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Traditions and innovation in the R. Fakhretdinov's story "Asma, or offence and punishment" and novel "Turn" by G. Khayri

A. O. Khuzhakhmetov

Bashkir State University

32 Zaki Validi Street, 450076 Ufa, Republic of Bashkortostan, Russia.

Email: khuzha@mail.ru

The article is devoted to the artistic features of the works "Asma, or offence and punishment" by R. Fakhretdinov and "Turn" by G. Khayri. Attention is drawn to the theme, idea, space-time construction, composition, traditions and innovations of Bashkir prose. Sequential analysis is carried out. The formation of artistic images and plot lines is investigated. It also talks about the creation of a new Bashkir genre – the short story.

Keywords: traditions, innovation, poetics, historical-revolutionary novel, story, artistic image, nesar, autobiography.

The story "Asma, or offence and punishment" in architectonic is akin to the piece of writing "Salim": the same chain of episodes – stories.

In the story all the characters have names – there are many of them and they come and go [5].

Riza Fakhretdinov in the beginning of the story, in "introduction", gets out in the open that this work is about the Bashkirs, the characters are taken from the environment of the Bashkir people with ancient and rich history.

The image of Asma, who suffered deprivation and hardship in the guise of Zainab, finds echo in the piece of writing "The Humble" by A. Tagirov, "Not related by blood children", "It was the end of Zeinab's patience" by M. Gafuri.

The character of Salim Baba becomes a "nomadic" character with a plot-forming function in historical and revolutionary novels, and character of Asma will be perceived as the basis for creation of Bashkir women characters in the prose of the Soviet era.

The whole plot modified will find a place in the episodes of Bashkir works in the future.

All the characters in the story "Asma" are in fact adventurous – both positive and negative.

The author plays with proper names, Hikmat name (arabic – "wise") and the word "hadji" added to it are thrown into sharp relief against his "unholy" acts.

In the text he is opposed to the same uneducated, but seeking the light of education patron, a city bourgeoisie representative – Salikh bai.

Each character commits an offence entailing dramatic changes in his life, which is developing in a different way.

They are punishable in consequence of these offences.

One more quality of adventurous time appears in the story: it speeds up as the plot progresses.

The large time lines are excluded on purpose – the reader will not see a detailed chronological description in the piece of writing.

The suddenness is connected with time as well, which is an integral part of the adventurous plot.

The plot is original in that way that the characters who are not expected to be encountered are encountering.

The meeting and marriage of Khickmat-hadji and Hamid occur the same way, who nearly killed Asma by taking her by trick to the city for the following sale.

Asma married that shakird with whom she met in the house of Yusuf Babai.

The reader doesn't know the details of their second meeting, he or she gets acquainted only with the dialogue from the wedding celebration – nikakh of lovers [2].

R. Fakhretdinov offers a specific philosophy that develops an imperial ideology oriented toward the East [3].

He seamlessly associated in his philosophy all existing ideas of Islamic world: Sufism, Bulgarian identity, the Enlightenment, Pan-Islamism and Jadidism.

His White whale was the creation of airtight enlightened Muslims society with an imperial mindset and faith in the power of law and state order.

Article is devoted to the analysis of poetics of the novel "Turn" by G. Khayri – the first novel in the Bashkir literature. The synthesis of traditions and innovation in case of creation of plot put traditions of the Bashkir prose and promoted evolution of the historical and revolutionary direction of literature. In the novel events of the beginning of the 20th century are described: World War, revolutions, civil war, first years of the Soviet power. The work differs in dynamism, adventurousness, adventure character of plot, sharpness of the conflict. Therefore before the reader the diversiform range of characters, heroes and characters who change each other reveals; arise different level of a relation. In the novel mounting of different subject lines is observed: old man Shaykhi, Shamsi, Garif-Sakhiba, Ghali, etc. There is transfor-

mation of artistic images, for example, Shamsi from the young romantic revolutionary turns into the fanatical follower of authoritative ideology [4].

The ratio of traditional paradigms and innovation in prose of the author is that the plot of the work is based on the neserakh, instantaneous switching attention of the reader from one subject line to another. The plot, widespread in bytes and art prose, narrating about destiny of a broken girl is used. Besides G. Khayri after some writers educators enters an image of the aksakal, national storyteller to the plot [4]. The author – the founder of such tradition of the historical and revolutionary novel in the Bashkir literature, as show of development of several love parallels of the past and the present – with dramatic or tragic outcome, in some works brought to the standard phenomenon – love triangle. The writer actively implements to the art world of the novel real historical persons that is the next firm regularity of poetics of the historical and revolutionary novel [1].

The symbiosis of tradition and ideological innovation in G. Khairi's prose was as follows: the plot of the works is made in the traditions of the Nesers, but at the same time, he instantly switches the reader's attention from one storyline to another, while maintaining the adventurous nature of the works. The author uses a storyline common in bait and fiction that tells about the fate of a broken girl. And at the same time, following R. Fakhretdinov, he brings to the plot the image of an aksakal, a folk storyteller – the old man Shaikhi. G. Khairi is the founder of another tradition of the Bashkir historical and revolutionary novel: showing the development of several love parallels of the past and present with a dramatic or tragic outcome, in some works brought to a standard artistic phenomenon – a love triangle. Gaynan Khairi adheres to the next unshakable canon of poetics of a historical and revolutionary novel – the use of images of real historical persons.

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