in which "hikaya" is used as a synonym for the term "short story". A group of researchers (V.Kozhinov, V.Skobelev, V.Tyupa) consider the genre-defining characteristic of the short story to be its orientation towards an addressee-listener, rather than a reader. According to Skobelev, the genre's strategy of orality forms "an intensive type of organization of the work's time and space, which intends... that the subject-compositional union move to the center of the work" (SKOBELEV, 1982). There is a tradition in which the short story as a genre distinguishes itself by contrast both with the narrative and with the novella. In foreign

literary analysis, attempts have been made to isolate characteristics in the short story that connect it to dramatic forms of literature: "Short story. A short, realistic narrative (less than 10,000 words) that includes elements of the drama, the influence of which should be unidirectional" (TAMARCHENKO, 2002).

In 20th century Tatar literature, the hikaya functions as a non-canonical genre, which contains its own internal structure that is not identical to the characteristic short epic genres (for example, the short story) in Russian and European literature. There are numerous hikaya in 20th century Tatar prose: "Awakening" and "Having Seen a Flower" by Sh.Kamal, "Beauty" and "A Joke" by A.Eniki. These works reproduce a structure that is close to that of the novella. However, the aforementioned hikaya are neither identical to the novella, nor to the narrative. As an example, the hikaya differs from the narrative in that Tatar writers use representations and structural principles that are characteristic, on the one hand, in lyrical types of literature and, on the other, in essays.

In order to make the genre-defining features of the hikaya clear, we will examine the peculiarities of how this artistic form functions in the work of Eniki from 1940 to 1960.

In some of Eniki's hikaya ("Native Land," "Beauty"), he reproduces a structure that is in some ways typologically close to the novella, and at the same time essentially differs from the novella. The plot's dynamism in these works can often be defined as a reflective dynamism, one of internal psychological states and processes. Descriptive components that are not connected to the plot play a major role, even removing the centrality of the plot. Therefore, the given hikaya cannot be fully connected with the novella as a genre.

In other hikaya ("Looking at Mountains," "The Bronze Bell"), one can distinguish features that, as a rule, are considered constitutive of the narrative as a genre: a cyclical structure, in the center of which we find the development of the hero in connection with the inevitability of some choice; the temporal nature of the dominant distance between the hero and the narrator, along with the possibility of an authorial recapitulative

position; a potential closeness between the outlooks of the character who acts and the one who narrates (*THEORY OF LITERARY GENRES*, 2011). But Eniki's hikaya differ from the narrative in their use of representations and structural principles, which are characteristic of lyrical types of literature, on the one hand, but also of essays.

The specificity of the hikaya in the writer's art is defined by the proportion of epic and lyric principles in the structure of a text. Depending on the varying measure of these principles, one can distinguish typologically different forms of the genre: the lyric hikaya (nehser), the lyric-epic hikaya and the epic hikaya.

The majority of Eniki's hikaya examined here ("Looking at Mountains," "Native Land," "The Bronze Bell," "Beauty") are lyric-epic texts, where the dominant characteristic is the equivalence of the epic and lyric structures. Both are fully realized, but at the same time they deeply and multifariously mix into each other. The narrative, as a rule, centers around one hero and one event in their internal life. The character undergoes a fundamental change in terms of their thoughts, outlook, and understanding of the world.

The internal logic of the hikaya is based on the interaction between the descriptive and narrative components and the variations on these components' quantitative ratios. In some works ("Child," "Mother and Daughter") the descriptive elements are subordinate to the plot and add concrete detail. They can be social, national-historical, quotidian, or psychological; in others ("The Bronze Bell") description acquires a certain independence from the plot, and is related to it via other artistic fundamentals. Representations of the external world, which are oriented towards the outside and are not strongly connected to the work's series of events, reflect various pieces of national and historical life. For example, in the "hikaya-istölek" (short story-remembrance) "The Bronze Bell," the plot and the descriptions share the relationships of personal and general, internal and external, subjective and objective, forming a vision of life as an endless oscillation between these two poles, which exist "inseparably and distinctly."

In this sense, the hikaya is an original genre of Tatar prose that has roots in medieval Eastern literature (in the genre of the hikayat) and national folklore (the ozyñ köj), while also orienting itself towards the system of epic genres found in Russian and European literature (the novel, short story, novella). In Eniki's art, the possibilities of this broad and flexible genre have been realized to a very high degree.

The fragment poem as a genre in Russian poetry and the kitga in Tatar lyric: principles of correlation

The fragment poem plays a special role in Russian Romantic poetry of the 19th century. While speaking about lesser-known genres of the "Golden Age," all of which have their own peculiarities that distinguish one from another, an academic researcher defines the fragment poem "as a poetic, lyrical genre, while the fragment is a genre of aesthetico-philosophical prose" (ZEIFERT, 2014).

The kitga (kyjtga) is a genre of Eastern literature that, like the fragment poem, was a widespread poetic form, especially in many Turkic and Arabo-Persian lyrics.

The kitga as a short poetic genre, when compared with the Romantic fragment poem, seems like a fuller and more complete form in terms of thought, with philosophical themes and ideas playing a special role.

A contrastive study of the poetics of the *kitga* and *fragment poem* enables one to express the unique character of their correlation in the Russian classics and in Tatar poetry from the beginning of the 20th century.

It is said that the kitga, being a short poetic genre rooted in the traditions of Eastern literatures, appears to be a fuller and more complete form in terms of thought, with philosophical themes and ideas playing a special role, when compared to the Romantic fragment poem. To a great degree, this character of the kitga's poetics is due to a way of thinking prevalent among Eastern poets. Here, the eternal is developed in what is small; the particular produces the universal – i.e., that which cannot be doubted, or which is perceived as an unbreakable law. This property of the

kitga is something *unique* to Eastern modes of thought, which remove doubt about the fact that God's world is created to be eternal and correct. Therefore, that which occurs by His will is true and does not necessitate subjective interpretation, doubt, or unbelief in His power.

In the Romantic fragment poem as a genre of poetry, the ideas of incompleteness, a lyrical perspective, and an orientation towards the future express the peculiarities of the text's substance, as does its written shape. This more or less completely appears in well-known verses: V.Zhukovsky's "Unspeakable (Fragment);" "Autumn (Fragment)" ("October has begun – the groves have tossed...") and "Again I visited..." by A.Pushkin; "A Fragment" ("Three nights I went without sleep – in despair...") by M.Lermontov. A sense of fragmentariness in these verses is achieved by the use of ellipses at the beginning and end of the verses, along with other graphical indications.

An analysis of the verses of Pushkin has shown that in his works, the subjective world of the lyrical hero predominates, especially his particular, personal sense of life, nature, and the cyclical nature of time. However, the underscored "I" of the hero, along with his views on poetry and artistic inspiration (which is especially clearly expressed in the 6th through 9th lines of "Autumn (Fragment)"), do not lead into the sphere of that which is immutable, enduring, and in equilibrium, as is the case with the early 20th century Tatar poet Dehrmend (Zakir Ramiev) in "Kitga (From an Incomplete Work)."

In Dehrmend's text, one of the peculiarities of the Eastern genre appears: in a small shape, the poet captures that which leads to the eternal – to the world of the Creator and to a love for this world as the basis of all life. A characteristic solidity and completeness of verse also appears here, and the final two lines (the bejt) of the poem, composed as a maxim, are emphasized graphically, ending with an ellipse.

A contrastive analysis of the poems "Autumn (Fragment)" ("October has begun – the groves have tossed...") and "Again I visited..." by Pushkin with Dehrmend's "Kitga (From an Incomplete Work)" enables the conclusion that, in early 20th century Tatar literature, there emerged a

short poetic form that was close to the Romantic fragment poem but also different – the **parcha (parsa)**. As opposed to the *kitga*, it is a more amorphous genre from the perspective of certain details and substance; its graphical form is also reminiscent of the fragment poem. In particular, this is confirmed by research on S. Ramiev’s lyrical cycle “Parchas from the Verses of Lermontov.”

Выводы (Summary)

Research on the nature of genres in various national literatures makes it possible to uncover the unique character of inter-literary interactions at the present moment in comparative literary studies.

A contrastive analysis of the poetics of short genres in Russian and Tatar literature allowed the conclusion that the forms of *hikaya*, *kitga* in Tatar literature contain characteristics that connect them with the traditional genres of Russian literature. However, they are not identical to each other nor are they interchangeable between national literatures.

Заключение (Conclusions)

The contrasting of the *short story* and the *hikaya* in Russian and Tatar literature made it possible to understand their different “genetic roots:” the novella traces back to the anecdote, the narrative to the *pritcha*, and the *hikaya* to the long poem, which in turn grows out of the folk genre “*ozyn žyr*.”

Thus, it is genesis that plays the key role in the concept of the contrastive genre study of short and medium forms in Russian and Tatar literature.

Благодарность (Acknowledgements)

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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