Genre-Forming Function of Factic Elements of Language in Russian and Tatar Lyrics

Landysh N. Yuzmukhametova
Kazan Federal University, Kazan, Russia

Venera R. Amineva
Kazan Federal University, Kazan, Russia|Russian Academy of Sciences, Moscow, Russia

Leysan G. Ibragimova
Kazan State Medical University of Ministry of Health of Russia, Kazan, Russia

Rosalia M. Svetlova
Kazan State Medical University of Ministry of Health of Russia, Kazan, Russia

Safina Gulnara Faridovna
Kazan State Institute of Culture, Kazan, Russia

Abstract---The article identifies linguistic "initial phenomena" of lyrical genres, forming the core of genre identity of the work and having universal character - supernatural and supranational. It has been concluded that the non-literary "other" in relation to which artistic speech, first of all its lyrical subsystem taken in the aspect of its genre structure, is self-determined, is deixis. On the basis of the analysis of the philosophical lyrics of Russian and Tatar poets of the XIX-XX centuries, it has been established that the genre of "definitions" goes back to the deuttic elements of language. In Russian and Tatar literatures it has similar features: the focus on the process of knowledge (dominance of the hermeneutic code), the reflection in the subject architect of the works of the processes of identification and self-identification of the lyrical subject, the use of tropical and mythopoetic figurative "languages." At the same time in Tatar poetry this genre has distinctive features related to the specifics of the manifestation of personal origin in Tatar literature, its characteristic forms of authorship, procedures of meaning inherent in this type of culture.

Introduction

Comparative genre as a special field of scientific research is formed in the context of ideas and methodological settings of comparative literature and comparative poetry. As a comparative literature in general, it relies on recipe aesthetics, hermeneutics, structuralist and post-structuralist theories established in domestic and foreign literature (Berwick et al., 2011; Friston & Frith, 2015). At the same time the specificity of the object of research - genres as historically established types of artistic structures - determines the demand primarily for a historical and genetic method "going from the surface of phenomena deep, exposing layer by layer until it reaches a constant and calm remaining relationship between factor and this phenomenon".

I.P. Smirnov believes that the literary genre cannot be understood without raising the question of the genesis of the texts forming it: "They have something in common, because each of them repeats (with some variation, of course) the origin of the others. <...> The general genesis is primary for texts from the same genre series, their intertextual connections are secondary, superimposed over the typological similarity of literary works, diversify the genre paradigm, but do not make it invariant. Otherwise, there would be a continuous discursive field before us where everything is connected with everything and not mutually competitive along with this aesthetic subdiscurses in their extreme multiplicity "(Smirnov, 2008). It is impossible to build comparative poetics of genres without reference to methods and techniques of structuralist analysis of texts. A structural approach based on the distinction in cultural phenomena of two levels: the explicit given in direct perception, and the "deep" underlying the work, is necessary in comparative genre for reconstruction of genre initial phenomena (Peniro & Cyntas, 2019; Koroliova et al., 2021).

I.P. Smirnov, combining a theoretical view of genres with a philosophical one, understands them from the perspective of the time category. The essential nature of any literary genre, according to its main thesis, determines "some specific relation of literary text to human time" (Smirnov, 2008). I.P. Smirnov proves that it is the variety of temporality that determines the genre repertoire of literature: "Model temporal operations that form the plan of the content of literary works have an extremely diverse character, caused, among other things, by the fact that we experience many stories at once" (Smirnov, 2008). Considering the dominant of any genre world its temporal dimension, I.P. Smirnov identifies two genre groups of works - mimetic and constructive: "Mimetic genres give variability to the temporal extensional of literature. Along with them in artistic discourse there are also intensification subdiscurses, to which time opens not from the side of its volume, but in a qualitative aspect "(Smirnov, 2008).

V.I. Tyupa establishes the relation of categories of genre and discourse and distinguishes narrative and performance discourse, connected with the

distinction of artistic words on epic and lyrics. "If the narrative discourse can be defined as the representation of the reference field of values (" world ") in the event form, then the reformation <... > acts as a kind of self-presentation. He's not reporting anything. The performance discourse reformulates the very communicative situation to which it is generated" (Tyupa, 2013).

As "initial phenomena" of epic genres V.I.Tyupa considers the story (fairy tale), parable, anecdote and life description. In contrast to the epic representing the event experience of being in the world, the lyrics have a permissive nature. Depending on the vector of communicative orientation of the speech, V.I. Tyupa identifies several types of lyrical discourse, the architects of which are created basic for the speech culture of man by the performatives of praise, hula, threat, rest, complaint, desire (Tyupa, 2013). Invariant approach to genre typology allows to highlight constant, presented in any national tradition genre schemes and archetypes. The methodology of the study defines genre theory as a "three-dimensional constructive whole," as a "special type to build and complete a whole". Understanding the genre as a factor of the identity of national literary and artistic systems determines the demand for comparative-typological and comparative methods of research (Yuzmukhametova et al., 2018).

Deixis and genre

An additional resource for genre formation in literature and for interference of its genres can be provided along with temporality (theory of I.P. Smirnov), protolitterative narratives and performance. Lyrical discourse (V.I. Tupa concept) language aids, in particular actical aids, understood broadly as such language elements "whose meaning includes the identification of an object through its relation to the speech act itself and its participants" (Arutyunova & Paducheva, 1985). Deixis implements the universal property of the language system - its index (Collinson, 1937). On this basis, a typology of deixis is built (Buhler, 1982). The semantics of deixis, which contains an indication of the participants of the speech situation, its time and place, serve as a basis for the identification of three types of deixis: personal, spatial and temporal (Srebryanskaya, 2005). Finally, N.A. Srebryanskaya considers the principle of binary opposition to be effective in determining the typology of deixis and proposes a generalization of the work of predecessors, classification (Srebryanskaya, 2005).

The signs of the words highlighted by linguists are also important for us: 1) situationality, 2) egocentrism, 3) subjectivity, 4) instantaneous and ephemeral meaning (Katznelson, 1986). The new characteristics and features of deixis disclosed in further studies are also significant. Thus, one of the new types of deixis is emotional deixis - the way in which the emotional characteristics of the subject of speech are marked. They define the specifics of the content plan and the expression plan of the created statements (Zhura, 2000; Shakhovsky & Zhura, 2002). In linguistics, the role of deixis in the processes of text formation has been investigated (Žolobov, 2016). M.J. Dymarsky calls the deuttic modus of the artistic text the presence in it of sense universals - subjective and space-time deixis (Dymarsky, 2001). A.K. Ustin creates a model of text construction on the basis of interaction of cultural-perictic and local-perictic mechanisms, acting

respectively on the text surface and at the text depth, located along the horizontal axis of text deployment or along its vertical (Ustin, 1995).

Deixis is recognized as an integral part of the artistic text. It is referred to as a narrative or "secondary deixis" ("deuttic projection"), which involves "creating a space-time frame of a work, evaluating events and characters from the point of view of an observer who has a certain position in time and space" (Srebryanskaya, 2005). The narrative deixis, which points to the general phylosophical categories "person", "space" and "time", "in the artistic text has qualitatively new manifestations, motivating appeals to such concepts as "character" and "chronotope".

According to existing works devoted to this category, the operative values are projected on all categories of artistic text - semantic, semiotic and structural. This universal text-forming mechanism of language, artistic literature develops and reinforces, turning the elementary technique of the referential illusion into a poetic form itself and giving actical functions to all levels and the elements of the literary work forming them (Suryasa, 2016; Dasih et al., 2019; Zu, 2021). Thus, according to A. Khan, the deixis form gives the "definition" the character of "an external index gesture directed at a named object" and revitalizes the archaic type of identification of the phenomenon and its name, the so-called "binominative" type of syntax structure "where there is no relationship of subordination between the defined and the defining expression, i.e. in its own sense there is no act of predication, and there is a law of total identity (Khan 2001). Analyzing B. Pasternak 's "Definition of Poetry," the researcher shows that deixis is not only an external, but also an internal gesture indicating "a special way of perceiving the world of phenomena and by doing so, the presence of a receptive subject" (Khan, 2001). We rely on this expansive understanding of deixis, which includes not only pointing pronouns, adverbs, but also certain types of syntax constructs.

The constitutive sign of deixis, which distinguishes it from other elements with pragmatic meaning, linguists consider "that in operative words the appeal to the context of a speech act works for the needs of identification" (Arutyunova & Paducheva, 1985). The same properties of deixis are emphasized in other definitions: "the location and identification of the persons, objects, events, processes and actions in question or mentioned in the conversation regarding the space-time context created and maintained in the speech process, as well as the participation in it of generally one speaker and at least one addressee" (Lyons, 1977).

The identification function (about identification in different traditions see: Roubalová et al., 2018) brings deixis closer to lyrical expression, the artistic completion of which is connected with the transition of subjects of aesthetic event from simple reflection to "act of self-consciousness", called by S.N. Broytman "lyrical catharsis" (Literature Theory 2004: 354). Also Vyach. Ivanov points out naturalness and universality of this phenomenon for lyrical poetry which "is always concentrated on expression of the identity of the poet a minute of the act of the poetic speech" (Ivanov, 1979). About the act of self-consciousness and personal self-determination of the subject of speech as the result of poetic reflection, which determines the specificity of the lyrical event, also the modern

researcher of architects of the world of lyrical work writes: the core of the lyric - "insight, in which both poetry consciousness and the world take their forms. In this insight, the lyrical "self" discovers itself "(Kozlov, 2009).

Identification processes are significant in the situation of any verbal communication. M.M. Bakhtin in his reflections on speech genres emphasizes "as who and how (i.e. in what situation) the talking person acts. And further: "Form of authorship and hierarchical place (position) of the speaker (chief, king, judge, warrior, priest, teacher, private person, father, son, husband, wife, brother, etc.). Relative hierarchical position of the addressee of the statement (subject, defendant, pupil, son, etc.)" (Bahtin, 2002). With regard to the lyrics, the value-sense status of participants in an aesthetic event ("who speaks and who is told") acts as one aspect of its genre separation, generating invariant "genre schemes": "the word of the leader, the word of the judge, the word of the teacher, the word of the father, etc." (Bahtin, 2002). From this point of view, the core of genre identity is universal - supernatural and supranational. Thus, deixis can act as a non-literary "other" in relation to which artistic speech, first of all its lyrical subsystem, taken in the aspect of its genre structure, is self-determined.

Universal patterns of text structure formation are transformed in cultural practice of different peoples under the influence of national traditions, relevant for each historical and literary situation value-sense attitudes, processes of national-cultural identification (Leiderman, 2010; Fishelov, 1991; Samraj & Gawron, 2015). Thus, in literature related to the traditions of Arab-Muslim poetry, the inherent poetic deixis metatextuality is subject to a different logic than in European culture. As the works of A.V. Smirnov show, for Arab-Muslim poetry the fundamental and irreparable moment is addressing to meaning, in connection with which much is understood here differently than in Western tradition. Finding meaning here requires not an abstracting cleansing from the specifying features, but a transition from individual phenomena to the area that lies outside them and in which they coincide. Typological mechanisms of understanding the content of concepts and presentation of material are blocked by the artistic consciousness of the Muslim East with its equally fundamental and universally recognized theory of "indication of meaning." "Since all the relations of the indication are centered on meaning, he himself does not point to anything, but, on the contrary, serves as the last reason for any explanation" (Smirnov, 2008). Thus, turning to deixis theory can significantly deepen our understanding of lyrical genres, lyrical discourse in general, and its national varieties.

To the deuttic elements of language the poetic form of "definition" as a special genre of lyric goes back, having its value architects, the typical position of a lyrical subject, a kind of figurative language. The specificity of this genre, which has its proto-phenomenon of deuttic means of language, characterizes the focus on the process of knowledge, reproduction of its own dynamic form in its various modulations - isolation, identification, nomination, clarification, deepening, co- and opposition, establishment of the status of the phenomenon, its boundary, characteristic of essence, etc. Hence the dominance in the genre of the definition of hermeneutic code (according to R. Bart 's terminology). In the poet 's proposed interpretation, the object of lyrical cognition is transformed, renamed, re-created, re-thought through.

"Definition" as a genre in Russian poetry of the XIX-XX centuries.

The fundamental role of deixis in the formation of genre identity of works is most obvious in philosophical lyrics, by their very nature aimed at understanding the essence of certain phenomena and processes. Poems by V.A. Zhukovsky, A.A. Fet, F.I. Tyutchev, I.F. Annenskiy, K.D. Balmont, B.L. Pasternak, N.A. Kolotski, etc., serve as confirmation of this. For example, in V.A. Zhukovsky 's chrestomatic poem "Unspeakable" (1819), the subject of poetic reflection becomes the phenomenon identified in the title. In the scientific-critical literature devoted to the poet 's work, this poem was subject to detailed analysis in various aspects (see: Gukovski, 1995; Zeifert, 2019; other). We note only some aspects of the genre semantics of the work, stemming from its deuttic form. The poet widely uses "it-deixis": the seven-fold use of the pronoun "this" he persistently points to the unspeakable, trying to make it expressive: "exciting us", "enchanting the voice", "to the distant ladder," "whispering the soul of the memory", "coming down the shrine from the above," etc. (Zhukovsky, 2000). As S.J. Senderovich observes, "it inspired us something about unspeakable - some ideas, representations, images, feelings, settings" (Senderovich, 2012). S.J. Senderovich sees the poem as a sign of the unspeakable, the specificity of which is that it is a system of symbolic gestures, indicating the unspeakable but having different directions and seeking infinity. Appeals to the superreal, calls it, tries to describe it, but cannot define it. Thus, without losing its qualities of mystery, the unspeakable turns out to be achievable by introducing to it a system of symbolic gestures, the meaning of which is to give an opportunity to test the presence of the unspeakable, to involve in the centripetal movement towards it (see: Senderovich, 2012).

The multiplicity of proposed nominations of the unspeakable in V.A. Zhukovsky 's poem, the insufficiency of each of them, the impossibility of a complete definition of "the unspeakable" gives the whole poem which has a subtitle "Passage" and belongs to the genre of the fragment an infinitive character: it contains an indication of the infinity of the process of determining. Thus, the deuttic form turns the poem into a kind of sign, in which it means gestures indicating "flame of clouds", "shivering waters of brilliant", "paintings of banks/in the fire of the lush sunset", "bright features", "to the distant desire", "missing hello", "whispered memory", etc. (Zhukovsky, 2000), and meant the universal and sacral meaning revealing philosophy of art as a process of knowledge of the mystery of being, the mystery of the unspeakable.

In the lyrics of F.I. Tyutchev deep, tense, tragic thoughts about what the Earth and Universe are, what are the secrets of birth and death, what is the deep meaning of Time, Space, Movement, what place man occupies in the world and what his fate causes a wide appeal to poetic deutsis. For example, in the poem "Day and Night" (1839) the pointing function of language means focuses on images-concepts of "day" and "night" as universal philosophical-aesthetic substances in constant opposition: The genre strategy of the poem "What Are You Stealing About, Wind Night?!" (Early 1830s) forms not only an appeal (asking) intence ("About what do you cry, wind of the night?/About what so complain crazy?../What does your strange voice mean,/Then deaf complaint, then noisy?" (Tyutchev 1987), but also nominative, defining ("A language that is clear to the heart/You know about an incomprehensible flour..." (Tyutchev 1987). It is related

to the involvement in the terrifying, unthinkable mystery of chaos as a phenomenon of cosmic, contact night and the natural beginnings of being ("Oh! Scary songs still do not sing!/About ancient chaos, about the born/How greedy the world of soul night/Heed the leads of the beloved!" (Tyutchev, 1987), and generally - psychological, turned to memory of soul and causing a rush to "boundless" ("From mortal he seeks breasts, / He with boundless is eager to merge!. / About! Storms of the asleep do not wake -/Under them chaos moves!.. " (Tyutchev, 1987).

In the poem "How good are you, about the sea at night..." (1865) the series of definitions that perform actical functions reveal the dynamism, variability of a marine element that lives a tense inner life subject to its laws and rhythms: "How good are you, about the sea at night,"/Here is radiant, there is a sit-down dark.../In the moon glow, as if alive, walks, and breathes, and shines it.../On infinite, on free space/Gloss and propulsion, Grotto and thunder.../Dull shining shone sea,/How good are you in the deserted night!/Shaky you are great, Shaky you sea,/Whose holiday are you celebrating so much?/Waves carry, Warm and sparkling, Sensitive stars look from the height "(Tyutchev, 1987). The description of the marine element becomes a characteristic of a special type of organization of spiritual life related to a lyrical subject. The understanding of its essence coincides with an act of self-determination: "In this excitement, in this shine,/All, as in a dream, I am lost standing -/Oh, as willingly in their offense/All would sink my soul..." (Tyutchev, 1987). At the moment of self-lost impulse lyrical "self" is ready to dissolve in the marine element.

The naturphylosophical lyrics of F.I. Tyutchev are traditionally referred to a genre of fragment, which reflects the interaction of two trends, which embody the idea of infinity and diversity of the world, the spontaneous existence: "finality", the structure of the text and its openness, unfinished. At the same time, the "internal form" of the poet's works is organized by the order of phenomena of nature and states of the human soul, connected by relations of "conformity" and appearing as syncretic or semantically identical. This symbolic equivalence, becoming the theme of the statement, gives the poet's poems the features of poetic deixis. In A. A. Fet's work there are poems with multiple "it-deixis", in which the genre intence of "definitions" is dominant. This is, for example, the poem "This morning, this joy..." (1881), whose compositional structure is analyzed by M. L. Gasparov, who showed how at different levels of text structure the space of subjectivity is expanded and the intensity of experiences is increased (Gasparov, 1995). The final definition: "This is all spring" is made up of a cumulative co-position of externally independent but semantically equivalent word-images belonging to different series of conceptualization of reality. This makes it possible to perceive them as single-order, undivided, mixed. Therefore, "spring" is a designation not only of the time of the year, but also of the special state of the soul (the external expression of which is "tears", "night without sleep", "heat of bed") as a concrete manifestation of the universal universality (Suryasa et al., 2019; Smyslova & Khabibullina, 2019).

A number of B. L. Pasternak poems in which he addresses this-deixis and makes extensive use of binominative syntax constructs are closely related to A. A. Fet 's "definitions". From the point of view of the genre of interest, in our opinion, the

most interesting poems are the ones whose "definability" is given by the title ("Definition of poetry", "Definition of soul", "Definition of creativity") and is realized in the principle of multiplicity of poetry formulations of the subject, their correspondence to each other, isomorphicity of each definition to the whole. Thus, the composition of the poem "Definition of Poetry" (1917) is characterized by the number of images-definitions relating to two plans: natural and human - staying, as S. N. Broytman proves, in the same sense plane and cross-over (Broytman, 2007). Another architect has a "Definition of Soul" (1917), a poem in which an autoreflexive tendency, leading to the development of statements into a metastatement, declares itself more distinct than in the previous one: "Soul" is defined "from within: not through its description, but through detectable intence" (Broytman, 2007). The objectification of the content of one 's own soul and its transformation into an off-line lyrical "self" of an independent subject is accompanied by subject metamorphoses attesting to the "interpersonal" existence of the soul, according to Pasternak "(Broytman, 2007). B. Pasternak 's third "definition" - "Definition of Creativity" (1917) combines the techniques found in two other "definitions": the actionable coincidence of the statement with its subject itself - the act of creativity and its result - and the dialogue meeting of the two intences, in this case "human" and "natural-divine". S. N. Broytman establishes the following features of the poetry of this poem: the transformation of creative intence into a hero, i.e. into an depicted subject endowed with demonic features, an appeal to mythopoetical semantics, which opens in creativity the intersection of heroic with demonic, the co-position of two opposite intences, from which the final definition of creativity is born (Broytman, 2007). The figurative principles on which B. L. Pasternak's "definitions" are built are essential not only for the poetry of the book "My Sister - Life," but also for the genre form of definition as a whole.

A brief and, if necessary, quick overview of the most representative material from the point of view of our interest and an analysis of the scientific literature devoted to it makes it possible to make as a purely preliminary hypothesis the assumption that deixis is a protolitatorial phenomenon of the poetic genre of definition. The deictic elements of language, becoming the theme of speech, turn from the primary speech form into the poetic form itself (Mooney & Timmins, 2007; Hayn-Leichsenring et al., 2020). The subject architect of poems characterizes the direction of the creative intence of the lyrical subject for the purpose of speech, off-line lyrical "self." If the hermeneutic process focuses on manifestations of mental and mental peace, they tend to be objectified and act as independent subjects endowed with their intence and speech. For this poetic form mythopoietic figurative "languages" of cumulation and parallelism (poems by F. I. Tyutchev, A. A. Fet, B. L. Pasternak) are organical. Tropical language in the works of this genre begins to perform a special function - indicates one of the possible identifying nominations of the subject of lyrical speech and at the same time its insufficiency, impossibility of definition as such ("The Unspeakable" by V. A. Zhukovsky).

"Definition" as discourse and genre in the Tatar poetry of the 20th centuries

In the Tatar poetry of the 20th century "definition" functions as a discourse and as a genre. "Definebility" – one of the essential features of the art world of G. Tuqay.

Identification and self-identification are expressed by comparisons, metaphors, symbolical images and motives, hints on works by the Russian, the Western European and east literatures. For example, in the poems devoted to outstanding literary and public figures, all these poetic formulations submit to genre emotion of delight. In the ode (madkhy) "Pushkinә" (to Pushkin, 1906) the identifying function is performed by binominative and comparative designs. In the poem "Hormәtle Hosәen yadkare" ("Light memory of Husain", 1912) the high divine essence of the hero and natural and space scale of its activity reveal through solar symbolics ("like the sun")), light metaphysics ("radiating light"), comparison with a star ("as a star") (Amineva et al., 2015).

The condition of the highest spiritual tension is transmitted through a subject of equivalence of "creativity" and "burning". The imperfection and disharmony of life in the lyrics of Mr. Tukay are resisted by a word which is identified with "guiding star": it exempts the poet from vital vanity and attaches to other, space measurement of the world. The identifying words become a meeting point of "I" and "world", internal and external, marking the moment of its interiorization. For example, in the poem "Ozelgәn omid" ("The shattered hope", 1910) the tombstone is topological updating of the most treasured feelings and the highest values of culture, the purpose of informative and vital search of the person. It becomes the center of special space, the center "the own", native that symbolical shrine which the hero is called to protect, preserving it against "others" intervention (Amineva et al., 2015).

Elements of actually poetic form of definition can be allocated in poems "Kungel" ("The soul", 1909), "Minem yoldiz" ("My star", 1909) in which the system of the epithets which are a projection of difficult and contradictory inner world of the lyrical hero sets semantic limits of an image of soul. In the same row there is also other work – "Milli Mognnar" ("National melodies", 1909) in which "G. Tuqay gives art and esthetic interpretation of a concept ""мong" – one of national and specific concepts of the Tatar culture showing what impact is made by the Allyuki song on the lyrical hero" (G.Tukay's poetry: aspects of national identity, 2015: 81-82). The genre of definition is presented in Derdmend's creativity (a pseudonym of the poet Zakir Ramiyev (1859-1921)) – the poet whose lyrical subject "the Gnostic reflecting on life bases; realizing impossibility to comprehend the truth of the philosopher" (Zagidullina 2013). These are such poems as: "Yatam kaychaklarda мonglanyp...", "Nider, i soygәnem, bu yesh kuzengdә", "Yaz", "Isәrme jil tugay buylap", etc. The semantic center of the poem "Yatam kaychaklarda monglanyp..." ("In melancholy I lie sometimes …") is created by the questions expressing intense expectation of the answer.

Murmur of water and rustle of leaves are not the answer to questions, they replace them. These sounds represent the symbolical gestures equipped with deictik function and directed to what cannot be expressed by a word. Their value can be interpreted differently (see: Sayapova, 2006; Zagidullina, 2013). Murmur of water and rustle of leaves are rhymed with those mysterious sounds to which comprehension of sense the lyrical subject is directed. By means of these material signs familiarizing with transcendental and a revelation to which there corresponds the silence metaphysics are reached. Partially similar structure – in other poetic "formula" of Derdmend "Isәrme jil tugay buylap" ("Whether wind on

meadows makes noise"). The composite overlapping of the lines put in the "coordinating" relations establishes between them the probabilistic relations of coincidence, identity, equivalence. In the probabilistic and multiple model of the world created by the poet some sounds (wind noise, crying and the song by the girl) form with others ("nida" – groan) syncretic integrity therefore they can turn into them, specify at each other, define some through others (Rasouli & Rahimi, 2015; Richardson & Matlock, 2007).

A quatrain "Bulyrma jaz, isep jiller..." ("Will spring come with heat and wind...") is constructed as definition. The image of "gaziz illər" (dearest land) is created through grouping and integration of semantic elements belonging to successive times of the year. If in the first two poems of the poet the mystery of the universe is introduced by indicating it with a system of symbolic gestures, in this the fourth contains a positive statement - a description of what is "dearest land." Many poems of gissianist poets are also definitive: S. Ramiev ("Min" ("I"), "Sin" ("You"), "Ul" ("She"), "Minem ton" ("My Night")), Sh.Babich ("I Kitap!" ("Oh, book!"), "Bəhetem" ("My Happiness"), "Donyaga" ("Miru")), N. Dumavi ("Sin - keshe!" ("You are a man!"), "Tavysh" ("Voice"), etc. S. Ramiev 's "Min" ("I," 1908) by its structure is typologically close to K. Balmont 's poem "I am the Sophistication of Russian Slow Speech" (1901): both works consist of autonomy, giving "I" different forms and degrees of objectification. "I" in both poets has a super-individual nature and is endowed with independent being. The lyrical hero of S. Ramiev thinks his relationship with reality according to the model: "I" and "kings", "I" and "gods", "I" and "laws," establishing direct matches between members of the opposition. "I" incorporate all Universe and is equal to it. "I" is thought of as the highest value, giving man the ability to fly, the feeling of aspiration to come, the movement to heaven in a daring attempt to reach out-of-reach limits. The motives of flight, the destruction of the earth 's gravity of the body mean the elevation of the aspirations of a person who feels his power and gains internal freedom. There is "expansion" of space of human subjectivity through "assignment" to itself all universum. Understanding the mystery of "I" and the laws of his being, S. Ramiyev claims the universalism of generalizations, which is essential for understanding the nature of the genre of definition in his lyrics (Reyes et al., 2012; Catenaccio et al., 2011).

This genre holds a specific place in poetry of the second half of the XX – the beginning of the XXI centuries, in creativity of I. Yuzeev (1933-2004), R. Gatash (born in 1941), R. Akhmetzyanov (1935-2008), N. Gambar (1947-2005), etc. In I. Yuzeev's lyrics, in such poems as: "Kugnelem minem chiksez kara urman" ("My soul – the boundless dark"), 1966), "Hərnəsəgə kariym isem kitep" ("Enthusiastically I look at everything", 1967), "Əytegez jan nidən jaralgan?" ("Tell me, from what soul arose", 1964), etc., on the basis of active use of the deyktik receptions the art form typologically similar to a genre of philosophical definitions of B. Pasternak develops.

Conclusion

The subject architectonics of the poems written in a definition genre is characterized by orientation of creative intension of a lyrical subject regarding a statement that is outer present to lyrical "I". If hermeneutical process is

concentrated on manifestations of the mental and psychological world, then they objectified, as a rule, and act as the independent subjects allocated with the intension and the speech (Smyslova & Eremeeva, 2019). For a genre of definition mythopoetic figurative "languages" of cumulation and overlapping are organic (F.I. Tyutchev, A.A. Fet, B.L. Pasternak's poems – in the Russian literature, Dardmend, I. Yuzeev, R. Akhmetzyanov – in Tatar). Tropic language in works of this genre begins to perform special function – indicates one of the possible identifying nominations of a subject of a lyrical statement and at the same time its insufficiency, impossibility of definition per se ("Unspeakable" by V.A. Zhukovsky, poems by G. Tuqay).

The definition genre in the Russian and Tatar literatures has the similar structural and substantial lines caused by universality of the deyktik means of language and their role in text and genre creating. At the same time in the Tatar poetry this genre has the distinctive features accumulating in themselves substantial energy of national literature-esthetic development: the specifics of displaying the personal beginning in the Tatar literature, the forms of authorship, the procedure of a meaning birth, characteristic of it, inherent in this type of culture. Definitions in the Tatar lyrics, more than in the Russian, are connected with the processes of national and cultural identification and self-identification of a lyrical subject reflecting existence-subject interpenetration of "I" and "we" (the people, the nation). The definebility as property of a lyrical discourse in general marks all genre system of national literatures, in different degree being shown in different genres. Definition as a genre coexists with other poetic forms and enters interaction with them, forming diffusion and synthetic genre educations. In the Russian literature definition corresponds first of all to a romantic genre of a fragment, in Tatar – from kitgy and parcha.

Acknowledgments

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