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POETICS OF WORKS OF AFZAL TAGIROV

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GENERAL DESCRIPTION OF WORK

Relevance of the topic. The first third of the twentieth century is the period which brought in Tatar literature big changes brought national heritage on the world stage. This is due to the known social conditions, changes in the political, economic, spiritual and cultural aspects of life. Through creative activities of G.Iskhaki, Tukai, G.Ibragimov, M. Gafuri, F.Amirhan, Kamal et al. Tatar verbal art actively developed and emerging new literary direction, flow, improved poetics and style. In addition to these authors, in the Tatar literature, having a thousand-year history, there are writers whose names are little known to a wider audience, but which in one way or another contributed to the development of Tatar literature, making it a worthy contribution. One of them Afzal Tahirov (1890-1937) is a prominent writer, statesman and public figure, who was at the center of events.

A.Tagirova works, which reflect the life and the spiritual condition of the people to this day have not lost their relevance and interest to the reading public. Writer skillfully uses the artistic possibilities of language, its stylistic wealth. A.Tagirov's works are of interest in terms of plot and compositional structure, organization conflict, feeding the characters characters. Given all this, we have dedicated this work the study of the poetics of works A.Tagirova. His work requires a multifaceted study. The study of literary works of A.Tagirov their poetics today is very important. The chosen theme is important because by studying the works of artistic originality of Afzal Tagirov, we are to some extent able to show and especially the development of the Tatar literary art of the first half of XX century. Lighting the development of literature is one of the most urgent challenges facing the Tatar literary criticism. The literary process is important to all - creativity of every writer, carried them to the idea, he created the art world, unique originality of his works.

The writer, who made a great contribution to the development and updating of the literature, require detailed study. In recent years, interest in the study of creativity A.Tagirova increased; One of the most pressing is the problem of bringing to the people in the name of the writer, the disclosure of the significance of his work. The present work is devoted to studying the works of artistic originality of A.Tagirov. In this research study attempts to analyze the writer's works in terms of their poetics.

The degree of knowledge of the topic. Life and career A.Tagirova found the lighting in the author's papers and books of scholars such as G.Ibragimov, G.Sagdi, G.Nigmati, Z.Abdullin, S.Bagmanov, M.Gaynullin, M.Ahmetzyanov,

R.Badretdinov and etc.Modern scientists are working on how to return to the people of his "forgotten" literary heritage, restore historical justice. Their efforts of most of the works of A.Tagirov saw the light, there are articles and studies about the writer. In this regard, special attention should be paid and the works of M.Ahmetzyanov, R.Badretdinov.

In 2008, under the leadership of H.Yu.Minnegulov R.Badretdinov was prepared and successfully defended a thesis for the degree of Candidate of Philology "artistic heritage of Afzal Tagirova: ideological content and artistic features." In this research study focused on the coverage of the life and career of A.Tagirov, the disclosure of the topic and the ideological content of his works, the main motives. R.Badretdinov gave relatively complete information on what place in the writer in a historic theme and the theme of labor, as the highlights social and political events, he also studied the concept of identity in the works of A.Tagirov partially affected the artistic features of his works. Thesis, articles and speeches of R.Badretdinov reflected in the published them in 2010 monograph¹.

Scientific novelty. Works of A.Tagirov are rich and varied, so unacceptably limited to existing research. Despite the fact that in this direction have been taken some steps poetics it works specifically targeted and has not been studied. The novelty of our thesis works is that it is the first attempt to study the structure and stylistic features of the writer's works, their artistic means. What kind of stories, song, genre structure characteristic of the artistic heritage of A.Tagirov? What poetic techniques, stylistic means, literary items found in his works? The extent to which successful and perfect artistic power of his pen? The answers to these and other questions will help clarify the uniqueness of the literary heritage of A.Tagirov, to determine its contribution to the science of poetic art, to determine the value of his work.

The subject of this study is poetic works A.Tagirova, namely the plot, the construction composition, genre features, image techniques of characters and events, artistic means of literature.

The object of the study are dramatic and epic works of A.Tagirov.

The purpose of research - the study of the poetics of A.Tagirov's works in close association with the ideological and thematic issues. Achieving this goal, the following **tasks**:

¹ Бәдретдинов Р. Каһәрле еллар корбаны. Казан: "Ихлас" нәшрияты, 2010. 175б.

1. Introduction to the theoretical knowledge of poetics, to determine the characteristics of creativity of A.Tagirov in the context of the literary process of the historical period (the first third of the twentieth century.);

2. Investigation of the features of the genre, plot-composite structure, chronotopic properties, identification and analysis of the creation of images and characters in the works of A.Tagirov;

3. Lighting linguistic-stylistic features used by a writer of literary devices, tools and parts.

Scientific and theoretical basis of the study. In determining the essence of many scientific concepts in literary theory, we used the works of V. Vinogradov, Bakhtin, A.Veselovskiy, A.B.Esin, Lotman, B.V.Tomashevski, VM Zhirmunski, V.E.Halizev, M.L.Gasparov, M.M.Golubkov, F.M.Hatipov, A.G.Ahmadullin, D.F.Zagidullina and some other scientists². During the study of the poetics in the Tatar literature, we relied on research of Yu.G.Nigmatullina, N.Yuzeev, H.R.Kurbatov, R.K.Ganieva, T.N.Galiullin, F.G.Galimullin, AG Yakhin, F.Z.Yahin, A.M.Sharipov, A.M.Zakirzyanov, N.M.Yusupova, T.Sh.Gilazov and others³.

²Әдәбият белеме сүзлеге (Төз.-ред. А.Г.Әхмәдуллин). Казан: Татар кит. нәшр., 1990. 231 б.; Әдәбият белеме: Терминнар һәм төшенчәләр сүзлеге (Төз.-авторлар: Д.Ф.Заһидуллина, В.Р.Әминев, М.И.Ибраһимов, Н.М.Йосыпова, Ә.М.Закиржанов, Т.Ш.Гыйләжев, Г.Р.Гайнуллина). Казан: Мәгариф, 2007. 231б.; Бахтин М. М. Вопросы литературы и эстетики. М.: Худож. лит., 1975. С.234-407; Веселовский А. Историческая поэтика. М.: Высшая школа, 1989. 405с.; Виноградов В. Стилистика. Теория поэтической речи. Поэтика. М.: Современный писатель, 1963. 255 с.; Гаспаров М.Л. Поэтика//Литературный энциклопедический словарь. М.: Сов. энциклопедия. С. 295-296.; Голубков М.М. Русская литература XX в.: после раскола: учеб. пособие для вузов. М.: Аспект Пресс, 2002. 267 с.; Есин А. Принципы и приемы анализа художественного произведения. М.: Флинта, 2003. 247 с.; Жирмунский В.М. Теория литературы. Поэтика. Стилистика: Избранные труды. Л.: Наука. Ленинградское отделение, 1977. 407 с.; Лотман Ю. Структура художественного текста. М.: Искусство, 1970. 384 с.; Татар әдәбияты: Теория. Тарих (Төз.-авторлар: Д.Ф.Заһидуллина, Ә.М.Закиржанов, Т.Ш.Гыйләжев. Казан: Мәгариф, 2004. 245б.; Томашевский Б.В. Теория литературы. Поэтика. М.: Наука, 2003; Хализев В.Е. Теория литературы. 4-е изд. М.: Высшая школа, 2005. 405с.; Хатипов Ф. Әдәбият теориясе. Казан: Раннур, 2002. 352б.

³Галимуллин Ф. Табигыйлектә хилафлык (XX гасырның егерменче-утызынчы еллар татар әдәбиятының үсеш үзенчәлектәре. Казан: Татар.кит.нәшр., 2004. 303б.; Галиуллин Т.Н. Шәхесне гасырлар тудыра. Казан: Татар. кит.нәшр., 2003. 192б.; Ганиева Р. Татарская литература: традиции, взаимосвязи. Казань: Изд-во Казан. ун-та, 2002. 268с.; Гыйләжев Т.Ш. Әдәби мирас: тарих һәм заман. Казан: Татар.кит.нәшр., 2005. 206 б.; Закиржанов Ә.М. Яңарыш юлыннан (Хәзерге татар әдәбият белеме мәсьәләләре). Казан: Татар.кит.нәшр., 2008. 303 б.; Йосыпова Н.М. XX гасыр татар шигъриятендә символлар. Казан: Казан.ун-ты, 2011. 120б.; Курбатов Х. Сүз сәнгате: татар теленең лингвистик стилистикасы һәм поэтикасы. Казан: Мәгариф, 2002. 199б.; Нигматуллина Ю.Г. Методология комплексного изучения художественного произведения. Казань. 1976. 108с.; Шарипов А.М. Зарождение системы стихотворных жанров. Казань: Изд-во Казан. ун-та, 2001. 364с.; Яхин А. Система татарского фольклора. Казань: Тат. кн. изд-во, 1984. 200с.; Яхин Ф.З. Гасырдан - гасырга: Яңа заман әдәбиятына. Казан: Сүз, 2014. 315 б.

Research methods. The study of the poetics of works of A.Tagirov were used comparative-historical, systemic-structural and hermeneutical methods. Основные положения, выносимые на защиту:

1. A.Tagirov - realist writer, created his works in the first third of the twentieth century. In the first of his works reflected the views of education, but over time he began to write under the critical and socialist realism;

2. Poetic skill A.Tagirova successfully manifested in the use of various forms of chronotope (historical, literary, psychological). Using the relation of time and place, the writer achieves the simultaneous illumination of the historical process, literary and psychological aspects of the world;

3. In his works A.Tagirov uses different literary devices: dialogues and monologues, dream, often refers to retrospection, philosophical digressions, pays great attention to the portrait, the world of things, hints, irony, allegory, landscape, etc.

4. A.Tagirov successfully using visual means (epithet, metaphor, synecdoche, comparisons, etc.), Poetic syntax techniques (simple and complex sentences, rhetorical questions and Treatment, replays, etc.), Uses proverbs, idioms, jokes , legends and songs.

Theoretical and practical significance of the research. In literary studies continue to study the evolution of Tatar literature, poetry features the works of Tatar writers. The findings of our study several facets of creativity of A.Tagirov have some theoretical significance for the study of Tatar literature of the first third of XX century. The results of the proposed research can be used in the preparation of special courses, training and manuals, programs and textbooks for students in higher education, and also for upper secondary school students. This study can also serve as a reference and a particular experience for those who study the poetics of artistic works.

Testing. On the topic of the study published 15 papers (including 3 articles in journals recommended by the Higher Attestation Commission of the Ministry of Education and Science of the Russian Federation, 3 articles in international scientific journals, one article in a magazine that is part of an international database Scopus abstracts). Main results are set forth in the reports on the international and national scientific conferences (National Education and Culture in the multiethnic area, 2013; literature and art culture of the Turkic peoples in the context of East-West, 2013, 2014, 2015; World Shakarim and Semey, 2013; Turkic philology XXI century: problems and prospects, 2014; Science of XXI century: problems of

Philology and Arts, 2014; Philology: look young philologist 2014; Tatar cultural linguistics: problems and prospects, 2015).

The structure of the study. The thesis consists of an introduction, three chapters, conclusion and list of sources and literature.

CONTENTS AND MAIN RESULTS

In the introduction the choice of research topic, its relevance, degree of scrutiny highlights the theme, determined the object and subject of study, purpose and objectives, scientific novelty, research methodology, theoretical framework, scientific and practical significance of the study and formulate regulations for the defense.

The first chapter "The problems of poetics and creativity Afzal Tagirova" consists of two sections. In the first section, *"The Poetics of the product and its coverage in the Tatar literary"* are judgments about the poetics of such prominent thinkers and scientists such as Aristotle, Al-Farabi, N.Bualo, GE Lessing, GVF Hegel, A. Potebnya, Roman Ingarden, V.Vinogradov etc. We give the definition of "poetics", which are formulated by scientists in recent years: the poetics (Greek poietike techne - creative art.) - a branch that investigates visual tools in literature work⁴; region, studying literature as an art⁵; science of the structure of literary works and about the system of aesthetic tools used in them; collection of poetic forms and principles inherent creativity of a particular author or a particular literary school⁶, etc.

Poetics - a collection of literary-aesthetic and stylistic features, which determines the peculiarity of construction works, and at the same time, the science that studies it. Various artistic techniques play an important role in the transformation of speech into a literary work. Detection of such events as the birth of design through the images and details, the aesthetic features of words, as well as the definition of such important categories of literature, as a kind of genre, plot, composition - all this implies a poetics. Thus, starting with the literary language and style issues, building up to the laws and development - all this studying poetics.

⁴ Литературная энциклопедия терминов и понятий. Под ред. А.Н.Николюкина. М.: НПК "Интелвак", 2001. С.787.

⁵ Жирмунский В.М. Теория литературы. Поэтика. Стилистика: избранные труды [отв. ред. Ю. Д. Левин ; отв. ред. Д. С. Лихачев]. Л.: Наука. Ленинградское отделение, 1977. С.15.

⁶Әдәбият белеме: Терминнар һәм төшенчәләр сүзлеге. Казан:Мәгариф, 2007. 144-145 б.

Being one of the sections of literature, poetics is closely linked with the stylistics, literary history and criticism.

In the study, contact the works, which highlights the problem of poetics in the Tatar literary criticism (G.Sagdi, N.Yuzeeva, D.Zagidullinoy et al.) Were studied, it was found that research in the field of poetics are conducted on many fronts, and are the focus of scientists issues relating to the aesthetic nature of the works, genre diversity, constructing the plot and composition, use of literary detail, the relationship of form and content, and others.

In the second section, *"The Tatar literature and creativity of A. Tagirov in the first third of the XX century"* gives a brief overview of the historical and literary Tatar literature the first decades of the XX century. Active creative period of A.Tagirov accounts for 1910-1930-ies. It's - the era of social upheaval, wars, revolutions. Change the creative methods, the development of genres, the East and the West's influence, artistic lighting of historical events, the problems that agitated the people, and other phenomena that are typical of the period, reflected in the writings of A.Tagirov. A.Tagirov's creative work was closely linked to the socio-political and ethno-cultural life of this period, or rather, is a definite and very important element of it.

Began its work in the field of drama, A.Tagirov in his works "Shaitan" ("Demon", 1912), "Eshchelər" ("Workers", 1917), "Uennan-uymak" ("From jokes to serious", 1918) "Ah həm yalangachlar" ("Hungry and cold," 1919), "Kiyay həm kələsh" ("bride and groom", 1919), "Yangura" (1922), "Din" ("Religion", 1923), "Avyl da kərəsh" (" Fighting in the village ", 1926)," Sənək sugyshy "(" Fork war ", 1926) and other plays expressed the national, social and aesthetic views and ideals. A.Tagirov - by meaningful stories, novellas and novels. In Orenburg period of his life he wrote the novel "Sold Girl" ("Satylgan Kyzlar", 1908) and "oppression of women" ("Mazlumalər", 1909), which realistically describes the fate of the girls, orphans, at the same time in these works found reflection and educational views of the writer.

The story "When the world is in fear" ("Il örekkəndə", 1909) and the novel "Zimagory" ("Ətrəgələmnər", 1916) figure prominently in the work of the writer pre-October period. They testify to the strengthening of the realistic position of the author. These works are important in the sense that along with important social events in their real life is reflected in the Kazakh steppes, are some ethnographic details.

"After the revolutionary events begins an active process of expanding the social subjects. Mass start to create works dedicated to the revolution, and then - the

events of the civil war, famine, collectivization, etc."⁷ With the 1917 and A.Tagirov creates works that reflect the social and historical events, the plight of the people, the changes taking place in the village during the revolution, "Irkebay - son of freedom" ("Irek uly Irkəbay"), "On the ridge" ("Tau kabyrgasynda"), "The death of death" ("Bugazga Bugaz"), "blood for blood" ("Kang -kan "), " Straw feet (" Salaam syraklar "), " They - the white (" Alar - Aclar "), " October in the village (" Avylda October "), " Two (" Ikəy ") and et al. Go out into the light, and his works "Emelyanov mound" ("Yaməlkə tavy", 1925) and the "first days" ("Berenche kənnər", 1927).

In the 1920-1930-ies. the art of words is largely developed, taking into account social issues. This circumstance could not avoid and A.Tagirova, he was also forced to write in the spirit of the principles of socialist realism, describing life in its revolutionary development. The characteristic features of socialist realism permeated his novel devoted to building collective farms: "Factory of Grain" ("Egan fabrigy", 1928), "Komsomol" (1928), "helmsman" ("Shturvalchy", 1930), as well as the play "One of the many" (" Kypłərneñ bersendə ", 1928), " Sample (" Yrnək ", 1929).

Autobiographical novel "Soldiers" ("Soldatlar", 1930), the film series "Red Guards" ("Kyzylgvardiyachelər", 1936) and "Red Army" ("Kyzylarmiyachelər", 1936) raised the writer's work to new heights.

The second chapter of the dissertation research **"Poetics of prose of Afzal Tagirov"** consists of four sections.

In the first section, *"The genre and literary features of the story" Emelyanov mound,*" indicates that the beginning of the twentieth century - this time improving the story genre. Widespread obtains a description of historical events in the form of a story. "Emelyanov mound" was written based on real events. Artwork created in the framework of realism in it, the author used the traditional plot of building structure. The story is divided into nine parts. Isolation of the historical conflict enliven fictional characters: along with the historical way Emelka (Pugachev) appear own heroes of the Tatar nation: Minnegaliev, Gabdrakhman (Irtugan), Corban, and others.

Unlike other Epic genres in the story focuses speech⁸. In "Emelyanovo Hill" all the hardships of peasant life of the author brings to the reader through dialogues and monologues. Submission of working on Catherine II (popularly called her

⁷ Загидуллина Д.Ф. Модернизм в татарской литературе первой трети XX века. Казань: Татар. кн. изд-во, 2013.С.118.

⁸ Әдәбият белеме: Терминнар һәм төшенчәләр сүзлеге. Казан: Мәгариф, 2007. 213б.

"grandmother-queen"), and the boyars against them Emelyanov Pugachev also voiced the characters of the work.

In the early twentieth century. in the works of Tatar writers commonly used symbols as communication center of the eastern and western traditions⁹. Emelyanov mound in the story also has a symbolic meaning: a mound of old expressed his gratitude to the leader of the common people, he exalted in the eyes of contemporaries and descendants. And standing at Mount Zulaikha can also be seen as a symbolic image, and tears as a sign of inner spiritual purity of the heroine.

In The story "Emelyanov mound," there is one more feature: the author willingly uses the details of the landscape. Paintings of nature, accompanying the events described in the story, playing a supporting role, but in most cases they enhance the drama of the work.

"For the story is characteristic composure. But this is not schematic, degrading imagery. It is art compact, compact full-blooded living organism¹⁰." Art compactness clearly manifested in the story of A.Tagirov "Emelyanov mound." There is not a single superfluous pictures, details, they all have an important meaning.

In the second section, *"Art features works of A.Tagirov associated with the life of the Kazakhs"* Implemented narrative analysis, "When the world is in fear," and the story "Zimagory".

"Kazakhs are one of the most kindred peoples, the closest in spirit to the Tatars. For centuries, these two people communicate, exchange cultural values with each other¹¹". Kazakh scientist Burket Iskhakov argues that these warm relations date back to the early centuries¹². The place of the events occurring in the works of A.Tagirov "When the country in fear" and "Zimagory" selected Kazakh steppes.

The plot of the story "When the country in fear" (1909) are events that show past kindred people, the war that took place in the Kazakh steppes in the XVII-XIX centuries. If the work "When the world is in fear," describes the events of past ages, the story "Zimagory" post-revolutionary reality appears to the reader. Despite the difference in terms of literary time, both products are based on a realistic creative method. They are evidence that A.Tagirov deeper understanding life and become more experienced writer. In the story "Zimagory" critical principle sounds more: about the hard life of ordinary people the writer tells the mouth of his characters,

⁹Йосыпова Н.М. XXҗасыр татар шигъриятендә символлар. Казан: Казан. ун-ты, 2011. 236.

¹⁰Хатилов Ф. Әдәбият теориясе. Казан: Мәгариф, 2000. 189б.

¹¹Галимуллин Ф. Табиғыйлеккә хилафлык. Казан: Тат.кит.нәшр., 2014. 169 б.

¹² Ыскаков Б. Казакъ-татар әдеби байланысы. Алматы, 1976. 5-6 б.

making fun conversation style and appearance Halfa, creates a satirical image of a conservative, supporter of all the outdated and backward.

In the works of "When the world is in fear" and "Zimagory" used a large number of proverbs and sayings, as well as of phraseology. When creating images, describing the psychological experiences of characters the author often resorted to the creation of the portrait. For example, in the story "Zimagory" appearance and the face of the Kazakh girls passed through the portrait-a comparison that makes the reader a sense of admiration. Also noteworthy is the figurative landscape solution. For example, describing the Kazakh village of the author focuses on the amazingly beautiful nature of the Kazakh steppes. Jokes and youth entertainment during the field work, the love scenes also contribute to the positive aspects of the narrative, which suggests that in difficult times people observe the customs and ceremonies, honors national traditions.

In the third section, *"The literary features of images and linguistic and stylistic means in the stories of the writer"* examines the development of images and the use of linguistic and stylistic means in A.Tagirov's stories.

Starting your creativity with plays and short stories, in 1908 A.Tagirov in 1908. It refers to a volumetric genre - novels. In his novel "Sold Girl" ("Satylgan Kyzlar", 1908) and "oppression of women" ("Mazlumalar", 1909) continued the tradition of the XIX century, outlines and features of educational realism. They sung education, charity, education, and morality. At the same time affected by socio-social and class issues, clearly visible features of critical realism.

In terms of both the development of novel artistic images sufficiently perfect and unique. The "sell the girls' story is on behalf of the subjective image -" I "-rasskazchika. The "I" means little boy. In addition to his novels there is a second entity is Hayat. Successfully taking advantage of flashbacks, the author brings the reader back in his younger years Hayat and tells the story of her bitter fate, full of contradictions.

The main character of the novel "The oppressed woman" is Zainap from a young age is doomed to suffering. Her younger brother Salim and his father is Qayum are supporting imagery involved in the creation of the environment in which he lives Zainap. Expanding the social contradictions, the author uses the narrative in the third person. The narrator takes the position of the author, it is not indifferent to the fate of Zainap. Throughout the story he "expounds" feelings girl plays her inner world. To enhance the tragedy Zainap author introduced the work of another sub-image is Halima. With the help of the two heroines of A.Tagirov creates a type of resentful, unhappy woman. The author skillfully uses psychology techniques, the

inner experiences of the protagonist, he often passes through the description of the phenomena of nature, or the characters of the portrait.

A.Tagirov draws attention also to the world of things, of life: to enhance the description of the existence of fairly poor family Zainap author uses details such as a loaf of bread, a samovar, which takes place the spout; in describing life in the barracks, the author draws attention to the dirty clothes of workers, the fact that they smoke and drink, beat their wives, they fight among themselves, and on the other ugly side of life; to explain the internal state Zainap and Halima, and the reasons for suicide in the novel there is such detail as a letter, etc.

Tale of A.Tagirov "first days" ("Berenche könnər", 1927) was published when the author was already a writer, it reflects its realistic and historical motifs. The man in the story is presented as a product of historical epoch. This story is dedicated to the events of the revolution and civil war, taking place from spring 1917 to autumn 1919.

In the literature of 1920-1930. New types: construction of a new life, work, tradesman, etc¹³. In the story of A.Tagirov "first days" heroes Kamer Kasim and represent the builders of a new life. The author describes how they are formed, becoming strong in spirit fighters. The impact A.Tagirova great heroes: they make you think, cause sympathy. Of particular interest is the image Kamer, wife of Kasim. The author vividly shows its transformation into a strong personality. If at first it is doubtful about the fact that her husband, throwing his gun, came home from the royal army, the end of the work we see her aspiring to fight: in a leather jacket, with a bomb under his arm. Details such as "leather jacket", "belt", "bomb" say that it is on a par with her husband to become a true warrior.

In the work there is another image of a woman-fighter is Maria. The author has created a very good portrait of Mary. Writer enriched its image inherent soldiers courage and fervor, the description of the heroine completed specific details (cartridge bomb).

Near Kamer Kasim, and in the presence of an auxiliary lead-episodic images Wali Shiapa, Haris, Gali, and others. They are fighting on the side of the Reds, are involved in the reproduction of individual events, episodes of the revolution, the explanation of a given situation. A separate chapter is devoted to the disclosure of image Ishaq Yakupov, a representative of the propertied class. He thinks only of himself, his property, and it shows the writer, using the technique of psychological

¹³ Заһидуллина Д.Ф., Ибраһимов М.И., Әминевә В.Р. Әдәби әсәргә анализ ясау. Казан, "Мәғариф" нәшрияты, 2005. 8 б.

analysis. A.Tagirov categorically does not accept the class representatives "priests" who only in words radeyut for Muslims, but in reality only care about their own well-being. The author reveals their images using satirical techniques.

The events set forth in the story, are presented in separate chapters; and the heads of the names reflect their content. This contributes to the supply of the product for deeper development of characters images.

A.Tagirov's story "Factory of Grain" ("Egan fabrigy", 1928), "Komsomol" (1928), "helmsman" ("Shturvalchy", 1930) describe the state farm construction and life of young people. Their main character - a simple man, working man. During the period of great change A.Tagirov drawn to the characters that are in the midst of the ordinary events of the village. The stories reflected the characteristics of socialist realism: they are characterized by an illustration class nature, part of the active person in the building of society, the glorification of a man of heroism, sacrifice. But in contrast to the purely schematic works of A.Tagirov draws attention to how the changes taking place in the country influence the destiny of man, his feelings, in general psychology.

In the story "The factory of grain", "Komsomol" and "helmsman" the main character is a hard-working, friendly, just a man who wants to make the future bright and beautiful. Using literary devices such as philosophical digressions, dialogues and monologues, the development landscape, dreams, linguistic and stylistic means, the author creates a detailed portrait of the hero. A.Tagirov pays much attention to human feelings, desires and aspirations of the people, so these products today are of interest in the reader.

In the fourth section, *"Presentation of chronotope and artistic techniques in the novels of Afzal Tagirov"* analyzed chronotopes and artistic techniques used by the author in the novel "Red Guards" ("Kyzylgvardiyachelər", 1936), "The streams flow" ("Tashkyn dərya tarmaklarynda", 1923) "Soldiers" ("Soldatlar", 1930).

Time described in the novel "The Red" is the most stressful time in the history of Russia: the masses have risen to the revolutionary struggle for justice and a better future.. Events are developing in Orenburg and its surroundings, as well as in the villages of Kargaly, TOZ-Tuba, Karvansaray, Asker, Kaensay, Karas, Corman, located on the banks of Sakmar and Ural rivers. These sites allow you to imagine the plot of the novel. In the novel "The Jets Stream" tells the story of the Civil War events, the place of action. Kazakh steppes, banks of the Amu Darya, tugging, Deyamuen, Hezerchep, Khiva, etc. In the novel, "Soldiers" historical and literary chronotope is a unity of time, the imperialist war and places where the battle took place.

R.A.Zobov, A.M.Mostepanenko and use the concept of "perceptual moment", "conceptual space". "If the conceptual space stipulates the external experience of the subject, the perceptual time based on the internal and the external experience, so it is more subjective," is the authors emphasize. Real time (story time), historical time and place they call conceptual¹⁴. A.Tagirov pays equal attention to the conceptual and perceptual Chronotope (called "percept" in the works N.A.Nikolinoy¹⁵). In his novels, things are moving simultaneously in two spaces: the first - is the external world in which events unfold, the second is the inner, spiritual space of the protagonist. Often, time and place exist in dreams and thoughts, opposed Chronotope events associated with the social environment.

"Tatar writers, starting with the Middle Ages and ending our time, has always paid great attention to creative use in their works elements of folklore¹⁶". To build up a plot, a more complete disclosure of the contradictions that underlie the concept of chronotope, A.Tagirov enrich his novels anecdotes, legends. For example, in the novel "Red Guards," the author refers to the Tatar people's favorite character - Hodja Nasretudinov, by describing all possible situations with his participation at that time he tries to show the shortcomings of its era.

"In literary and artistic models of the world point of application to conceptualize forces have long been such traditional spatial reference as the" house "(the image of the closed space)," space "(the image of open space)," threshold "," window "," door "(border between the two), somehow preserved in the modern literature¹⁷. " Besides these works are often present in other chronotopes "homeland," "father's house", "house", "forest", "Road", etc. In the novel "The Jets Stream" the author uses different chronotopes. Main is chronotope "road". Way - a symbol that connects two points, two borders. Its main feature is that it is fraught with all sorts of threats, barriers and obstacles. In the above-mentioned novel way to choose a hero, full of difficulties and trials.

The novel's title is present the phrase "torrent". This symbol indicates the complexity and contradictions of the path chosen heroes. But the young are not

¹⁴ Зобов Р.А., Мостепаненко А.М. О типологии пространственно-временных отношений в сфере искусства// Ритм, пространство и время в литературе и искусстве. М., 1974.С.13.

¹⁵ Николина Н.А. Филологический анализ текста: учеб. пособие для студентов учеб. заведений . М.: Академия, 2003. 256 с.

¹⁶ Рашитова Н.М. Поэтика произведений Гумера Баширова: автореф. дис. ... канд. филол. наук. Казань, 2010. С.8.

¹⁷ Роднянская В.И. Художественное время и художественное пространство // Литературная энциклопедия терминов и понятий. М., 2001. С. 1175.

afraid of the revolution, they are disclosed in the course of the narrative of the mighty revolutionary savvy person who dedicated his life to the struggle.

In the historical novel, the autobiographical nature of "soldiers" are many examples of successful use of chronotope. In the center of events of the novel - the author himself, Afzal (in the work he is called simply "Tahirov"), in this regard, not only describes the history of the painting, but also his personal life, and it extends the boundaries of chronotope.

The images are in accordance with the plot chronotope. Events are moving in the place of residence of the protagonist is the territory of modern Tatarstan later in the Samara province, in the settlements of Moldova. Image A.Tagirov military officers Through exposes lack of preparation, which is formed from a soldier of soldiers and dolls, able except to repeat meaningless and absurd exercise. A time-space war, the author shows that the imperialist war of the poor and the workers shall not be any good, that this war is meaningless. Chronotope "public house" appears in the novel as a closed space and allows you to reveal the true face of the tsarist autocracy, show a soldier's life, promiscuity officers.

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"In the works of the period 20-30th. XX century there chronotopes use perceptual memories, thoughts, visions, dreams, dreams, delusions heroes,

becoming a means of disclosure of the heroes of psychology¹⁸". Six years who gave service in the Czar's army, have experienced the brunt of the war, A.Tagirov as anyone else, I understood the soul of the soldier and skillfully used the psychological chronotope, flashed good thoughts and dreams of heroes.

In addition to successfully used in novels chronotopes A.Tagirova there are other features of poetry: he masterfully creates portraits, his novels are rich in proverbs and idioms. Describing the war brought grief, the writer pays a great place songs, they reflect the lifestyle and way of life of the Tatar people. The novels are often used trails that enhance the imagery.

The third chapter, **"The Poetics of romantic works of Afzal Tagirov"** devoted to the analysis of the author plays.

The first section of *"Techniques of laughter and artistry in the plays of A.Tagirov"* discusses drama "Bride and Groom" ("Kiyay h m k l sh", 1919), "The hungry and cold" ("Ah h m yalangachlar", 1919), "Believers and non-believers" ("Dinchel r h m dinsezl r ", 1923), "Sample" (" Yrn k ", 1929).

"Drama is the area of fiction, which requires the utmost responsibility, it is important that the author wrote the text and the use of highly artistic literary devices"¹⁹. Plays A.Tagirova attracts attention already by the names. The use of these words with opposite meanings know the meaning of a poetic feature. The contrast and parallelism in the names are reflected in the content: the first play is based on an interview-wrangling, the bride and groom, in the play "Hungry and cold," tells of students living in the drama "The faithful and the godless" - a dispute between kadimistami and dzhadidistami.

A.Tagirova plays The plot is simple, the composition of their slender. In the comedy "Bride and Groom" playwright, ridiculing the negative traits of the characters, it creates between the bride and groom funny conflict. Talk of a young couple, the dispute-confrontation is a good reception, reflecting the attitude of the main characters to life, revealing the substitution of conscience, unconditional love and true feelings income. Subjecting heroes ruthless satirical ridicule, the author seeks to rid society of evils. In this comedy used various techniques of laughter (the exposure of the characters to each other and themselves, satirical ridicule, an apt word, irony, etc.).

The play "The hungry and cold" was created within the framework of traditional drama. A.Tagirov sympathetically describes the desire of young men to

¹⁸ Мухарлямова Г. Н. Художественное пространство и время в произведениях татарской прозы 20-30-х годов XX века : автореф. дис. ... канд. филол. наук. Казань, 2010. С.19.

¹⁹ Лессинг Г.Э. Из Гамбургской драматургии// Избр. произв. М.: Гос. изд-во. худож. лит-ры, 1953. С.534.

education, fills them half-starved life optimism. It is interesting that, showing the plight of a young man, the writer using well-aimed words and light humor looking for a way out of it and gives hope for a better future. In order to embellish some poor life and times of young men the writer puts into play a part, as a "coat". The fact that two students, one coat, points to their plight. The fact that the street they go one by one, and a visit is a just causes both laughter and pity.

In addition to the main characters in the play there a girl named Fatima and Hadicha. They pick the guys depending on their material well-being and, therefore, have been criticized by the author. Dialogues and monologues expose not only girls but also boys, forced to lie because of the famine.

"Believers and atheists" (written in 1923, published in 1924) is a drama, which was based on a dispute between the peasants and the mullahs taking place against the background of the class struggle. Here too there are examples of satirical derision. For example, in the words of the peasant Kaisar mullahs, for whom religion - it is an endless feast ("They're in the past were foxes amateur cake"), felt the sarcasm; azanchi confusion of thoughts (whoever azan calls on Muslims to prayer – G.Sh.) and is reflected in his speech ("And then, so, so, so, I really forgot"²⁰) and becomes the object of laughter, and others.

In the drama "Sample" (written in 1929, published in 1931) reflects the era of the construction of the Soviet state, the party's activities in rural areas, international mood of the people. Sometimes the "patriotism" of the peasants revealed in a satirical vein.

In the second section, *"The Tragedy" Yangura ": plot-compositional originality, the supply of the characters and the linguistic style of the"* analyzes tragedy "Yangura" reflects Afzal Tagirova as consisting of an experienced playwright. In this tragedy, the author refers to the events of the XVI century .: Emir Nogai Horde Ismagil Mirza, joining the army of Ivan the Terrible, went against his own people, the heroes of the national struggle against the invaders. Created in the first quarter of the twentieth century. This work, in general, it is written in the framework of realism with romantic elements.

Works are inherent in the traditional composition, in the center of events - Yangura Batyr. Based on a comprehensive and expressive display of personal qualities and characteristics of your character, we can evaluate it at the level of "character." Yangura is a strong character, a faithful man, devoted to his people,

²⁰ Таһиров А. Динчеләр һәм динсезләр// Мирас. 2007. №5. 89 б.

nation, native language, their faith. In addition Yangura Batyr significant role in the tragedy plays his beloved Chulpan. It also appears as a patriotic, decisive, true to his word man.

Talking about the artistic merit of the work, we can not ignore its language features. "Regardless of language literary work is unthinkable ... language is a product of the material carrier is as a canvas and paint in the painting, like the sound of the music, like a stone or a tree sculpture." Afzal Tahirov freely and skillfully uses all the possibilities of language: lexical resources (historical words, dialect, emotional and expressive vocabulary and OE), paths (a metaphor, epithet, synecdoche, comparison), poetic syntax methods than seeking enrichment of content and improve the artistic level of works. It should be noted that the author puts a special meaning in the titles, character names. The play "Yangura" full of samples of Tatar folklore (this proverbs, songs and couplets).

In conclusion, we present the main findings of the study:

1. Creativity A.Tagirova multi-genre, he wrote the tragedy of comedy, drama, short stories, novels. His works in the ideological and thematic terms, and in terms of artistic performance quite perfect. The fate of the people that are important for the Tatar nation issues embodied in the works within the framework of realism; the author refers to the Enlightenment (in the initial stage of creativity), critical and socialist realism. The tragedy "Yangura" makes itself felt and romantic direction in his work.

2. The writer's works are based on the traditional structure of composite construction: these plot elements, as exposure, exposition, development and isolation performed in an established manner, in some works there, and an epilogue. A.Tagirov successfully uses the relationship of time and space in his works there are various forms of chronotope (historical, literary, psychological, etc.).

3. A.Tagirov freely uses examples of folk art, his poetic techniques. His works are often found proverbs, idioms. Figurative expression in speech characters enrich the work, their great role in the reflection of national traditions and spiritual values of the people of the transmission from generation to generation. Also successfully Afzal Tahirov uses songs, poems, anecdotes and legends that art enriches his work.

4. to examine the work interesting and in terms of creating the image of the hero and his artistic expression. A.Tagirov every hero introduces the reader gradually, slowly, using the reception of retrospection, recreates the past of heroes, leads in the order and the course of events. Turning to the details of the literary portrait, to the world of things, it covers the outer and inner world of the characters.

For a more complete disclosure of feelings and experiences of the characters. A.Tagirov applied psychology techniques, she uses the artistic techniques like dialogue, monologue, dreams, philosophical and lyrical digressions, etc. Negative characters are criticized by a satirical techniques (funny conflict, exposing the characters themselves and each other, apt word, irony, etc.).

In the work of the author is often found such an image-symbols as "sea", "ship", "Road", "Star", "mountain"; addressing them, the author continues the national tradition, embodies the fate of the works of the motherland in the early twentieth century., the era of change, illuminates the path chosen by the characters.

5. A.Tagirov often resorts to the image of the pictures of nature. This method performs the functions of determining the time and place of the events, the preparation works for the perception, the disclosure of the psychological state of the characters, bringing the author's thoughts, enhance imagery, impact force of speech and others. Synthesis of pictures of nature and events enrich the artistic fabric of the work, increases his eotsionalnogo perception.

6. Often the titles of A.Tagirov, reflecting the content, play the role of a key. The names of the characters also have some meaning.

7. In the work of A.Tagirov dominant literary language, common spelling subordinate requirements. Emphasis is placed on harmony, regularity proposals. Writer masterfully uses archaisms specific phonetic and morphological forms, in accordance with the principle of historicism. For transmission characteristics of speech of representatives of one or another area successfully uses dialect.

The writer often uses the path based on the figurative meaning of the words, and contribute to the creation of imagery. In the works A.Tagirova often used epithets, metaphors, comparisons, poetic syntax techniques (simple and complex sentences, rhetorical questions and Treatment, replays, etc..), Thereby increasing the degree of artistry of his work.

Key provisions of the thesis reflects in the following publications:

*In the journals recommended by HAC of the Ministry of Education
and Science of the Russian Federation:*

1. Shayhrazieva GI Poetic particular tragedy Afzal Tagirova "Yangura" / GI Shayhrazieva // Literature and Culture. Philology and Culture. - 2014. - №2 (36). - P.217-220.

2. Shayhrazieva GI The ideological and artistic features of the novel Afzal Tagirova "Soldiers" / GI Shayhrazieva // Philology. Questions of theory and practice. - Tambov: Diploma. - 2015. - № 2, ch.1.- P.213-215.
3. Shayhrazieva GI Chronotope novels A.Tagirova "Red Guards" and "in the jet stream" / GI Shayhrazieva // Philology. Questions of theory and practice. - Tambov: Diploma. - 2015. - № 12, p.2. - P.206 – 209

The journals included in Scopus list:

1. Shayhrazieva, G.I Chronotope in Afzal Tagirov's novel "The red guards" / G.I. Shayhrazieva // Journal of Language and Literature, Volume 6, Issue 1, 2015, Pages 236-239.

In other scientific journals and collections:

1. Shayhrazieva GI Poetics of art / GI Shayhrazieva // "Zankievskie reading": a collection of materials from the VI Russian international participation scientific-practical conference on the theme: "National education and culture in a multiethnic space" dedicated to the memory YK Zankieva (Tobolsk, April 5, 2013). - Tobolsk: TGSPA them. DI. Mendeleev, 2013 - P.80-81.
2. Shayhrazieva GI Poetics in literary / GI Shayhrazieva // "Literature and art culture of the Turkic peoples in the context of East-West": a collection of materials of the International scientific-practical conference (Kazan, October 17-19, 2013.). - Kazan: Fatherland, 2013 - P.369-372.
3. Shayhrazieva GI Poetic Features comedy Afzal Tagirova "bride and groom" / GI Shayhrazieva // All-Russian part-time scientific and practical conference "Turkic philology XXI century: problems and prospects" (Sterlitamak, Bashkortostan Republic, 21 March 2014.). - Sterlitamak, 2014 - P.345-348.
4. GI Shayhrazieva Poetic Features in the story Afzal Tagirova "sold a girl" / GI Shayhrazieva // "Literature and art culture of the Turkic peoples in the context of East-West": a collection of materials of the International scientific-practical conference (Kazan, 2014 15-16maya.). - Kazan, 2014. - P.533-536.
5. GI Shayhrazieva Creativity Afzal Tagirova in Tatar literature / GI Shayhrazieva // "Shakarim alemi zhane Families": Halykaralyk fylymi-praktikalyk Conference Materialdary ("World Shakarim and Semey": materials of the international scientific-practical conference dedicated to the 155 anniversary of Shakarim Kudaiberdiev). - Semipalatinsk, 2013. - P. 52-54.

6. Shayhrazieva GI The conflict story Afzal Tagirova "Yaməlkə tavy" / GI Shayhrazieva // Scientific journal "Shakarim" State University named after Shakarim Semey city. - Semipalatinsk, 2014. - №1 (22). - S.89-92.
7. Shayhrazieva GI Poetic novel features Afzal Tagirova "oppression of women" / GI Shayhrazieva // "Rymǵali Nyǵali oǵulary-3". Filologiyadaǵy jańa izdenister: ədebiet, til, journalism. Fylymi zhinaq.- Astana, 2014. - P.32-36.
8. Shayhrazieva GI Features create an image with the help of words and phrases in the story Afzal Tagirova "oppression of women" / GI Shayhrazieva // "Science of XXI Century: Problems of Philology and Arts": materials of the annual Inter-regional scientific-practical conference of young scientists and graduate students dedicated to the 75th anniversary of the IYALI them. G. Ibragimov AS RT (Kazan, May 16, 2014.). - Kazan, 2014. - P.102-106.
9. Shayhrazieva GI poetic world works Afzal Tagirova "Komsomol" / GI Shayhrazieva // "Turkic philology: modern approaches in the research of young scientists": a collection of materials of the International scientific-practical conference dedicated to the Year of Culture in Russia and Belarus, the 95th anniversary of the People's Poet of Bashkortostan Mustai Karim (Sterlitamak, Republic of Bashkortostan, 24- October 25, 2014) .- Sterlitamak, 2014. - P. 268-272.
10. GI Shayhrazieva Afzal Tahirovnyń "Il ɵrekkəndə" hikəyasendə yahshylyk hɵm yavyzlyk karshylygy / GI Shayhrazieva // "Tatar cultural linguistics: problems and prospects": a collection of the VI All-Russian scientific-practical conference. - Kazan: Fatherland, 2015. - P.239-240.
11. GI Shayhrazieva A.Tahirovnyń kazaklar tormyshy belən bəyle əsərlərendə poetics yzenchɵleklər / GI Shayhrazieva // "Literature and art culture of the Turkic peoples in the context of East-West": a collection of materials of the International scientific-practical conference (14-17 October 2015). - Kazan: Fatherland, 2015. - P.601–604.