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## "Small" prose of R. Gabudlkhakova: Features of the Functioning of the Brocade Genre

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**Abstract**--On the material of the works of R. Gabdulkhakova, the internal measure of the "small" genres of modern Tatar prose is revealed: in the brocade, it is determined by the nature of the relationship of the narrative plot and its generalizing "ending." Genre varieties of brocade in the work of R. Gabdulhakova are described, which correspond to two directions of the plot movement: from external to internal or from single to universal and two types of narrative - from the 1<sup>st</sup> or the 3<sup>rd</sup> person. It was concluded that the internal measure of the genre determines the nature of the relationship of the narrative plot and its generalizing "ending." Spatiotemporal relations and principles of organization of subject sphere characteristic of this genre are described.

**Keywords**---artistic completion, communication, epic, internal measure of genre, linguistics, lyrics, meditation, storytelling, subject sphere.

## Introduction

In modern genology, they have become a common place of judgment that the occupation of the theory of literary genres is "unfashionable" (Smirnov, 2008), the genre as a concept is deeply traditional and repeatedly rethought in new times has terminological instability (Schaffer, 2000), genre classifications have exhausted themselves and it is necessary to state the "out-of-genre state of literature" (Zenkin, 2018). Along with the recognition of the theory of genres as an "outdated problem" (Zenkin, 2018), there are other points of view. For example, A. Companion states: "The theory of genres is a very developed field of literary criticism and, by the way, one of the most credible". N. L. Leiderman reveals the essence of the genre, revealing its functions in creating an artistic work: "The genre functionally provides the formation of the work as an aesthetically whole" (Leiderman, 2010).

Among the authoritative books summarizing the development of genology in domestic and foreign literary criticism in the structuralist and post-structuralist eras are the works of I.P. Smirnov and V.I. Tyupa. I.P. Smirnov argues that literary genres cannot be comprehended without raising the question of the genesis of the texts that form them: "The general genesis is primary for texts from the same genre series, their intertextual connections are secondary, built over the typological similarity of literary works, diversify the genre paradigm, but do not condition its invariance" (Smirnov, 2008). Combining a theoretical view of genres with a philosophical one, the scientist understands them from the angle of the time category and proves that it is the variety of temperance that determines the genre repertoire of literature.

V.I. Tyupa develops the theory of genres in the methodological field given by the "metalinguistics" of M. M. Bakhtin. Following C. Todorov, he believes that any literary genre has a non-literary "relative." This non-literary "other," in relation to which artistic literature, taken in the aspect of its genre structure, is self-determined, is discourse. V.I. Tyupa establishes the correlation between the categories of genre and discourse and distinguishes narrative and performative discourses related to the division of artistic literature into epics and lyrics, highlighting the "primitive genomes" of epic and lyrical genres. They form the core of the genre identity of the work, which has a universal character - super-linguistic and supranational.

Existing works on general genology generalize mainly the experience of Russian and Western European literature. It is noteworthy that there are no special studies on genre processes, historical and theoretical poetics of specific genres in other national literature, in particular in Tatar. In this article, an attempt is made to comprehend the genre content, structural and functional features of the genre traditional for Tatar literature of the twentieth century based on the material of the work of R. Gabdulhakova, which is recognized as a significant and vivid phenomenon of modern literature\*. Independent holistic analysis of the genre

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\* The works of R. Gabdulhakova were awarded a number of prizes: for the first book "Bunches of mountain ash in the snow" (1996) she received the S. Bikchurin Prize, for the book "Autumn Thunderstorm" - the incentive prize of the Rukhiyat Foundation named after S. Suleymanova. The

identity of the "small" prose by R. Gabdulkhakova, reflecting the main trends in the historical and literary process of the beginning of the 21st century. (Gainullina, 2018), - on the one hand, and which has become a general factor affecting the logic and dynamics of literary development - on the other hand, has not yet been carried out. The subject of the study was the works included in the collection "Көмеш tun" ("Silver Coat," 2006), which has a rematic subtitle: "хикәяләр, парчалар, нәсерләр" ("hikaya, brocade, naser"), and selected on the grounds of the highest artistic value and greatest characteristic for the creative manner of the writer. The research concept of the work is due to the understanding of the genre as a factor of the identity of literature, which ensures the functioning of this national artistic system in the value field of world culture as a unique spiritual and practical education.

### **Main body**

In the genre system of oriental literature, parcha<sup>†</sup>, which has a semantic and structural completeness, is opposite to kitga<sup>‡</sup> - a genre that is characterized by signs of semantic and compositional incomplete. A similar pair of genres, significantly opposite in their properties, in Russian literature form a fragment and miniature. F.R. Abelguzin, exploring the place of brocade in the system of small genres and the features of its functioning in Bashkir literature, concludes that its formal uncertainty "has the advantage of giving the writer the opportunity to freely choose the form and size of the work while preserving the lyric and philosophical content" (Khabibullina, 2018). As a non-canonical genre, each time redefining its specifics in one or another way of deploying the theme and its stylistic design, brocade turns out to be a capacious and flexible art form that is in demand both in Soviet (I. Gazi, A. Bayanov and others), and in modern Tatar literature (in the works of S. Galiev, F. Latifi, G. Gilmanova, M. imov. Her genre potential is also revealed in a small prose by R. Gabdulhakova. Brocades "Girl collecting wormwood," "Yellow handkerchiefs," "Leaves kiss traces...," "Fire and water," "At an extinct fire," "Poet's Love," "Bright Mountain," etc., included in the 2006 collection, consist of two unequal and heterogeneous parts - empirical and generalizing. The first part has a narrative character and is built according to the laws of the epic kind of literature. It tells a specific story, which is a special case from life or an allegorical "illustration" of any thought, a didactic "example." In the second, generalizing part having a lyrical orientation, the subject of speech understands the empirical side of events and reveals their essence.

The plot movement in miniatures of R. Gabdulkhakova is made in two directions. In one case, it is a transition from external to internal, from facts of objective reality to their emotional reworking and the realization of some moral truth

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collection "Silver Coat" in 2008 was included in the list of the most read books. At the republican contest "Book of the Year - 2011," Ramzia Gabdulhakova's book "And There Is the Sun Behind the Mountain" is in third place among 182 books read many times during 2012.

<sup>†</sup> Brocade (parcha) (from persa. parche - part, piece, passage) is defined as "a miniature poem (two- and threefold) or a small prose work reflecting the emotional state, philosophical mood, immediate impressions of the author".

<sup>‡</sup> Kitga (kyitga, whale) (Arabic, Persian, Turk. - part, fragment) - "genre form in classical Eastern poetry; a small poem of a philosophical and didactic nature".

arising from a personally experienced and felt situation and achieved as a result of the ultimate tension of the mental forces of a lyrical subject. So built the brocade "Girl collecting wormwood." A chance meeting with a girl collecting not flowers at all, but bitter wormwood of greenish-blue color in the hope of healing a sick mother, becomes the reference point on the basis of which a lyric-philosophical generalization grows about hopelessly ill sufferers, from whom doctors retreated and who have only faith in a miracle: "Are there few such people who spend months in hospitals unable to recover, unhappy patients doomed to death? Despite the fact that the doctors passed their harsh sentence and turned away from the patient, the person does not lose hope: he seeks help from a merciful and generous mother-Earth, to nature <... >. And sometimes a miracle happens"<sup>§</sup>. This speech, exposing the ontological conflict of human being - the struggle for life and the appeal for help to the forces of nature, projects on the story of the girl, filling it with universal content. The images of a child, a bitter wormwood, a woman who responded with all her heart to someone else's pain, are connected by one thread - a thread of hope for recovery, contrary to the feeling of sadness and inevitable distress that permeates the whole story. Love, compassion, mercy, mutual help, selflessness enter human life, filling it with meaning and helping to find a way out of the existential impasse (Kurbanmamadov, 1987; Annemarie, 1999).

Brocade "Yellow handkerchiefs," like the previous one, is written in the first person. The organization of its subject sphere reflects the ultimate activation of the author's beginning. The subject of consciousness and speech acquires the features of a lyrical heroine. The handkerchiefs in her hands, yellow, like sunflower flowers, bright, like sunlight, awaken memory and entail an associative chain of episodes of the past translated into visual images: these handkerchiefs were presented to the mother by the older sister of the heroine, having received her first salary, the mother loved them very much, according to them the children recognized her among other rural women who usually wore handkerchiefs of green and blue, despite the fact that more than twenty years had passed, they did not polish, and after each washing they became brighter and lighter (Zagidullina, 2013; Epstein, 2019).

In the second half of the work, washed handkerchiefs from the objects of description turn into subjects experiencing physical suffering: "With my hands frozen from the cold, I hang handkerchiefs on a linen rope, squeezing water from them. Water flows from them. After some time, silver drops turn into ice spears. Scarfs rime. Leaning against the fence, I look at them. I know that they are undead, but it seems to me that the handkerchiefs are freezing ". Hot tears flowing across the face of the heroine are opposed to the cold of water. The motive for physical suffering and tears establishes between the yellow handkerchiefs, which are now freezing in the cold, and the seriously ill mother, who once lay in the Almetyevsk hospital, a confidential-probabilistic relationship of coincidence, identity, equivalence. Handkerchiefs become living creatures - doppelgangers of the mother. The objective-subject content of the image is supplanted by the emotional-subjective. This theme continues in the final lyrical spell, the intense expression of which is ready to cross the line that separates poetic and extra-

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<sup>§</sup> Hereafter, the subscript translation is made by the authors of the article.

artistic realities, and touch the transcendent: "I see before my eyes my dear mother and, experiencing mental pain, I appeal to God:" Lord! Let Mom be alive! Let him wear these sunscreens and fill our life with bright light, warms our frozen souls! Cure, give us back our mother, gracious God! "".

The basis of the symbolic subtext of the work is the antithesis of "light," "heat" and "cold," "darkness." It goes back to the mythopoietic tradition and transforms it by including it in the context of the relationship between mother and daughter. "Cold" is associated with loneliness, orphanhood, suffering and death. The theme of "light" is associated with ideas about maternal love, enduring, unconditional, sacrificial, care, understanding and forgiveness (Rospocher, 2021; Zu, 2021). Likening the mother, carrying heat and light, to the sun acts not only as a conditionally poetic rapprochement, but also as their societal-subjective interpenetration, transformation into each other.

In the sacralization of the image of mother, R. Gabdulkhakov continues the traditions of national literature: S. Kamala, showing in the chic "In the Blizzard" (1910) the ability of the mother, due to a special spiritual connection with the child, to always be with him, to protect and protect him from precarious dangers, to cross borders insurmountable for others; A. Eniki, connecting human consciousness to the greatest paradigm of human existence: to the fate of the mother and her children (Mother and Daughter, 1942; "Beauty," 1964), which reveals in the story "The Untold Will" (1965) with the help of various artistic means the moral purity and high spirituality of the mother; R. Akhmetzyanov, who creates in the "long poem" "White Poem" (1971) a mythosimvolic picture of the world and establishes a connection between the actions of the mother and the course of life, the course of time: thanks to the influence of her vital energy, children are attached to the values of national historical existence (Amineva et al., 2015).

The miniature "Yellow scarfs" comes to the end with a spell entreaty which very tectonics defines how it is established to V.I. Tyupoy, "a will performative (a voleniye, volitions, expectations, aspirations, dreams, searches) as speech action "be it so!". In the final of the brocade "At the extinguished fire," woeful regret sounds: "At the extinct fire, lowering our heads, we cross the ashes. Oh, if there was one spark! If only one spark! We'd keep it! We would save her from wind and rain!!! But late...". The desire to influence and control the forces of being is

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\*\* Light belongs to the first row in the hierarchy of aesthetic and spiritual values in Muslim culture. R.K. Ganieva analyzes the theory of light, ascending its roots to Zoroastrianism, Manicheism and Greek Neoplatonism, which was reflected in the Koran and developed in religious and philosophical teachings about light and mystical insight by Sufi thinkers, and comes to the following conclusion: "So, from about the 9th century in Arabic-speaking philosophy, in Muslim neoplatonism in particular, the monistic theory of" divine light "(in Arabic" ishrak ") is stated, according to which the creator transmits light-bearing energy first to the World Mind, through it to the World Soul, and then to nature and things" (Ganieva, 2002). Paying great attention to light ("nur"), Sufism theorists raised it to the level of aesthetic (light determines the beauty of God and the universe), cosmological (the beginning that underlies the world) and gnoseological (with the help of light the knowledge of the world) category: "Sufism compares the divine essence with the rays of the Sun and claims that it is like sunlight, which are constantly emitted and Page 39].

replaced by the recognition of a person's dependence on life elements that are not opposite to him. The artistic effect of the finals is thus determined by the dominance of one of two intentions: suffering, questioning, obeying objective laws of reality ("At a extinguished fire"), or active, free, opposing natural laws and the general order of things ("Yellow handkerchiefs").

The second direction of plot movement in the brocades of R. Gabdulhakova can be defined as the transition from single to universal, from individual phenomena to their summing result. Such a conclusion in the park "Fire and Water" is the idea of the initial ownership of human types of related elements of fire or water, which not only excludes the possibility of harmonious relations between them, but also contains the prospect of an inevitable tragic outcome: "Hey, people! Why do you, like this stubborn River, sacrifice their dreams and bright hopes for the senseless victory over your loved ones, why leave a handful of ashes from passionate hearts aimed to heaven? If you're Water, don't touch the Fire! Do not touch!". This logical conclusion is confirmed by the story of the River, engulfed in an incongruous love passion for the dancing daughter of Fire. The river is ready for everything for her sake and, rushing after her, leaves its banks, while the daughter of Fire, turning to the stars for help, stretches to the sky (Yi et al., 2015; Hanauer, 1998). The value and meaning characteristics of water and fire are of varying quality and incompatible, so the River's attempt to take possession of the daughter of Fire ends in her death. The high symbolism of the elements of fire and water is such that the story told gravitates to the parable (masal)<sup>††</sup>. It simulates an imperative picture of the world and actualizes the didactic-moral tendency genetically dating back to the tradition of nashikhats<sup>‡‡</sup>.

In the park "Bright Mountain," the tense confrontation of Heaven/Mountain and Earth, Top and Bottom, Spiritual and Bodily, Dream and Reality is resolved by removing opposition and realizing the complementarity of these spheres: "High mountains, bright stars are needed to admire them and bow to them (Pešat, 2015; Lebedeva & Kuhl, 2010). But those who worship Woe feed on bread earthly Both Miracle and Happiness are nearby. It must be seen, found, and appreciated. ". The plot-forming function in this miniature is performed by the hero's dream, switching the action from the channel of rejected reality to the prospect of the desired future - to the dream world: "A man was fascinated by the Mountain, could not admire her. He called her Bright Mountain. Every time he looked at her, he wanted to come up to her, touch the mysterious stones, experience joy, rising to her top. " The dream in which the hero rises to the top of the mountain turns out to be a way of knowledge and self-knowledge. The situation of being an epiphany is modeled by meeting himself, living on the top of the Mountain and seemingly reaching his ideal, but deeply unhappy, regretting that he hurried, prematurely abandoning earthly life: "I did not know how to appreciate what I had and lost everything. There is no way back. I realized what happiness is, but it's

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<sup>††</sup> Masal (from Arabic - fable, parable, allegory) - "a short narrative poetic, prose or mixed (in verses and prose) story, the characters of which are animal animals, birds and inanimate objects".

<sup>‡‡</sup> Nashihat (from Arabic - "edification," "instruction," "morality") - "in medieval Persian and Turkic-Tatar literature, a poetic, prose or mixed work of didactic content. In an aphoristic, figurative form, the reader is given advice, instruction and edification. "

too late. I have to be among these cold stones until the soul separates from the body (Thuy, 2021; Aitalieva et al., 2021). The only way is to rush down ".

The image of the mountain has universal lyric and philosophical "super-meanings"<sup>§§</sup>. R. Gabdulkhakova offers his interpretation of the mythology of the path to the top of the mountain. In the miniature "Bright Mountain," the sphere of peaks as a topos of the upland not only symbolizes detachment from all ordinary, everyday, temporary, but is also identified with the space of pure spirituality, hopelessly far from the human world. This is also an area of extreme proximity to the fact that it does not correspond in individual existence and individual fate. Just like in the story of G. Rahim "Idel" (1921), hikai A. Eniki "Native Land" (1959), etc., the transition of the character from one vital-ideological status to another correlates with the verticalism of building space, fundamental aspiration up - to the top of the mountain. In the story "Idel," mountain heights are the culmination points of catharsis experienced by the hero, the result of which is his transformation into a kind of double of Zaratustra. The shock-epiphany of the hero R. Gabdulkhakova of a different kind: once at the top of the mountain, he realizes the value of earthly life, which is unobservable, more diverse and richer than the possessions of a poetic dream: "Tired of the light here, and beauty, and perfection. I yearn for the earth, for my house, for the mountains in front of it, for the people ".

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<sup>§§</sup> The archetypal subtext of the image of the mountain as the "center of the world," the sphere of the elevated, and mountain heights as "extreme outposts of the earth, advanced into the cosmic-otherworldly and imaginarian-mythical world" (Hanzen-Leve, 2003). In Muslim cosmographies, Mount Kaf not only limits and keeps the earth's world in unity and balance, but also connects it with the heavenly world: seven heavens are fortified on this mountain, its contamination with paradise occurs, wonderful light descends from it, sometimes paradise rivers flow from it (Braginsky, 1998). In Sufism, the rise to Mount Kaf symbolizes the inner journey to the center of its existence, the path of unity (Braginsky, 1998). As A. Schimmel notes, Mount Kaf in Sufi writings is associated with the "concept of kurb," "proximity," and kaf-i kurb, "first letter" or "Mount Kaf proximity," becomes an almost ordinary expression - especially because this mountain is considered as a parking place at the end of the created world, a place where a person can find true proximity, kurb, on his way to God Page 326]. G. Gachev proves that intermediary elements are expelled from the Cosmos of Islam - air and water, blurring the certainties of thoughts and feelings, as well as the outlines of objects and their silhouettes, but "we form it with the clarity of the Dvoitsa: the sky, with its clarity of the script - the stars on the blue of the night cover, and the earth-stone, with the sum of mountains and sands devoid of logos meaning. And this is also important: if for the Turkic, nomadic culture itself, the mountains are multi-predictable, deities (for Kyrgyz, Kazakhs, Pamirs, etc.), then for Bedouin Arabs, residents of flat flats, peaks of mountains are not deities, they do not know them; and in general, the earth, its species and variants, are insignificant " (Gachev, 1998).

(1959), etc., the transition of the character from one vital-ideological status to another correlates with the verticalism of building space, fundamental aspiration up - to the top of the mountain. In the story "Idel," mountain heights are the culmination points of catharsis experienced by the hero, the result of which is his transformation into a kind of double of Zaratustra ([Dessart, 2018](#); [Hughes, 2000](#)). The shock-epiphany of the hero R. Gabdulhakova of a different kind: once at the top of the mountain, he realizes the value of earthly life, which is unobservable, more diverse and richer than the possessions of a poetic dream: "Tired of the light here, and beauty, and perfection. I yearn for the earth, for my house, for the mountains in front of it, for the people".

The artistic conclusion in miniatures using the second type of plot construction is created by comparing the meaning of the story told with the wording of the result in the finale: their coincidence ("Fire and Water") or possible discrepancies (for example, the generalizing part of the Bright Mountain brocade does not exhaust the content of narrative episodes). In the work of R. Gabdulhakova, brocade functions as a synthetic genre, incorporating elements of parable/masal ("Fire and Water," "Bright Mountain"), naser and lyric autobiography ("Yellow handkerchiefs," "At the extinguished fire"), domestic and ethnographic essay ("Longing of the cat," "Not).

The stability of the genre is provided by stable features that realize certain artistic tasks. The transition of the boundary between external and internal or single and universal reflects the genre "idea" of brocade, which consists in expressing the inextricable integrity of being and affirming the one-to-one correspondences characteristic of this type of culture between the generalizing view of the world and the individual-personal experience of the laws of life, the complete exhaustion of the statement and the poetic perspective that opens up the possibilities of a new thematic movement. Genre-oriented features also have a space-time organization of texts. Different types of time: biographical and natural, household and everyday, eternal, past and present - are correlated as part and whole. They form non-exclusive oppositions and flow into each other, forming the context of temporary unity - the unity of the time of personal and universal. Spatial relations also obey the same logic: "here" and "everywhere," the world "this" and "that," open and closed, point and linear types of spaces - actively interact and pass into each other ([Eshonkulov, 2021](#); [Mantra et al., 2018](#)).

The structure-forming role in the beaches of R. Gabdulhakova is assigned to the subjective-lyrical beginning in the narrative. The works of the writer manifested both the features of her creative individuality and the typological features of female prose in general with its increased emotionality, autobiography and penetration ([Suwija et al., 2019](#); [Jebari, 2021](#)). Most of R. Gabdulhakova's miniatures are written in the first person and represent the consciousness of a woman focused on experiencing her loneliness and the "cold of life," unrequited love and late remorse, the pain of loss that haunts every person after the departure of her mother. In them, a description of the life situation leads the reader to philosophically generalize a specific situation to the level of the law of being. The absence of a plot is compensated by a memorable character image, which provides a deep emotional impact of the text. Third-person brocades reveal the consciousness of a person who knows about the existence of objective laws



and tries to find a personal way out of hopeless situations. Allegorical or symbolic imagery at the same time turns a personal scenario - into a typical, universal human one (Foloștină et al., 2015; Moezzi et al., 2017).

## Conclusion

So, the brocade in the work of R. Gabdulkhakova, as in modern Tatar literature as a whole, are non-canonical genres whose constant structures can be described using the concept of "internal measure"\*\*\*. Parcha has a two-part composition - an exposition and ending, which is a generalization of the narrative plot and has a "punctured" character. The internal measure of the genre is composed of various forms of interaction of these two heterogeneous principles as manifestations of the final author's activity. Obviously, a genre tradition has developed that consolidates the existence of brocade as a certain type of literary works dating back to the tradition of adab as a genre of moral and didactic literature, the folklore genre of "short song" ("kyska жыр"), correlated with the national-specific concept of Tatar culture "моң" (Mong)††† and representative of the national identity of Tatar literature. At the same time, the works of miniature forms meet the spiritual and aesthetic needs of modern culture with its increasing pace of life (Deputatova et al., 2019; Smyslova, 2018; Smyslova & Khabibullina, 2019).

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\*\*\* This concept, similar in subject and functions to the concept of canon, was introduced in order to describe the mechanism that allows the genre, with all its variability, not to lose its own identity.

††† Моң - a concept that defines "the national color of the Tatar spiritual culture, a specific feature of the world perception, the emotional state of restrained sadness, expressed in varying the shades of the main intonation".

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