

The Image of a “Different Culture” in the Lyrics of A. Absalyamova¹

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Abstract

Recently, the cultural frontier, as the area of the most intensive implementation of intercultural contacts, has come to the attention of humanitarians. The concept of the work was influenced by studies in which issues of cultural borderland and interliterary synthesis are studied. In solving the tasks set, system-structural and context-hermeneutic methods were used. It is established that in the poetry of A. Absalyamova there lives a dialogue of two cultures - Russian and Tatar. However, passive knowledge of the Tatar language suggests that the dominant culture is Russian. In this context of cultural borderland, we can talk about the influence of the degree of language learning by the writer. The article provides examples of the work of R. Bukharaev and Ch. Aitmatov. The results obtained are significant for understanding the artistic and aesthetic nature of literature that implements the phenomenon of the Russian-Tatar borderlands, as well as for identifying “cultural voices” emerging at the intersection of two cultures.

Keywords: Transculture; Dialogue of Cultures; Borderlands; National Codes; Bilingualism.

1. Introduction

The poetry of A. Absalyamova has not yet become the subject of analysis by literary scholars. This, despite the fact that she began her writing activity in 1995, then her first publication, the poem *Snowdrop*, was published in the *Pionerskaya Pravda* newspaper. Such famous poets and writers as A. Voznesensky, V. Aksenov, Z. Boguslavsky, V. Zimyanin, T. Beck flattered the poetess's work.

In 2011, on the occasion of the 100th anniversary of her grandfather, Albina Absalyamova published the book “Never Fades Out”. This documentary manuscript tells not only about the life of the Tatar writer, but also about the history of all Tatar literature of that time. For the poetess, of course, the theme of memory is important. Letters, manuscripts, diaries, archival documents - something that was carefully stored for a long time, the granddaughter of the writer was able to skillfully use. They

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never saw each other during their lifetime (they were kneaded for 2 years), but according to the poetess, throughout her life he was invisibly next to her.

In cultural literature, several cultural codes can coexist in one text, the nature of which will depend on several factors: the level of knowledge of the mother tongue, the degree of immersion in the native culture, and, of course, the author's self-identification. From this point of view, the work of the contemporary poetess Albina Absalyamova, whose texts are written in Russian, but at the same time are an example of cultural borderland literature, is of particular interest.

2. Methods

The methodological basis of the study is the work devoted to the subjective sphere of lyric texts. The central concept of the subjective sphere of lyricism is represented by *lyrical subjectas* one of the forms of author's consciousness. The use of the term "lyrical subject" is productive in the analysis of individual texts - in this case, "I", "other", "I-another" appear as lyrical subjects of the intra-text level and are expressed in certain grammatical forms.

According to L.Ya. Ginzburg, the lyrical character can completely separate from the author and live his own life. This department can be facilitated by: the creation of stylized author masks, the use of cyclization, plot and dramatic narrative elements. All this leads, according to the researcher, to the fact that "there is a unity of personality, not only standing behind the text, but also embodied in the poetic plot itself, endowed with a certain characteristic." (Ginzburg, 1974; Absalyamov, 2016; Ajalloeian, et al., 2015). That is, we can talk about comparing the lyrical hero with an image-character, with an epic objectified image.

Corman (1982) distinguishes between the author-narrator, the author, the lyrical hero and the hero of role-playing lyrics. To this series you can add a lyrical "I", which does not coincide with the lyrical hero. If we imagine the subjective structure of the lyrics as a kind of integrity, the two poles of which are the author's and "heroic" plans, then the author-narrator and the "author proper" will be closer to the author's, closer to the heroic one (almost coinciding with it) - the hero of role lyrics; an intermediate position will be taken by the lyrical "I" and the lyrical hero (Corman, 1982; Sultanov, 2016).

According to Breitman (2011), summing up the theoretical searches of literary scholars of the twentieth century, the "lyrical hero" is "subject-in-himself", but also "subject-for-himself". He appears in the work as "his own theme", clearly "separated from the original author", but "it seems as close as possible to the biographical author. The scientist, developing the Bakhtinsky concept of the author and the hero and proceeding from the subject-subject nature of the lyrics, considers the "lyrical hero" "not an object, but a non-objective other subject" (Broytman, 2011; Amineva, 2018).

In the context of the topic of cultural borderlands, studies on transcultural and Russian-language literature are becoming relevant. V.R. Amineva, A.N. Nabiullina and K.K. Sultanov in the article "Ways of character self-identification in Abuzyarov's prose" came to the conclusion that the study of "borderline" literature will solve the problems of intra-literary synthesis: for example, determine its forms or methods of integration of elements belonging to different artistic systems. Therefore, the authors attempted to comprehend the artistic and aesthetic nature of the prose of I. Abuzyarov, who, like A. Absalyamova, is an ethnically non-Russian writer (Ways of character self-identification in I, 2017).

For the Kazan researcher Ya.G. Safiullina, the term "Russian-language literature" is a formal synonym for the term "Russian literature", since language is a determining factor. "In Russian, a writer cannot create literature other than Russian, although he borrows material for his works from the life of his nation." For Ya.G. Safiullina, the main thing in literature is not topics, plots, ideas that the writer addresses, but their problematization, carried out by means, capabilities of the language in whose power the writer himself is (Safiullin, 2011; Nabiullina et al., 2018).

According to Leiderman, Russian-language literature differs from Russian literature in that in it "literary texts are structurally organized by the dialogue between Russian and foreign models of the world" (Leiderman, 2015). K.K. Sultanov talks about the use of the Russian language by national authors as a means of creative expression and considers Russian-language literature of ethnically non-Russian writers, relying on two fundamental theses: "the principle, or presumption, the equality of the languages of self-expression and Russian-speaking as a factor of national literary self-determination." Burtseva (2007), analyzing the artistic and aesthetic features of modern Russian-language literature of Yakutia, comes to the conclusion that the poets "traced trends associated with the construction of a kind of artistic picture of the world in the context of not only Russian and Yakut literary traditions, but also in the volume of culture as a whole."

Tlostanova (2000) in the work "The Problem of Multiculturalism and US Literature of the End of the 20th Century" writes that in the 50-60s. of the twentieth century, the concept of multiculturalism begins to be developed. It is based on the desire of an ethnos to preserve its traditions and characteristics within the framework of one culture (Tlostanova, 2000; Metsämuuronen, (2018).

According to Epstein (1990), "the expansion of the boundaries of ethnic, professional, linguistic and other identities at new levels of uncertainty and" virtuality ". Transculture creates new identities in the zones of blur and interference and challenges the metaphysics of distinctiveness and continuity, characteristic of nations, races, professions and other established cultural entities, which are rooted and not scattered in the "politics and of identity" carried out by the theory of multiculturalism" (Epstein, 1990).

In solving these problems, methods of research of literature realizing the phenomenon of cultural borderlands are in demand, the effectiveness of which has been identified in a number of modern works (Art space in the novel " Finnish Sun" of I; Nabiullina et al., 2018).

3. Results and Discussion

The poetry of Absalyamova is incredibly optimistic, and the world in which the lyrical heroine lives is filled with happiness. Through poems, the poetess builds a vital and creative strategy for happiness. In most cases, this strategy is implemented in two ways. The first is childhood memories, where the past is equated with paradise. This is realized in the poems "Mom's parents", "Remembering Paradise." In toposi of paradise, the lyrical heroine is a little girl for whom objects of national life create an atmosphere of comfort and security. In paradise being, the lyrical "I" does not stand out from this world, it is as if dissolved in memories.

*In Paradise I am thirteen. Their grandmother cooks pilaf,
the guests are about to gather, we set the table in the hall.
Pie with dried apricots in the oven, rouge and almost ready,
And dad meets an aunt from the train at the station.*

*In Paradise I am thirteen. There is a lesson in school.
I count the path on the map - from Kazan to Rio.*

(Electronic resource: <http://absalyamova.ru/article/58/>)

Ichigi, a cauldron, an old prayer book, national dishes - all these national-national images are part of the children's worldview. The cultural frontier creates a syncretic image of the world. The "I am in the world" model is built on the basis of everyday descriptive details from childhood memories. Home furnishings, table set are synonymous with security. Even what was laid on the table made special sense. As A. Absalyamova herself explained, "all my childhood my grandmother fed me dried apricots steamed in boiling water, certainly six pieces a day - that's exactly how much she thought she needed for a heart. We went to the bazaar for dried apricots ... it was impossible to hold it and slip the "soaked" dried apricots". V.R. Amineva in the article " National perspective as axiological component of the composition art world" notes that a similar memory motive is also characteristic of the Tatar writer A. Enika. The art world of the stories "Who Sang?", "The Copper Bell", "Relatives" is regarded as an integrity formed by the author's valuable precepts: it resists the destructive tendencies of the era of personal and tribal memory, responsibility for the land of the ancestors.

But at the same time, dramatic notes break through the "world of happiness". They are connected either with love discrepancies, or with disharmony between the Tatar realities and the Christian religion. Childhood, as a world of paradise harmony, disappears, doubts arise about its reliability, a motive of anxiety appears. The heroine

experiences the first serious shock at the age of 14 in connection with the death of her father. In the poem "Pope" sorrow for the father takes on the scale of tragedy.

*It is impossible, it is impossible, the night will come!
Why does a daughter bury a father? ...*

*But beats in the head like a ball:
"I will not die. Baby, do not cry ... "*

The daughter cannot reconcile with the death of her father and believe in a harsh reality, and therefore mentally challenges him to a dialogue that occurs in her dreams. Sleep is an attempt to escape from reality, which means to return to the world of childhood, to where the father is alive and family ties are strong thanks to the meetings of relatives and gatherings of guests.

*And He gradually melts,
And there is no hope of believing in dreams.*

At the same time, the heroine understands that sleep is something unsteady and vague, therefore she accepts death as an integral part of life. The share of responsibility is imposed on the family: *"we did not keep you."*

In the poems "Tatar Cemetery", "Kazan" paradise being destroyed, so the heroine feels cheated. According to the poetess, the Tatar cemetery is the place where it inexplicably draws. The last refuge of famous poets, writers, musicians, artists, war heroes is the "concentration" of history.

*There were many coins, barely fit in the palm of your hand,
And there are even more of them sitting by the dark fences.*

Along the central alley of the cemetery, the heroine sees *"surprisingly neat grandmothers in white scarves and grandfathers with gray pointed beards, so unlike traditional beggars."* It was customary for these elderly people to give kindergarten (alms). They embarrassedly thank you for a couple of coins and in return will read prayers for you. The girl was ready to meet with them, and therefore clutched pre-prepared coins in her hand.

*The shaitan promised not to be naughty, the granny said,
The old prayer book saved me from the shaitan.*

In childhood, the heroine believed that a shaitan lives in the cemetery and was afraid of his appearance. However, the religious grandmother reassured her that prayers could save her from evil spirits: *"I was saved from the shaitan by a prayer book, come from Soviet reality, the yellowed pages were covered with incomprehensible Arabic script, sewn into a linen case and carefully placed by my grandmother under her pillow"*. But time passes and doubts creep into the heroine's consciousness whether prayers can save from evil spirits:

*But sometimes it seemed to me sometimes: they deceived me,
And he can take it and make his way — to the bedroom and the hall.*

The second path runs through the perception of culture in “other” subjective forms. In the poems "Morocco", "George Sand" the heroine identifies herself with a French writer. It is known that Georges Sand did not keep diaries during her life, and therefore A. Absalyamova seems to be hiding behind the mask of the “sinner”, known for her many novels. The heroine tries to try on the consciousness of a “different” culture, quotes in German, French, but Western culture remains alien to the heroine:

Let's play Consuelo

Let's play the Kamasutra.

In the poem "Morocco", the poetess paints an image of oriental culture. It could be inspired by a trip to Istanbul, impressions of which are reflected in prose notes. Two spaces coexist in the poem: “here”, where the heroine is, and “there” - over a million kilometers. These worlds are separated not only by distance, but also by weather conditions: hot heat is opposed to the coolness of a thunderstorm. But in the last stanza, these two worlds merge in the consciousness of the heroine.

Drums hummed, cracked indigenous flags,

And a thunderstorm lifted the papers on your table.

She says: “Even here I hear

All these sounds, vibration of waves,

All this rustling, all the rain on the roof,

All this wind from all directions. ”

Here, he says, you have the sea there,

And here, with me, the mainland, and there

You-in-English-quietly: “sorry ...”

And I - in the Tatar language to you “Yrats””.

In this poem, the dynamics of subjective positions and the play of pronominal forms are observed. In stanza 1, the heroine of the poem is designated as “she,” she has a direct speech that directly introduces her horizons and her point of view. In the second stanza, the subjects are designated as "I" and "you", which at first was "she." This change of pronoun forms is important for understanding how “she” (the object image) turns into “you” - into another, seen from inside his consciousness.

4. Summary

Thus, in the poetry of A. Absalyamova, the use of various national and cultural codes that perform various functions is observed. Appeal to the codes of the Tatar and Eastern culture as a whole, being a phenomenon of the realization of “genetic memory”, fulfills an axiological function and claims value for the lyrical heroine of ancestral roots and origins.

The first is childhood memories, where the past is equated with paradise. Another way is immersion in a “foreign” culture, which is perceived in subjective forms. Trying on the role of a sinner, identifying herself with the heroines of Western European literature, the poetess tries to understand herself. This is a way to know yourself through a different culture.

5. Conclusions

The work of A. Absolyamova can be meaningful in the aspect of the transcultural model of the development of modern literature. In her poetry there lives a dialogue of various literatures - Russian and Tatar. And this is the case when we can talk about the dominant culture, in this case, Russian. A. Absalyamov is not an active bilingual; most likely, her Tatar language proficiency remains at the household level. In this case, the thesis seems appropriate to us. (the thesis of Ya. G. Safiullina), that the writer is in the grip of language. Indeed, it is impossible to immerse yourself in culture (even living in the territory where it is common) without knowing the national language.

The view of Absalyama on her native Tatar and other cultures is characterized by the position of out-of-homeness in relation to them. This is the difference between her work and that of the writers of the biligua - R. Bukharaev, Ch. Aitmatov, in whose works two cultures (Russian and other national) are equal and intertwined. R. Bukharaev admitted that ignorance of the Tatar language made him “dumb”, he reproaches himself for being isolated from his native land, language, calling his silence a shame. The poetic strategy of Absalyamov is built on a different trajectory. She, like Bukharaev, does not speak the Tatar language, but in her poems there is no mental torment regarding exclusion from her native language. Her work is a different version of the Russian-Tatar cultural borderland.

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