



Allegory as a Linguistic Technique in the Tatar Poetry in the 1920s-1950s

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Abstract

The article concentrates on studying one of the linguistic techniques called allusion technique in Tatar poetry at the background of traditional symbols semantic transformation in Tatar poetry in the 1920s-1950s. While exploring the topic, it is argued that Tatar poets turned symbol images traditional for the national literature into spokesmen for the "anti-ideological" position. The objective of the study is to explore the allusion technique via a prism of image symbols crosscutting for the national literature as a system of nominations based on Tatar poetry in the 1920-1950s. The scientific novelty is determined by a different approach to exploring the allusion technique: the study focuses on applying the symbol as a structure-forming component. Under the review, namely, symbols are proved to act as structure-forming components and are perceived as a possibility to change artistic paradigms, update an ideological and philosophical depth, and ambiguity. It also provides a possibility to "double read" the text and national traditions of Tatar poetry.

Keywords: Tatar Poetry; Allusion Technique; Image Symbol; Transformation; Function.

1. Introduction

It is reasonable to evaluate Tatar literature of the 1920s-1950s as the period when the early 20th century ideals collapsed (Yusupov, Yusupova, & Sibgatullina, 2019; Yusupova, 2016; Yusupova, Ganieva, Minnullina, Nadyrshina, & Yusupov, 2018). "Under the circumstances, the art itself being always susceptible to global shifts in human knowledge and consciousness aspires to search for new means depicting reality having lost its clarity, logic, and order" (Abusaada & Elshater, 2019). For Tatar poets, symbolization has still been a favourite poetic style-forming component, and the allusion technique is as the primary criterion of artistry (I Fakhrutdinova, R Amineva, & T Sibgatullina, 2019; Kamilovna Khadieva, Raisovna Galiullina, Khatipovna Kuzmina, & Airatovna Abdrakhmanova, 2019; Nyailevna Davletbaeva, Sayfullovna Khazieva Demirbash, Mikhailovna Ivanova, & Ibragimov, 2019).

Despite that, Tatar literature either attempts to intuitively or consciously protect the old literary traditions, which is manifested by preserving the foundation of the national symbolic system, mainly due to the application of symbol images genetically related to folk traditions keeping the symbolic tradition of the early 20th century (Gerhards, Hans, & Drewski, 2018; Hirschheim, Klein, & Lyytinen, 1995; Lyons & Ansari, 2015; Reiter, 2001; Szkudlarek & Brannon, 2017; Wang, 1986; Zelinsky, 2017). While interacting with the socialist realism literature and proceeding from it, folklore images softened unification consequences for the national literature. The article presents the results of the symbolic system analysis that was carried out as a part of 1920s and 1950s Tatar poetry case study. The analysis helped us to recognize unique national symbolization characteristics in Tatar verbal art.

The phenomenon may be explained by the need to maintain a dialogue with the readers found themselves in a difficult social and political situation; thus, the allusion technique – Aesopian language – was introduced at the time. Following L.A. Kolobaeva, we are inclined to consider the feature as "an anticipatory reflection ... of historical reality having come into motion ..." (Kolobaeva, 1991). When the principle of prohibition (taboo) was introduced, an allegorical language had to be used. Such a factor is especially convincing in relation to Tatar poetry of the period and as it reveals traditional symbol functions used like "spokesmen" of the author's "anti-ideological" position and transformed into nominations of a subjective attitude to the events in contrast to a rigid cultural determinism by social-political factors.



The objective of the study is to explore the allusion technique via a prism of crosscutting image symbols in the national literature as a system of nominations based on Tatar poetry in the 1920s-1950s (Allen, 2001; Katsnelson, 2006; Oates-Indruchová, 2018; Terian, 2012; van der Meer, 1995).

Certain aspects of researching the Tatar poetry are considered based on Tatar folklore (Mingazova, Galimullin, & Galimullina, 2014), the 20th century Tatar poetry (F Yusupov, M Yusupova, & A Kudryavtseva, 2019; Karkina, Nurgayanova, & Kaur, 2019; Nureeva, Mingazova, Zamalieva, & Yildirim, 2018; D. Zagidullina & Yusupova, 2017) under the review of ideological motives and archetypes in the 1920s-1950s, poetic texts (F Yusupov et al., 2019; Ibragimov, Yusupova, & Zakirzyanov, 2016), and mythological symbols (Faezova, Gaynyllina, Yusupova, & Mashakova, 2018). While developing the aspect, we were also interested in research by A.Z. Khabibullina and E.F. Nagumanova (Khaybullina, Khabibullina, Nagumanova, & Almenova, 2017).

1.1. Research Objective

Although exploring the linguistic strategies in Tatar poetry called the allusion method, it is argued that Tatar poets turned conventional national literature emblem images into "anti-ideological" spokesmen. The goal of the study is to explore the technique of allusion through a prism of cross-cutting image symbols for national literature as a system of nominations based on Tatar poetry in the 1920s-1950s.

2. Material and Methods

The hermeneutic approach (Ibragimov et al., 2016; Kulko, Horbanova, & Biryukova, 2019) is fundamental to our study as it assumes that, by joining diverse cultural values recorded in the literature, the reader finds their place within its borders (A Belyaeva, I Aydarov, G Minzaripov, & A Sakhbullina, 2019; F Yusupov, M Yusupova, & A Kudryavtseva, 2019; G Ozerova et al., 2019). The approach directs the reader's receptive activity to analyse the image principles and techniques, artistic forms of mastering reality, determination of typological similarities, and artistic search peculiarities that coincide and present diversity in different verbal arts. Thus, by using the hermeneutic approach, we intend to trace national features of the allusion technique as well as identify the structural and semantic field of image symbols in the poetic texts of the 1920s-1950s (Boell & Cecez-Kecmanovic, 2014; Bulhof, 2012; Kusanoto, Agustian, & Hilmanto, 2018; Lejano & Leong, 2012; Smythe & Spence, 2012).

3. Results and Discussion

Starting from the mid-to-late 1930s, poets gradually understand the revolutionary changes and consequences. All of that contributed to enriching the imagery system of Tatar poetry with new shades: on the one hand, a conscious look at ideology was traced in symbolic images, and on the other hand, attention to the inner world of the protagonist was growing. As mentioned above, at transformation events in history, the prohibition (taboo) principle, and the use of an allusion language are introduced into cultural and literary processes.

Though the ideological component is retained in the content of the poem, folklore symbols enable them to interpret the text in two ways (Bauman, Briggs, & Briggs, 2003; Bell, 2000; Bolle-Zemp, 1990; Gardiner, 2002; Herzfeld, 2020). A deeper insight into a social situation by poets leads to philosophical and aesthetic amendments in their creative activities. An unusual mixture of words can seem to be social aesthetics. As for the arts, individuals typically think of aesthetics—their experience, their enjoyment, their meaning. Except in the most general sense, what does this have to do with society? This normal way of thinking about aesthetics is simply overly narrow. Traditional approaches to the study of Plato's aesthetics tend to prefer either critical dialogs (especially critics across the Republic) or dialogs that portray poetry in a more positive light (Callicott, 1972; Leszl, 2004; Lubarr-Glasman, 2003; Molyviati, 2015; Pappas, 2008; Pengcheng, 2003; Verdenius, 1949; Zhang & Hu, 2011). Placing priority on one of these methods contributes to the removal of the opposing position to varying degrees. However, a resolution of these positions can be achieved if poetry is re-evaluated and given a tripartite structure. Tripartition is not unusual in the corpus of Plato, and a deeper understanding of Plato's wider aesthetics becomes possible by analysing Plato's sense of poetry as if it had three components—a material component, an intellectual component, and a true component. Each part of poetry corresponds roughly to the potential of the mind, with the appetitive and material, spiritual and intellectual, and rational and true creation pairs, and affects them. Examining the relationship between poetry and the soul exposes subtle complexities in poetry and enables poetry



to climb higher than those suggested by the critics. Along with the tripartition, there needs to be a greater emphasis on and understanding the 'divine inspirer' in Plato's philosophical works (Moosavinia & Bajji, 2018; Ohanyan, 2020; Piechowiak, 2019; Slings, 2018). By shining light on the figure of the 'divine inspirer,' the truth aspect of both poetry and philosophy can be drawn into a closer relationship. The historiographical essence of poetry, traced back to the divine source, can be seen as possessing reality that validates poetry. Thus, by deconstructing poetry into three distinct components and considering the role of the divine inspirer in Plato's creation, a constructive understanding of poetry that legitimizes both the critical and optimistic discussions of poetry offered in dialogs can be built (Bannerji, 2020; Domainko, 2020; Gullberg, 2016; Hodoba Eric, 2020; Sen, 2018; Slings, 2018).

There is not only a place in social life for activities concerned with the arts, but the ideals we find in the arts are more commonly found in social experience. A critical attitude to the Soviet system and government representatives, a look at everyday life problems through the prism of national fate, morality, and folklore traditions initiate the content deepening. Thus, the social and political subtext is manifested in their works via a public environment presentation. Therefore, a change in attitude towards ideology evokes enrichment of poetic works with new shades: a mature view of the Tatar intellectuals on Soviet ideology and society is reflected through symbolic images. In turn, the allusion technique activity leads to diversifying the lexical language means, so poetic images close to folk art, as well as comprehensive semantic comparisons, and symbols appear (Biron et al., 2020; Mannheimer, 2016; Nudelman, 2019; Salimovna, Karimovna, & Xodjiyevna, 2020; Tadjibayev, 2020; Younis, 2020).

In our opinion, Kh. Taktash primarily highlights such a qualitative alteration in the Tatar poetry in works. In his poems *A Ragged Hat* (1927), *It Seems Like a Simple Song...* (1928), *White Flowers* (1929), *We Will not Be Long-livers Like the Moon* (1928), the protagonist speaks on the falsehood of ideology they believed with all their heart. Such symbols as the wind and the winter cold are activated in the Tatar poetry, namely with the works by Kh. Taktash. Thus, in his poem, *We Will not Be Long-livers Like the Moon*, injustice, and powerlessness prevailing in the country are embodied in the image of winter. A torn hat in the poem *A Ragged Hat* (1927) performs the same metaphor function. On the surface, Kh. Taktash describes the beauty of nature and existence, yet the subtext provides an assessment of the true state of affairs. Symbolic images of an earthly blizzard and the wind presented in the poem sound like an evaluation of the period when the poet lived. The life and truth the author aspires to see are revealed through images of spring and a ragged hat:

Today, awaiting the winter,

I mended my ragged hat...

I know

A ragged hat will not be helpful in winter

I may die this winter... (Elseaty & Taktash, 2020; Khəbetdinova, 2013)

Poem *It Seems Like a Simple Song...* by Kh. Taktash (1928) presents images of winter and spring in a symbolic way. The protagonist's burning desire to live is opposed to the position of the people tired of such existence. The beauty of an imagined future is fiercely depicted with rebellious feelings. The poet bitterly writes of poverty, injustice, and lawlessness reigning across the country. At the same time, through Aesopian language, the unattainability of dreams is affirmed: "Still, a white wing of a snowy winter covered the earth", "The bird cherry of the coming spring has not yet bloomed."

Since the mid-1930s, folklore images were applied in works by Kh. Tufan to convey the poet's crosscutting "tragic motive about universal evil prevailing in the reality of those years; a complicated image symbol becomes an ideological centre" (D. F. Zagidullina, 2013). In his works, *Stars Are Silent* (1937), *Without Words* (1937), *Songs of Timerkay* (1938), other typification principles come to the fore and, among other things, speak on violence over personality, similar to Russian poetry.

The tendency in Kh. Tufan's works were initially outlined in his poem *The Oath* (1935), leaving a deep mark on the poet's life, it was ambiguously perceived by the literary environment at that time. Praising the revolution and ascending the ideology up to heaven are expressed through irony. Being unable to convey his thoughts to the reader, Kh openly. Tufan employs folk songs and reveals his alert about the bitter fate of the nation through a folk song:

*A sunny day, a moonlit night,
But my happiness turned out to be a blackened one,
Even a golden chain
Will still be shackled.*

Some poems by Kh. Tufan openly criticize the political and social system and renew the motive of reflecting upon the political situation in the country, which was typical for the 1930s. For example, in the poem *Where Are You Flying to, Stars?* (1953-1967) the system is negatively assessed, and the issue of human self-awareness is raised by means of metaphor symbols, Aesopian language. In the poem, a question is posed (Csikszentmihalyi & Halton, 1981; Olney, 2017; Snowden, 2002; Vandenbroeck, 1999): "Why are we like that?", becoming the reason for alert and regret about unjust social and political foundations displayed in the text. Providing images of "a careless star", "wind", "stack", "felt boots" with a symbolic meaning, Kh. Tufan creates an icon of a totalitarian system (Yusupov et al., 2019).

In the poem, the protagonist's sorrowful feelings arise due to the political situation in the country, regulations that have not changed much since the 1930s, which is represented in the image of a cloud. The absence of a possibility to console, prolonged suffering testifies to the poet's anxiety about the future, his sense of hopelessness.

A. Fayzi's works also update Aesopian language, while symbols based on folklore images begin to serve as means of expressing secret thoughts. For instance, the poet refers to symbolic image parts with a dual semantic core in his poems (*Snowdrop* (1933), *Youth* (1938), *Autumn* (1939), *The Leaf and The Nut* (1939)). In the piece of poetry, a person's value, spiritual beauty, place in society are measured by the benefits they brought to their people.

In A. Fayzi's poem *Snowdrop* (1933), the flower symbolizes the hope of the protagonist who made their way through everyday life into a new one, as well as their bright dreams. Nevertheless, its rapid withering hints at a relatively short life.

At the same time, through the poem subtext, one feels a possibility to ideologically read the symbol – as, within the aspect, an ice cover symbolizes cold reality, an ideology being far from the truth, while the snowdrop is perceived as a short-lived truth.

Aesopian language is also active in prison poetry by Kh. Tufan. For example, grief motive comes to the fore in his poem *Clouds Floating and Floating* (1951). Due to an enforced parting with his homeland, the author employs an image of a nonchalant cloud to personify the environment and expresses his concerns about a society attempting to ignore the changes brought about the personality cult. In Poem *What Is Going on in the Country?* Created in the same period (1944), Kh. Tufan also describes a person isolated and separated from their relatives, their rueful feelings for the fate of the homeland treating them with excessive cruelty (Kuczyńska-Koschany, 2017; Loseff, 1984; Patterson, 1991; Tyrrell, 2000). The grief motive becomes central. The protagonist's life in obscurity, their loneliness, awareness of their hope impracticability is scaled up to the motive of the country's tragedy. The images of blue snow, the fire, and the dawn used in the first stanza of the poem through repetition achieve a status of the symbol: the blue snow and the dawn symbolize the protagonist's hope for a brighter future, and the fire stands for bloody events taking place in the country (Gasymov, 2020).

4. Summary and Conclusion

The poets employed the allusion technique via a prism of symbols being traditional for the Tatar poetry in the 1920s-1950s as an opportunity to portray their conscious view of the ideology.

In contrast to a rigid cultural determinism caused by the social and political factors, symbolic images traditional for Tatar poetry were employed as "spokesmen" of the author's "anti-ideological" position. In works by Kh. Taktash, Kh. Tufan, A. Fayzi, symbolic images like "wind", "moon", "snowdrop", "star" are treated as nominations of their philosophical and aesthetic views and subjective attitude to ongoing events.

The allusion technique produces its impact on the change of artistic paradigms and indicates that verbal art is not confined within a socialist realism framework, as it initiates the returning process to national classical traditions.



The allusion technique enriches the poetry with new shades: Aesopian language principles are activated in the symbolic system. Such trend lasted till the 1950s and, in our opinion, gradually paved the way for an avant-garde exploration in the Tatar poetry of the mid-to-late 20th century.

Aspects of the allusion technique actualization are associated with the forming of new semantic variations and symbolic meanings. The semantic charge of traditional symbols confirms the transformation of their semantic structure – a subjective layer, acquiring a public voice to assess the ideology and power at the time being. The activation of a "hidden content" deepens the poetry subtext and polysemy, provides writers with a chance to evidently express their attitude to existing social and political policies and reality conditions.

4.1. Contribution

Symbols are shown to serve as structure-forming components under the study, namely, and are viewed as an opportunity to alter artistic paradigms, update ideological and philosophical depth, and uncertainty. It also offers an incentive for the text and national traditions of Tatar poetry to be "double read".

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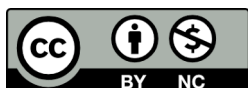


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