

Intertextuality in N.Gambar's Lyrics: Dialogue of the Western and Eastern Traditions
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Abstract

The article is devoted to the lyrics of original Tatar poet (1947 - 2005) N.Gambar who reflected in his work leading trends of the national historical and literary process of the late XX - early XXI century. In the research it has been applied methods of structural, semiotic, hermeneutic, comparative, historical, typological analysis. Explicit forms of intertextual links in the poet's lyric became the subject of the analysis.

It is established that intertextuality is considered as a system forming principle of poetics of Tatar poet N. Gambar. It reflects the various ways and forms of the lyrical subject self-identification: as a carrier of common type substance of humanity, a representative of a particular ethnic group, the unique individuality that is passing painful phase of overcoming the phenomenon of his existence, the creative person who is learning his mission in the world.

It is concluded that the genre and composite structure of the poems (close to the fragment genre) corresponds to the process of self-identification and self-determination of the lyrical hero in the world. So the N.Gambar's lyrics is characterized by new forms of artistic synthesis of classical artistic paradigm with non-classical and post-classical ones. The study of intertextuality as one of the techniques of N.Gambar's poetics is important for theoretical understanding of artistic and aesthetic nature of the new phenomena in the Tatar poetry of this period, the identification of their role and place in the historical and literary process.

Keywords: Tatar literature, Russian literature, lyrical subject, identity, genre.

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INTRODUCTION

N.Gambar (1947 - 2005) - original Tatar poet reflected in his work leading trends of the national literary-historical process of the late XX - early XXI century. N.Gambar continued the search started by the poets of the sixties for new aesthetic orienting points, art tools and techniques, experiments in content, form and style. At the same time, his poetry - the phenomenon of the XX - XXI centuries' turn, and it is characterized by new forms of synthesis of the classical artistic paradigm with non-classical and post-classical ones. Topicality of the research is determined by need of theoretical understanding of artistic and aesthetic nature of the new phenomena in the Tatar poetry, identifying their role and place in the historical and literary process.

N.Gambar's work attracted the attention of literary critics [see: 1, p. 51]. The collection "Közlärem yafraq Koya" ("Falling Leaves", 2001) [2] is considered in the article by D.F.Zagidullina. There are presented an analysis of cross-cutting themes, images and motives of poet lyrics revealed the artistic features of his poems [3, 2004].

METHODS AND MATERIALS

In the 1990s, such themes as identity, comprehending the different, dialogue were actively developed in a number of publications [4-8]. The study of dialogue between cultures and literatures found that «its participants enter the world of other artistic and aesthetic values. Moreover, they find their unique places in "zone of contact" with "foreign" cognitive, ethic and aesthetic meanings» [9, p. 2096]. In modern science dialogue with other cultures as a way of understanding national identity of literature is actively investigated [10].

Following Zh.Zhenett we distinguish two types of intertextual relations based, firstly, on the co-presence in one text two or more texts (intertextuality), and secondly, on the relation of the text to its title, epigraph, etc. (paratextuality) [11]. For the comprehension of identity of different intertextuality forms N.Pege Grau enters the opposition between implicit and explicit relationships [12].

It was revealed that «using the language of structure-semiotic theories the results of an interliterature dialog can be defined as a convergence of two national literatures and at the same time as their divergence» [13, p. 249]. Intercultural approaches found in the works of J.Birova [14] were also very useful for realizing our goals.

RESULTS AND DISCUSSION

In the poem "Kabatlana ..." ("It is repeated ..."), which opens the collection "Közlärem yafraq Koya" ("Falling leaves"), the main motives of poet's lyrics - time and eternity, memory and oblivion, love and death, man and nature, macro and microcosm - are most powerfully concentrated. The epigraph from Ecclesiastes recreates the age-old natural and cosmic rhythm which is embodied internally unified and timeless, teleological in his universal insularity worldview. Quoting sacred text defines the genre strategy of the work having protreptic paradigmatic intention. Accordingly, the picture of the world in it is purely architectonic: stable, not accidental, providentially completed. In this world order, nothing can be fully sovereign, initiative, free of superpersonal motivation. Creating in the poem a model of the world obeying the ubiquitous folk archaic potencies is structured by principles of cyclicity and centeredness.

Mythological symbols of the text absorb lyrical hero whose individuality is destroyed by natural and cosmic cycles. But other tendencies related to the ability of man to experience, the desire for religious, artistic and philosophical reflection of its existence are confronted to the dissolution of the subject in the supra-individual and supra-temporal.

Status of higher voltage, excitement and enthusiasm of the spiritual life reveals the motive of burning as a passionate splash of energy of lover, suffering heart. Spiritual opportunities of the person are identified by memory overcome linear time of human life in its spatial and material limitations: "While alive, I'll never forget her"³ [2, p. 5].

So, thinking about the role of eternity and time in human's life, the overcoming the inevitability of time in the memory, the death and the "liberation" of it, the innermost essence of man turn analyzed poem into the flow of life, images of her inner vision by lyrical hero, a reflection of immediate experiences. Their structure is determined by a rhythmic combination- alternation of different aspects of the artistic image: the human world and the life of nature, micro and macrocosm and relationships set between them - a thin conformity, figurative analogy, metaphorical deepening, contrast and connections.

Another form of self-identification of the lyric "I" as part of its people is represented in the poems dedicated to the national and historical issues, actualized by intertextual relationships with the works of the Tatar literature classics. For example, in the poem "Kilgannar yögerä..." ("Running feather...") N.Gambar refers to the A.Eniki work openly paraphrasing motives and images of the story "Öytelmögön vasiyät" ("The unspoken testament", 1965).

Intertextual relationship with the A.Eniki story updates the topos of national culture. Motives of active dynamic coping with space, rapid and non-stop movement of life, earth and time are related with the image of running feather creating a circular composition of the N.Gambar poem and determining its rhythmic organization. Metaphor of running feather synthesizing steppe image of the world defines the motive of movement that determines the emotional-semantic dominant of the poem. Image of Akebi becomes the center of this chronotop.

In the A.Eniki's composition Akebi represents the archetype of the mother in all its phenomenological integrity [15, p. 197-200]. In the N.Gambar's poem name semantics, a white headscarf, a white feather, a white horse on which Akebi spouse must return form one complex. In the Muslim culture white is on the top of the vertical hierarchy of values, endowed with universal and archetypal meaning. The poet creates a dynamic image of the space in which the elements of wind and fire, images of vast steppe, short-day and long roads become a symbolic expression of the deepest foundations of national life and history.

Dynamic, changeable space of steppe with its characteristic motives of non-stop movement - "the road", "the way", "the run", in which the spirit and energy of the inexhaustible search and rush to the goal, is supplemented by static images of the tent and the fire burning in front of it with respective to them topics of "heat" and "light", which are associated with notions of rest and peace. So, there is a holistic, epic in its nature the image of the world, based on a harmonious balance of opposing forces and beginnings, equally necessary for being depicted.

The personality stands from created in the Tatar poet's work holistic and complete epic world, its self-awareness is expressed in the question: "How many of us sit tulpars / Neigh, pounding hooves?" [2, p. 27]. Image of Tulpar, flying horse has archetypal roots⁴. In N.Gambar's poetry image of Tulpar emphasizes the exclusivity of the one who manages to jump on it, as well as relativeness of human characteristic to winged horse signs of dynamism, strength and ability to overcome great distances quickly. The demon of the fields opens a closed epic picture of the world as a vector of linear time and centrifugally oriented way. The circular, cyclical movement with the

³ Here and after word translation of N.Gambar's poems is performed by the authors.

⁴In studies of mythology, folklore and literature of Turkic peoples it is emphasized that horse is the loyal assistant, protector and patron of the hero and endowed with amazing properties (see .:17, p. 694).

return to the starting point is replaced in the final with another type of movement - directed and looked to the distance. Lyrical hero of N.Gambar is the person of "the way" [16, p. 256-257]. The idea of the value of his personal life, which is a piece of history and destiny of human being, determines the philosophical concept of the poem.

The poem "Shundiý dimik, tonik irtälärdä" ("So quiet, foggy in the mornings") [2, p. 8] is permeated with intertextual connections, with the poetry of the predecessors and contemporaries performing other functions than in analysed works.

Lyrical hero of N.Gambar is projecting his emotional and psychological state on the laws of nature and the cosmos. These images implies the combination of mythopoetical and deeply personal aspects. Flying flock of birds, grass, wind blowing in the grass and above the trees, lark looking to the fire of the sun, the birds who may sit on the fence, etc. form the semantic fields of the Top - the Heaven and the Bottom - the Earth, transforming them into a single sphere of the cosmos. The relationship of these areas are determined by the direction of oncoming traffic.

The imagery structure of the poem is organized with antithesis of heart suffering, beating, tearing out of the chest and harmony, peace and tranquility of nature. The image of the heart incorporates the motives of G.Tukay poems dedicated to the soul, the heart and manifesting the idea of its materialization and substantivization. For example, in the poem "Özelgän ömid" ("Broken Hope", 1910), which phrase is illiterally cited by N.Gambar ("Oçti kungel Koshi ..." / "The soul bird flew out ..."), the theme of "the soul bird" is developed. The soul is endowed by G.Tukay, as other poets of the early twentieth century, with independent existence reflecting the idea of its ability to direct the events of human life.

The image of the white sail as an artistic symbol of loneliness refers to the poetic tradition of M.Lermontov, the motive of sleep - to the Tatar literature of the early twentieth century, the wind - the through image-symbol of the Dardmend lyrics. The lyrical subject of N.Gambar defines its place in being on the background of these intertextual relationships, breaking through the literary tradition of these motives and related with them concepts. Romantic formula "life is a dream" is rethought. Multiplicity of dreams is alleged, it destroys the unity and integrity of human life, create a probabilistic, indefinite-multiple model of the world, the status of the subject and its destiny.

The images of birds are passing through the entire poem of N.Gambar. Lark looking skyward - to the Fire- the Sun that is the only point in the celestial depths, stack of thoughts in the head, the flown out soul bird, a special state of the lyrical "I" ("jilkenäm") - are enumerated juxtaposition and intersection of natural and human ranks, in all of which two opposite intentions are interacted: statics and dynamics, activity and passivity, "input" and "output", zoom in and out, direction into and out of yourself.

Finally, this state is ended with cathartic burning of heart and outlined prospects for a possible meeting with "her". Traditional in the world literature and sustained in the lyrics of N.Gambar motive of burning in this poem gets specific representation - the high degree of burning intensity is emphasized.

The result of this process is an active expression of the will which is expressed in the appeal addressed to the heroine: "Having written, send the message! - / I will recognise you ... Two madman, if we meet in life" [2, p. 9]. Hence there is the ability of the "I" to go out in a different plane of existence, to recognise "her" by her message, as "I" is inner being with respect to intentions and outlook of heroine.

The imperfections of earthly existence is opposed to the pathos of intense activity of the spirit that defines the rhythmic and tonal structure of the poem's last stanza, in which the form of direct binding is predominant. So, the lyrical hero of N.Gambar synthesizing in his mind the

experience of Tatar poets of the early twentieth century understands the uniqueness of his personality, his unique individuality.

The epigraph to the poem "Min chigamin yulga ..." ("I go out to the road ...") is a line from a poem by Lermontov "I go out alone to the road ..." (1841). In the dialogue with the classic of Russian literature there is a process of self-determination and self-identification of N.Gambar's lyrical hero as a poet, a creator. The positions expressed in the epigraph and the author's text are in the complex relationship of attraction and repulsion. "I" of the epigraph is "I" of N.Gambar also released into the infinite space of the world, recovered from it and seeking its place in the universe. Horizontal ("center - periphery") and vertical ("top - down") models of structural organization of chronotope are implemented as in the pre-text, in the space-time continuum of N.Gambar's poem. Vertical projection is created primarily by images of mountains, which shadows are beacons for lyrical hero.

The vertical organization of space (mountain, sky, sun, birds) is complemented by a horizontal perspective - seas that may be met on the way of lyrical hero, spring water which will add the strength to the tired body. In the Lermontov's poem harmony between man and nature is bought at the cost of non-personal being [16, p. 233]. Lyrical hero of Tatar poet has another way of finding harmony with the world and nature - a way of overcoming obstacles, self-sacrifice, self-actualization, unity with the native land. The stages of this path determine the compositional and architectonic form of the poem.

Lyrical hero stands at the center of the fire kindled towards the night, hugging the flames. Monocentric structure in which "I" and the element of fire form a single syncretic reality is created. Cathartic inflammation of psycho-spiritual principle acquiring a universal scale and symbolizing high degree of life intensity, ecstatic intensity that goes beyond the possibility changes on the next stage of the path to the acquisition of unity with their native land. The sphere of subjectivity appears as having no boundaries ("boundless expanse") and concentrated at each point of the surrounding space ("every tree-stone"). The difficult still road with obstacles and challenges, which threaten the possibility of overcoming the path, begins to get a position of steadiness and topological stability of "their" world. The symbolic gesture, "In the last breath I will rush with the head into the native land - God who gave life to the body " [2, p. 23], - expresses the relationship between the birth and death, the spiritual and physical, the vertical and horizontal processes pointing to their reversibility. The aim of educational and life research of human are reading and creativity, " Unwritten Poem - my every night / unread book - my every day " [2, p. 23].

CONCLUSION

So a huge role in the N.Gambar's lyrics plays a method of citation – according to the number of reminiscences, the breadth of their cultural range, artistic diversity of functions. This feature of his poetry can be explained by focusing on the aesthetic synthesis of different cultural traditions and artistic systems. The lyrical subject of the collection "Kəzlərem yafrak Koya" ("Falling Leaves") - "existing thinker" I go out alone to the road ..." [18, p. 11]. He becomes the structural center of intertextual dialogism. Explicating with "foreign" words different historical and cultural meanings (the theme of the life and death, the love and creativity, the man and nature, the linear, historical and returning, the cyclic time, etc.), the lyrical hero realizes himself as a carrier of common type substance of humanity, as a member of certain ethnic group, unique personality passing painful phase of overcoming the phenomenon of his existence, finally, as a creative person learning his mission in the infinite universal flow.

This process of self-identification and self-determination of the lyrical subject in the world corresponds to the genre-compositional structure of discussed poems. They are close to the genre of

the fragment. They interact with two trends: structured text which consists of relatively completed five composite parts, and at the same time its openness and incompleteness. The idea of the lyrical subject that is in constant motion, seeking, in a continuous internal development is embodied in the interaction of these two trends. This is the way of discoveries and disappointments, the way of the crisis and drama, special, uniquely personal way- and at the same time it is filled with deep historical and cultural value.

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