

Postmodernism in Tatar Prose: The Main Features

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Abstract

The topicality of the problem is explained by the fact that the problem of post-modernism in the context of national literature still raises many questions which solving becomes necessary. The article aims to identify the specifics of the Tatar postmodern prose, determine its typology. The main methods for the study of this problem is systematic-structural, literary hermeneutics and methods of receptive aesthetics. The main result of the article is the statement that postmodern artistry paradigm is represented in Tatar literature in two ways: firstly, in the conceptual-semantic level of the texts defining the forms of the author's position expressions, often performing only as a function of the text, and secondly, as poetics techniques integrated with other elements of the art systems, especially of modernism. Article submissions may be useful for determining the content and scope of the term postmodernism as a phenomenon of national literary-historical process.

Keywords: Education; Literature; Contemporary tatar prose; Postmodernism.



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1. Introduction

1.1. The Topicality of the Problem

Until recent times, in the Tatar literary studies the term postmodernism in relation to contemporary national literary process was used with extreme caution, and sometimes even with distrust. This was due to the commitment of the Tatar literature to its unique traditions and deep Eastern Muslim canons and roots, consequently, to didactics. However, thanks to the latest research in this area it could be argued that Tatar postmodernism exists and we should talk about its national identity. These studies show: in Tatar prose, the first examples of postmodern works appeared in the works by (Yuzmukhametova, 2014a) and others in the late 1990s. We can say that postmodern paradigm of artistry is represented in the Tatar literature in two ways: firstly, in the conceptual-semantic level of the texts defining the forms of the author's position expressions, often acting only as a function of the text, and secondly, as a poetic techniques integrated with other elements of the art systems, especially of modernism (Shamsutova, 2010) Legend of the nameless destinies). These observations say about the possibility and necessity for further detailed studies of postmodernism in the context of national literature.

1.2. The Main Issues of the Investigated Problem

Considering the problem of post-modernism in the Tatar prose, it is necessary to distinguish such things as sots-art, conceptualism, psychologism (the problem of unconsciousness), pastiche and the play, special place in the range of issues under consideration belongs to the author. In addition, as in all classic postmodern texts in contemporary Tatar texts, we can see such things as intertextuality, the connection of mass and elite literature attributes, sharp sense of crisis, fragmentation. All this concepts are interwoven with a large-scale deconstruction of the Soviet myth that is typical for the post-Soviet literature, as well as generously enriched with mythological and archetypal structures, national images, motifs, historical and religious facts, attributes of the past. As a result, we get a unique inimitable Tatar text with postmodern concept.

2. Methodology

To achieve the objectives we have used the system-structural method, which is implemented in the approach to the analysis of individual works as to the system of art, structurally organized by laws of method and style. Also the main research method is the method of literary hermeneutics, which has helped to recreate the specificity and dynamics of the national artistic consciousness based on the dialogue of philosophy, literature and cultural studies. The works devoted to the category of the reader and the problems of artistic perception influenced the theoretical basis of our research. In addition, methods of receptive aesthetics have been applied for the task solving (Zagidullina, 2006).

3. Results and Discussion

3.1. The Death of the Author in the Contemporary Tatar Prose

In attribution of the contemporary Tatar text to postmodern movement we rely primarily on the presence or absence of the author's voice, its function in a particular composition. The form of expression of the author's position in the contemporary Tatar prose defines national identity of Tatar postmodern prose. In this regard, we distinguish three types of postmodern works. Firstly, there is a range of works in which the author's position does not find

structural and substantive, ideological expression, it means that the concept of the author's death is implemented. In this case, the role of the reader, making conclusions from the text dramatic collisions which reflect the existing system of social, political or interpersonal relationships, rises. In the works of this kind narrative forms, based on the subject-personage reproduction and interpretation of events, are formed. The author's death presents itself in the stories Kurku/ The fear by Yuzmuhametova (2014b) The smile by Yuzmuhametova (2014c), in the novel Minkhage majaralary / Minhaj's adventures by Sattarova (2003). The narration is on behalf of a mentally ill person, a woman with remorse because of the betrayal of her husband, a villager - Minhaj's stories listener, or on behalf of the elder sage. Thus, the reader examines the views of heroes and formulates his own assessment of events while the author satisfying with the role of scriptor remains on the sideline. Due to the absence of the author's moral teaching, any imposed dogmas, the reader completely independently come to the conclusions that in this situation take on a special weight. For example, in the story Kurku / The fear, the reader becomes a listener of history told by a crazy person. However, the prepared reader does not perceive the text as utter nonsense of a sick man, he reads the philosophical idea of the destructive power of fear which is caused by despotism and lies on the base of totalitarian world order. The ambiguity of the text is provided by the possible options for reading, which are indicated by the lexical and plot-compositional field of the work. For example, in the story by Yuzmuhametova (2014a) conventionally these versions are fixed for different type of readers: reader- psychoanalyst; mass reader; reader-politician and reader-philosopher. Reader-psychoanalyst finds in the text a detailed description of the development of mental illness (the text is perceived as a patient's monologue in front of the doctor which recreates step by step the whole process of the disease); mass reader sees history as a settlement of the conflict in the love triangle where the strongest wins in the struggle for love; reader-politician finds in the text generalized assessment of totalitarianism: the text shows practically all principles of occurrence and conservation of such political systems. Reader-philosopher perceives the text as representing of Nietzsche's superman concept. Thus, in Tatar postmodern literature, the author's death is compensated by birth of the various reader's discursive strategies. This phenomenon in literary studies is called double coding (the term of Charles Jenks) (Zagidullina, 2011).

3.2. Polylogic or Polyphonic Texts in Contemporary Tatar Prose

In some post-modern texts, including the Tatar literature, author-creator records and in a certain way correlates disparate voices, creating based on mechanisms citations polylogic intertext. Along with the voice of the narrator, several other voices perform, polyphony occurs. The dominant view is formed in the process of comparison and intersection of all voices. Scriptor or narrator (for the texts of Tatar writers of this range it is preferred to use the term narrator) correlates, accumulates different approaches, interpretations of events, sometimes radically contradicting one another, and at the same time in their own way correct and having the right to exist. Thus, on the one hand, it is stated chaotic character of life, and on the other - the dominance of the one voice inhibits the full sense release (Foucault, Barthes), complete deconstruction.

Such works by Tatar prosaists we have conventionally called polylogic or polyphonic texts (they differ from polyphonic modernist texts). Notable examples include the novel Legionnaire by Gilmanova (2017) and the story Sary yortlar sere/ Mystery of the yellow houses by Gilmanova (2017). In the story by Gilmanova (2017) the first time in the Tatar literature narration on behalf of the narrator is accompanied by a foreign word which belongs to the witnesses of events and is the voice of we: the voice is highlighted in the text, even technically - by italics. In each element of foreign words from the first sentence, there is an important statement for understanding the whole content of the work of thought: it is structured around two epithets monstrous (kotochkych) and fascinating (iskitkech). The complete contrast of the assessment of the same events by the narrator (idealizing viewpoint) and witnesses (judgmental point of view) makes the reader to seek the truth in the other, third, philosophical dimension. This is where you can catch the author's voice that indicates the absence of absolute truth, its inaccessibility. But it does not appear in the plot-composite or ideological and aesthetic elements of the text (Sadykova et al., 2018).

3.3. Ironic Modus of Artistry in The contemporary Tatar Prose

Finally, in the third type of post-modern works in the contemporary Tatar prose writer still has some rights to generalization, the nomination of a certain philosophical concept which asserts the chaotic reality, although it is not shown as straight and strong as in the modernists' texts. It is the tendency that inherent in most of the Tatar postmodern texts. This is primarily due to the fact that the Tatar literature traditionally inherits strong didactic beginning.

In these works, polyphony is manifested not in histories contact, subjective opinions, views and positions, but in polylogue of cultural texts: realistic story exists in parallel with the fantastic, mythological, detective, romantic and other stories. Various types of citation, a reference to the well-known folk or artistic works, the plot, the ideological concepts form a special painting technique, structure forming element of which is the author's opinion. These works include the story Kisher basuy/ Carrot field, Agymsuda ni bulmas/ What cannot be found in the flowing water, and the novel Gönakh/ The sin by Gilmanova (2017), the novel Berdänber khäm kabatlanmas/ The one and only, stories Akbabainyng tungan köne/ Birthday of Akbabai, Chiksez tabut/ Endless coffin, Sagyndym, kait inde/ I have missed, come back, beg you..., Ul / He, the story Kanatly keshe / Winged Man by Nikolaeva (2017), as well as works by Nikolaeva (2017). In such type of works authorship beginning creates the ultimate meaning.

3.4. Sots-Art in the Contemporary Tatar Prose

Large-scale deconstruction of the Soviet myth in the Tatar literature of the 1990s led to the emergence of sots-art, the system forming features of which are denunciation of the Soviet and post-Soviet community,

demythologization of dream of a beautiful and well-fed life. Political subtext of such works, filled with sarcasm and irony, recreating the apocalyptic worldview attached special intellectually directed sound to such kind of compositions. This sense of mass was achieved by active use of lexical resources (e.g., vulgarisms) and specific compositional speech forms (dialogs). In addition, the texts of Tatar writers focused on the mythological and archetypal structures, national images, motifs, historical and religious facts, attributes of the past (the compositions by Nikolaeva (2017) (the story Kisher basuy/ Carrot field, 1995, Agymsuda ni bulmas/ What cannot be found in the flowing water, by Nikolaeva (2017)

3.5. Methods of Conceptualism in The contemporary Tatar Prose

Tatar writers' texts of the conceptual sense are characterized by such features as highlighting the scale of some ideas when the content of the work, the characters are represented schematically. Extension of meaning occurs through the use of deep-national artistic material: reproducing national characters, peculiarities of Tatars' mentality, moral preferences, etc. Reflections on the metaphysical categories of the good and evil, happiness, spirituality and illusions with that contemporary people live, are oriented to the revival of national traditions, canons, outlook and identity of the people (the compositions by Nikolaeva (2017) (the novel Legionnaire, 2004-2009), Nikolaeva (2017) (the novel Berdänber khäm kabatlanmas/ The one and only, 2004-2005, the story Elmai/ The smile), Nikolaeva (2017) (the story Ocha torgan keshelär/ Flying people, or the legend of the nameless Destinies).

3.6. Pastiche in the Contemporary Tatar Prose

As part of the problem of pastiche we analyzed works by Nikolaeva (2017) (the novel Minkhaj majaralary/ The Minhaj's adventures), Nikolaeva (2017) (Akabainyng tungan көне. Nikolaeva (2017) through pastiche - using recognizable slogans and phrases of soviet ideology - recreates a symbolic layer of text, and thus, provides an assessment of the entire history of the Soviet regime. The symbols of faith, nation, honor, governor serve to denounce appalling nature of the regime, the reader understands clearly: only due to the strong spirit and faith the Soviet man could bear the loss of all, and religion is the strongest thing on which we should base for the nation revival. Pastiche in the contemporary Tatar prose serves as a kind of parody, for which there is no authoritative text, authority itself is a subject of misunderstanding, rejection. In the Tatar prose through pastiche the myth of Soviet life is deconstructed and there are identified defects of postsoviet society and ridiculed the shortcomings of Tatars themselves.

3.7. Schizoanalysis in Contemporary Tatar Prose

Works by contemporary novelists (Gönakh/ The sin, Kurki/ The fear, 1992) by Nikolaeva (2017) often are based on the concept of unconsciousness of Freud and Carl Jung, superman, multiplicity of truth of F. Nietzsche and others. Through appealing to these concepts the authors reveal the motivation of certain deeds of their heroes, assess the state of contemporary society, its past and future. Schizoanalysis which now willingly used by writer's highlights the hero who is officially recognized mentally ill and rejected by society. But, ultimately, he is perceived by the reader as the only normal, reputable character who is deeply and genuinely indifferent to the abnormal phenomena happening around him (Antúnez, 2016).

3.8. The Play in the Contemporary Tatar Prose

The technique of play is an integral component of the contemporary Tatar prose and performs various ideological and artistic functions: it is a basis of poetics, the way of the author's assessment, aesthetically immanent factor of national identity of the texts and others. At the level of artistic content and form of the play is shown in a fantasy, fairy tales, mixing different styles, intertextuality, decoding the myths, referring to various historical facts, rethinking them. In the contemporary Tatar prose, all these phenomena have its own place. Through appealing to the play Tatar writers. Think of problems, about which the most talented minds in the world muse about: it is the role of the individual in the contemporary world, duplicity, spiritual decline of society, the crisis of the institute of marriage and family; and also they deconstruct hyperreality created by rulers. The texts with fairy tale plot are often based on the national outlook, Tatar myths or religious (Islamic) subjects; conventional (by Tatars, in particular, as well as by all people of the civilized world) rules, canons and values are replayed, deconstructed. This technique helps the author to solve the problem in original way. The play keeps in tone, it satisfies the appetite of sophisticated reader (Atsyukovsky, 2018).

4. Summary

There are three types of postmodern works in terms of forms of the author's position expression and methods of artistic completion in the contemporary Tatar prose: texts that actualize the concept of author's death, there is the polyphony of stories, voices, and the texts which can be designate ironic generalization with respect to a given picture of the world (the ironic mode of artistry used as a type of artistic integrity). In addition to this statement, it is necessary to speak about the presence in the contemporary Tatar prose such phenomena as sots- art, conceptualism, the use of methods of pastiche, play, appealing to schizoanalysis. All these examples demonstrate the amount of the presence of serious post-modern paradigm in Tatar prose.

5. Conclusions

The ideas of pluralism, deconstruction, erasing the boundaries between reality and unreality, denial of metanarratives and others lies on the base of such cultural phenomenon as postmodernism. In postmodern literature, in addition to all the other artistic techniques and tools, the forefront belongs to so-called the author's Death, the works often represent a symbiosis of different genres (artistic, literary, journalistic, documentary, etc.), etc. These characteristic features provide an opportunity for typological parallels between national literatures and to identify a universal and unique in the functioning of postmodernism in historical-literary process.

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