

THE FOLKLORIC ELEMENTS IN THE G. BASHIROV'S WORKSAsiya A. Rakhmatullina¹Flera S. Sayfulina²Luisa F. Zamalieva³

Abstract: The article is devoted to the study of folkloric elements in the works of Tatar writer of the second half of the twentieth century, Gumer Bashirov. Verbal folklore reflects the spiritual world of the people, its ideals and dreams, values of life, centuries-old creative experience of the people, language features, poetic idea of the world. Also, folklore is unique in its form and content, themes and subjects, which attract writers and poets. In the works, which depicts the spiritual world, the way of life of the people, their rural life, the use of folk traditions and elements is an integral part of the work of art. In the Tatar village prose, which includes the work of the studied writer, in order to reflect the Tatar life in the countryside, elements of family and household and calendar customs are often included in the skeleton of the work. In this work, the objects of study

are the folklorisms used in Bashirov's autobiographical novel "My homeland is a green cradle." The aim of the study is identifying and studying of switching the function of the folkloric elements in the studied novel. The author sees one of the purposes for writing this novel is in the preservation of Tatar folk customs, rituals, traditional foundations of rural life and language specifics. The study enables to conclude that the autobiographical novel "My homeland is a green cradle" by G. Bashirov has prominently many examples of Tatar verbal folklore. The author uses almost all the main genres of Tatar folklore: fairy tales, tales and legends, song folklore and baits (lyrical epic), small genres – proverbs, sayings, omens, winged words, good wishes, curses, conspiracies, oaths, as well as family and household and calendar customs that existed in the early twentieth century.

¹ Kazan (Volga region) Federal University

² Kazan (Volga region) Federal University, Tel. 8-929-726-50-22. Email: fsaifulina@mail.ru

³ Kazan (Volga region) Federal University

Key words: Tatar literature, prose, folklore traditions, folklorism.

Introduction

Verbal folklore is the basis for the traditions of which the literature of any nation develops. Conscious writers' appealing to folklore and using folklore traditions and motives in their works is called folklorism. This term was proposed by the French folklorist P. Sebiyo in the nineteenth century. It was used to characterize the folklore interests of writers, critics, publicists, their appeal to the subjects, motives and images of verbal folk poetry. The problem of artistic folklore is connected with the problem of relations between literature and folklore, which is considered mainly in two aspects: on the one hand, the impact of verbal and poetic traditions on the artistic creativity of individual writers, on the other hand the fate of literary work in folklore existence. [Literary encyclopedic dictionary, 1987].

The question of the influence of art on fiction has been the subject of research of Tatar scientists-folklorists and literary critics since the 60s in the

465
twentieth century, such as F. Akhmetov, T. Galiullina, A. Sadekova and others [2-5]. Scientific articles of the group of modern Tatar literary critics[6-10], as well as the authors of this article [Saifulina, Zamalieva, 2012: 146-149] are devoted to certain aspects of the issue.

Works of a classical poet of Tatar literature in the twentieth century G. Bashirov are included in the Golden Fund of Tatar literature. The writer knew and carefully studied national traditions and customs, and reliably presented them in his works. Later, he described his attitude to verbal folklore in some nonfiction articles. In the article "A few words about one word" (1963), the author writes about the need to record folk material from the mouth of the carriers themselves. He sets the task to study the work of famous folk storytellers and also appeals to protect "precious folk verbal wealth." In the work "Folk are people" (1965), the writer asserts that the roots of any branch of art and literature date back to folk art.

Over the years of his activity, this writer made a great contribution to the development of Tatar folklore. He collected many folk tales and mazaks

(funny stories with moralistic implied sense), he was an author of the collections of folklore and author of the introduction articles to many of these collections (collections "Tatar folk tales" (1950), "Gelechek" (a collection of folk tales for children) (1953) "Ninety-nine mazaks" (1960) and "One Thousand and one Mazak" (1962)).

The works of the studied writer refer to the "village prose", in which the plot is based on the description of the way of life in a village. In the Preface of the autobiographical novel "My native land - my green cradle" the author notes that in his work he consciously refers to the elements of folklore, folklore motives and he writes the following: "...This work is from the life of one Tatar village. New Sala is a small village, but it has existed since the time of the Kazan khanate (Y-YI centuries) and in itself, on its land, in everyday life, in legends keeps many priceless traces from the history of the people. The heartbreaking melody of folk songs and fervent dances reflect the people's character, as well as proverbs and sayings reflect its brilliant wit. I consider myself a happy person, because I was able to include the least

466

part of this priceless spiritual heritage in my work" [Bashirov, 2005: 6].

Methods

The article uses comparative and cultural-historical methods of literary text researching, as well as the method of hermeneutic analysis of literary text, as this method makes it possible to discuss the literary text in the context of literary and cultural traditions.

Results And Discussion

1. Description of ceremonies features in the text. Since ancient times, the life of farmers has been connected with land and nature. People led economic work in close connection with the changes of weather and seasons. Thus, in the folk calendar of the Tatar people, as well as many peoples of the Volga region, appeared in close interrelation with the seasons and economic activities. According to the way of people's life living on land and connected with agriculture animal breeding, whose life is directly depended on the conditions of nature, lots of ceremonies and words-wishing appeared. A large part of the work "My

native land - my green cradle" by G. Bashirov is devoted to a calendric rituals.

G. Bashirov devoted a large part of the novel to the description of the spring calendar ceremony Sabantuy (the feast of the plough/of the sowing). This ceremony is arranged in spring, during the first field work, and lasted for several days.

Multi-stage ceremony of this feast in the analyzed work begins with cutting out of the first furrow. The villagers carefully prepared for the output of sowing, as the well-being of the whole year depended on the harvest, natural conditions and diligent physical labor, which was accompanied by the wishes of well-being, a rich harvest and a successful year. People were excited about spring coming, they spent time cleaning the house and yard to set right and positive connection with nature and high powers to themselves.

Women sending men and sons off to the fields, widely opened the gates and wished a good harvest, for the laborers wished light feet and a good way, as in the views of a villager, the word has magical powers. According to the tradition set since the ancient times, on the first day of sowing, along with

seeds, eggs there were also sown as a symbol of fertility and a rich harvest, with saying, "Land, land, give strength, give six horses strength, sixty carts of rye!.." [Bashirov, 2005: 100].

As it is described in the novel, the residents of the village New Sala, which is writer's native village, where the events of the novel took place, prepared for Sabantuy in advance and carefully. Deeply believing in the magical power of words and rituals, the villagers sewed new clothes and painted eggs with onion husks in honor of this holiday. The horses that should participate in the races weren't used to hard work, fed with bread and oats, so that they can breathe easily and freely during the races.

On the first day of Sabantuy in the morning people baked holiday pancakes. On this day a crowd of children goes from house to house, with bags for a gift, made of towels with red embroidery. Usually they were given eggs, gingerbread, bayrysak made of white flour, candies and nuts.

On the second day villagers collected gifts for girls who have reached the age of majority and young women who were married between the past and

the present Sabantuy for winners at the races and for the winners of fight "Koresh" at different competitions. The author writes that in their village every year, the gifts were collected by most respected and honest man Gibas-abyy, to whom all people trusted. The collection of gifts was also attended by young boys. Collecting gifts was important, as gifts were not bought, but prepared by girls' hands, they were judged on her skill in needlework and accuracy. Therefore, the girls gave their products with pleasure and pride. Men gave a lot of compliments on the gifts prepared by the girls' hands. Usually, on the celebration of Sabantuy girls wove and embroidered special towels, handkerchiefs, upon taking of those the boys praised: "the fabulous thread and silver needles!", "Let the father give her to the beautiful groom", "Let life be long, and children will be rich, let the yard be full of cattle"[Bashirov, 2005: 53].

The festival opens with the national children's wrestling "Koresh", and then continues among the adult warriors. In the center of attention of participants of Sabantuy there were always horse races. The horses were beautifully decorated, the people decided

to give gifts as a horse that galloped first, and special attention was paid to the last horse that came. Since ancient times, people competed in daring and skill, proving that they are worthy of a good harvest, a rich life.

In the novel there are also detailed descriptions of youth's evening walks, called "games in the circle," for which they gathered at the end of Sabantuy. Holding hands boys and girls make a large circle, dedicate songs to each other and in the middle of the circle the accordionist plays a cheerful melody. They were joined by young people from neighboring villages, so the geography of folk songs and dances was expanded.

The life of the villagers depended entirely on the natural conditions affecting the crops. Therefore, in spring the villagers begin to take care of a good grain harvest. In dry years, people risked being left without supplies for the winter. Therefore, the villagers held a special ritual of casting rain. To attract the attention of nature to get rid of the drought that went long-awaited rains, they poured water on each other, the whole village gathered cereals, and people cooked porridge in a large pot,

which they treated themselves. Also they “treated” the birds and the earth. In the novel by G. Bashirov this process is also spelled out in details and that gives an idea of the breadth of author’s knowledge about this action, in which he participated in his youth.

The novel describes another custom that is almost forgotten in modern life. It is carrying out of joint works that require heavy physical labor, such as raising the frame for the house, harvesting hay or flax, harvesting the form of "ome"- so-called Saturday labor without any payment for work. It reflects the hard work of the people, readiness for mutual assistance, unselfish help and supporting relatives, neighbors and other villagers. Many of these customs nowadays have been lost. The description of this peasant way of life and conditions of life can be found only on the pages of literary works, where the most important thing in the conduct of the economy was human strength, their attempt to work, mutual support of people from the village society.

In the novel the author writes about another beautiful custom which is called home youth parties or gatherings, which were held mainly in winter, when

summer-autumn period ended and when “one day of work will feed a year.” Due to the lack of places for young people’s leisure in Tatar villages, which began to open in the middle of the twentieth century in the Soviet period, with the permission of the house’s owners, in the evening the girls gathered at someone’s house, talked into needlework, discussed funny stories, guessed riddles and played interesting games. Later the girls joined the boys and brought some treats. It was a place to discover young, some people met their fate at such gatherings and then got married. In gatherings a lot of folk songs and baits sounded (lyrical-epic, created on the basis of life’s tragedies), the young guessed riddles, told mezeki (funny moralizing stories), superstitions, arcane rites, etc. The author describes the gatherings in detail in his novel as the writer had an older sister and their homes are also often the neighborhood girls gathered for gatherings. In the section “the Girls came to the gatherings,” the author describes how to go from neighbor village cousin arrived for a visit and in her honor was held gatherings. Thus, the writer tells the time when folk rites and customs were the part of a real life, the village was,

they were passed down from generation to generation and made up the way of life of the people.

Fairy tales are one of the richest and most ancient prose genres in verbal folklore. Folk tales are created on the basis of human desire to understand and to know the changes in nature. They expressed people's hopes and fantasies. In the novel by G. Bashilov there are several fairytale motifs and some passages from them. N. Rashitova notes that "In the novel "Green cradle – native side" the tale is used for psychologically accurate description of the process of the world's cognition around the child and the formation of his inner world. In the view of the little Gumer – the hero of the autobiographical novel – all life realities are associated with fairy-tale's characters. In children's souls there's always a place for a tale" [Rashitova, 2010:16]. As the author writes, in the evening, after the day's numerous assignments from parents about the farm, which were carried out by them without controversy, the boys gathered in the bath-house to tell each other stories. Among them there were talented storytellers. Not only children, even young people and adults believe in fairy

tales and incredible stories. For example, a Gumar's neighbor, Fazullah, was incurably ill. He's always at home waiting for Gumar, listening to his tale, as in fairy tales all ends well. He believes that if you make a wish at night when the fern blooms, his desire for recovery will come true.

G. Bashirov is a collector and author of the collection of fairy tales so he used them a lot in the canvas of his works. In the novel, readers meet some elements and excerpts of plots from folk tales, such as "the fern Flower", "Tulpar" (a fairy tale about a winged horse), "the King of snakes Shahmara", "Stepmother", etc.

The author writes about how they gathered in winter evenings with the whole big family with flutter and warm memories. Adults engaged in needlework, brother of Gumar – shakird mederes (a student of theological educational institution) read aloud interesting books, fairy tales. The writer notes that even adults in his family in the evenings loved to listen to fairy tales being at everyday work. The villagers of this place, according to the author used GoToWebinar, comparisons, popular expression of folk tales actively.

The novel also reflected numerous legends and myths. Watching them, you can see the stages of the origin of folk material, in this case the name of toponymic legends. The author also used the old stories with the aim to convince the listener of something and to force to believe in something. In the novel "the Native land is my green cradle" includes an interesting legend about the winged horse Tulpar.

Summary

Thus, the study of G. Bashirov's autobiographical novel "the Native land is my green cradle" makes it possible to observe the national traditions' changes and transformation, calendar and family rites and customs of various folklore genres. Through their fixation in the text, the author has kept these units of folklore works, which help the reader to imagine the conditions of living and the Tatar people's foundations in the early twentieth century, which coincided with the author's childhood.

Conclusions

The study allows us to conclude that the analyzed novel "Native land is my green cradle" by G. Bashirov is a

source for the study of traditions and customs, calendar and family rituals which were held in the Tatar village of the early twentieth century; it gives us the opportunity to observe almost all genres of folklore that were popular at that time.

Over the years, with the changing conditions of people's life, the invasion of technology in all spheres of life of the villagers, forgotten and some types of verbal folklore, as their practical importance has reduced. Further, the text of a literary work may be the only source, where in its plot stores the description of the conditions and nature of existence of folklore genre with its detailed description. Thus, the relevance of the study of folklorisms in the literary text only increases over the years, so it is in the literary work that all the features of their existence are recorded, and the content of the work and its role in the life of the village society are described.

Acknowledgements

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

References

- Kozhevnikov, V. M., & Nikolaev, P. A. (1987). The literary encyclopedic dictionary. *Moscow: Sov. Encyclopedia*.
- Akhmetov F. (1969). On some features of the use of folklore in modern Tatar prose. Questions of the Tatar language and literature: KN. 4. – Kazan, 81-87.
- Galiullin T. N. (1988). Sources of inspiration. Monograph. – Kazan: Tatknigoizdat., 365 p. (in Tatar).
- Sadekova, A. (1995). Folklore in the aesthetics of Galimjan Ibrahimov. – Kazan: Tatar.kN. ed., 105 p.
- Mingazova, L. I., Galimullin, F. G., & Galimullina, A. F. (2014). Folk heroes in the poetry of the people of the Volga and Ural regions. *Journal of Language and Literature (Baku, Azerbaijan)*, 5(4), 252-555.
- Mingazova, L. I., Galimullin, F. G., & Galimullina, A. F. (2016). the mythological image of Shuralen and its reflection in the folklore of Volga-Ural region. *Turkish online journal of design art and communication.–Turkey, TOJDAC*, 6, 3256-3262.
- Yuldybaeva, G. V., Mingazova, L. I., & Kayumova, G. F. (2017). The Folk Epic-Tulyak and Susylul,-Zayatulyak and Hyuhylul: the History of Record and the Plot. *Astra Salvensis*, (S2), 673-680.
- Mingazova, L., & Sulteev, R. (2014). Tatar and English Children's Folklore: Education in Folk Traditions. *Western Folklore*, 73(4), 410.
- Yusupova N. M., Ganieva A. F., Minnullina F.Kh., Nadyrshina L. R., Yusupov A. F. (2017). Image-Symbols in the Tatar Poetry Between the 1920s-1930s. *International Journal of Engineering & Technology*, 7(4.38), 724-726.
- Golikova G., Motigullina A., Zamalieva L. (2017). Artistic functions of the folk concept of water in the works of Russian and Tatar writers of the later half of the 20th century (works by V. Astafiev and G. Bashirov). *Modern journal of language teaching methods*, 7(5), 72-81.
- Saifulina, F. S., Zamalieva, L. F. (2012). Folk wedding ceremony as a literary

source in Tatar prose. *Philology and culture*, 3(29), 146-149.

Rashitova, M. (2010). The poetics of the works of Gumer Bashirov: author. *kand.Philo. Sciences'*. – Kazan, 23p