
Cultural Rights of Citizens in the Legal Foundations of Modern Russian Poetry

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Abstract

One of the remarkable highlights of the country's constitution is the attention to people's rights and public and social freedoms; For this reason, a chapter of the constitution is dedicated to the rights of the nation. Knowing the human being requires knowing the purpose of the human being and meeting his needs in the realm of nature, beyond the nature of his own self and other human beings. The foundation of culture is man's attitude towards himself, his surroundings, and the world, based on which he forms his values, tendencies, and then his actions. Human cultural rights is another issue that has been taken into consideration by researchers after examining several similar concepts, and it is the basis and goal of all legal laws. In addition, the cultural right of citizens is a set of duties and rights that correspond to the truth of humans and society. The article defines the features of modern transcultural poetry based on the works of contemporary Russian-speaking poets – Ravil Bukharaev, Rosa Kozhevnikova and Lilia Gazizova. The aim of the work is to identify the functions of cultural codes in the works of Russian-speaking authors. It is established that R. Bukharaev makes extensive use of native culture codes from many areas of conceptualization of reality – national-historical, topological, literary-artistic, religious, involving them in the process of overcoming their alienness to the world of their native culture ("The Bug and the Toad (a Wreath for the Coat of Arms)", "Alms of the native language (a Wreath of Humid Smoke)", "In-between rivers", "Kyrlyay – Kyrlyk", etc.). Lyrics of R. Kozhevnikova reveal the aesthetic function of the codes of native culture, in particular the importance of the theme of small homeland ("Delta, Delta!..", "Karagasham"). Lyrics of L. Gazizova is associated with a moralizing code that helps to recreate the spiritual world of the native Tatar culture, which acts as an identification of the Russian-speaking author ("Tatar Lilac", "Autumn", "Sad fairy tales"). Analysis of L. Gazizova poetry collections showed that one of the markers of the transcultural type of consciousness is the word "Tatar", which is often used by the author, and it also represents the features of the hybrid identity of the Russian poetess in its own way. It is concluded that cultural codes indicate that the self-identification of lyrical subjects in Russian-language poetry is carried out not only "at the borders" between different traditions, but also "inside" a homogeneous culture.

Keywords: cultural rights, cultural laws, cultural codes, R. Bukharaev, L. Gazizova Street, R. Kozhevnikova.

Introduction

In the works of Russian-speaking writers of the XX-XXI centuries, a special place is taken by components that reflect the national picture of the world: the image of the motherland and native land, national holidays, etc. The codes of native culture function differently in the works of writers whose work is organically connected with two national traditions.

Ravil Bukharaev (1951-2012) - poet, novelist, playwright, translator, journalist, historian and publicist, whose identity formation took place in the conditions of cultural borderlands. M. Ibragimov characterizes the writer's identity as "multiple" [1].

Roza Kozhevnikova (1950-2007) - poet, translator, editor, her work is also located at the intersection of two cultures: Russian and Tatar. She left wonderful translations of Tatar poet's poems into Russian, and her own lyrics were written in Russian.

Lilia Gazizova is a modern Russian-speaking poetess whose artistic thinking is based on a mixture of Russian and Tatar cultural discourses.

The work of poetesses became the subject of reflection in a number of critical articles about modern poetry (P. Sarchin, A. Galimullina), but there are no special works devoted to their poetry.

International Covenant On Economic, Social And Cultural Rights

The governments that are parties to this covenant recognize everyone's right to education. The aforementioned countries agree that the goal of education should be the full development of the human personality and its sense of dignity and strengthening respect for human rights and fundamental freedoms. In addition, the countries that are parties to this covenant agree that education should prepare all people to play a useful role in a free society, and should create understanding, compromise, and friendship between all nations and all racial, ethnic, or religious groups. Encourage the development of United Nations activities to maintain peace.

In countries where there are racial, religious or linguistic minorities, persons belonging to said minorities cannot be deprived of the right to enjoy a special culture together with other people of their own group and to be religious and act according to their religion or to Speak your own language.

In countries where ethnic and religious minorities or indigenous people live, a child who belongs to these minorities should have the right to enjoy their own culture and education and practice their own religious practices or language along with other members of their group.

Methods

The methodological basis of the work was made up of structural and semiotic theories of domestic and foreign scientists (U. Eco, R. D'Andrada et al.), which highlight the codes of different types of cultures and the ways of communication caused by them.

According to R. D'Andrada, "cultural code – a way of preserving and transmitting cultural information, an analog of cultural memory" [2]. "In the world of signs, codes are a set of expectations" [3]. A set of cultural codes characterizes the identity of a historical and cultural personality type [4]. At the same time, one of the problems of modern literary studies is to determine the specifics of the functioning of native culture codes in the works of poets who choose Russian as the language of creative expression. This raises the question of how poets enter the world of two cultures.

In our research, we proceed from the idea of Russian-language literature as a literature of a borderline type, representing a transcultural type of artistic consciousness. According to M. Epstein, the signs of transcultural literature are both "outsidedness" in relation to existing cultures" and overcoming" dependencies on "one's own", "native", "innate" "culture" [5].

The phenomenon of transcultural Russian-language literature is inseparable from the problem of ethno-national identity, since entering the world of two cultures implies a kind of "split personality" – the result of spontaneous combination of different identities. At the same time, transcultural aesthetics manifests itself at different levels of intellectual, informative and artistic thought: on the external level of the text and on the internal, in-depth. In particular, intra-text images include verbal images (poetics), hybrid cultural canons and codes, and symbols [6, 7, 8].

Results and Discussion

Self-Identification of lyrical subjects by R. Bukharaev, R. Kozhevnikova, L. Gazizova in relation to the world of their native culture is carried out in different forms, depending on the creative individuality of the poets.

R. Bukharaev painfully experienced alienation from his native culture. At the same time, the poet states a "falling away" from his national identification, which is carried out in the form of language [see: 9]. The situation of literary-artistic bilingualism and polylingualism is referred to by him as "In-between rivers" (the poem "In-between rivers"). This border zone, the "territory" of different meanings and values, receives, on the

one hand, a positive assessment and is interpreted as an expansion of the horizons of the individual and a way to enter "from the interface of languages / into the space of the Spirit..." [10]. Tendencies to integrate and coordinate different "facets" of being are correlated with the position of "In-between rivers", which is expressed in the use of cumulative imagery. In a continuous compositional and enumerative series, facets-toposes are built- Georgia, Moldova, Bashkiria, Ukraine, Chuvashia, Kalmykia, Kazakhstan, forming a single syncretic reality of plastic horizontal connections between different locales: "...Damned are the borders of existence, but the borders without borders are blessed!" [10].

On the other hand, the situation «between» leads also to inevitable losses, is accompanied by transformation of «alien» into «own».

For the lyrical subject of R. Bukharaev, the opposition of "native" and "alien" becoming "one's own" turns out to be dramatic: it requires the individual to renounce himself and constantly re-create his own "I". The reaction of the lyrical hero of the sonnet cycles "The Bug and the Toad (a Wreath for the Coat of Arms)", "Alms of the native language (a Wreath of Humid Smoke)", "Kyrlyk – Kyrlyk" poems and etc. to a permanent state of transition, falling out of time and space is every time a newly born word and accompanying this process the exit of «I» into a creative dimension of existence: «The heart did not wish to burn with the verb, / as to burn away / the calculated coupling, / the Tatar fatherly speech / to continue Russian / the pained speech...» [10].

Having lost the ability to identify with an ethnic group in the language of creative expression, the transcultural author seeks other ways to identify himself with his native ethno-cultural tradition. The dialogue with G. Tukay is significant for R. Bukharaev, which is carried out in various forms: translations, reference to the motives and images of his poetry, an attempt to comprehend in the poem "Between two lights" the phenomenon of Tukay's personality, finally, the creation of a three-dimensional work *Around Tukay or Comments on Love*, which tends towards a "novel in verse". Continuing the traditions of G. Tukay, R. Bukharaev assigns the status of the highest spiritual, moral and national-generic value to his native language: "suddenly I felt my breath catch: / such precision in these sounds, phrases, / that my soul is alive in them alone" [10].

In his works R. Bukharaev widely uses the codes of native culture from various spheres of conceptualization of reality - national-historical, topological, literary-artistic, religious.

They relate to the emotional and spiritual experience of the lyrical subject and act as moral and ideological guidelines in his search, allowing him to continue his journey, overcoming time and fate. The combination in such poems as "Conversation before dark", "Rock over the Lake", "Bird's language", etc., of two intentions coming from the world and from the "I", overcomes the boundaries between the natural-cosmic and spiritual-human planes, endowing the process of finding the "native" with mythological features. The tragic elimination of their alienness to the world of their native culture is resolved by catharsis — "bleeding speech / this – not that" [10]. "Bleeding speech" is a symbol of the "passive" position of the subject, constantly rebuilding itself and each time "shifting" itself to new limits.

R. Kozhevnikova is also "nowhere" or "between" the Russian and Tatar cultures, in the process of constantly searching for herself and her place in the world: "Among their own-almost a stranger, / Among strangers, of course, not their own..." ("Karagasham") [11]. This recognition most accurately conveys the state of a person who creates at the junction of two cultures. In one of the best poems of the poetess «Prayer» the self-identification is carried out through the realization of the involvement in the religious traditions and faith of its people: "Bismillāhir-rahmānir-rahiim..." / With this magic phrase misty / They fall asleep in blissful deception – Only used to believe that someone protect [11]. In it, the first line of the Muslim prayers "In the name of Allah, The Most Beneficent, the Most Merciful!" sounds like a refrain. Although the lyrical heroine is alien to the sacredness of these words, she is called "nebulous", but through her repetition in the poem conveys an intuitive awareness of the unity with Islam.

The prayer-like beginning, of the poem separates and at the same time connects the "personal" with the "general" coming from the "depths of time". The final verse, in which the beginning of the prayer sounds, "loops" the entire poem into a single "timeless" space, introducing the hero to the world of God and eternity.

R. Kozhevnikova is a person outside the cultural poles. Her national identity does not become a subject of emotional torment. Not knowing religious principles, prayers does not make her feel "outsidedness" - the heroine organically accepts two cultures: Russian and Tatar.

Cultural information can also be conveyed in the form of poem. For the poem, the poetess finds her own genre definition - prayer. This genre allows us to identify the deep processes in the inner "I" of the hero, to express what belongs to the sacred and untold [12].

In the poem "An attempt at prayer", the poet exclaims in the final lines: "In the confused soul – world chaos, / With your shining light, my Allah!" [11]. In the work, the confused voice of the lyrical heroine sounds, which, on the one hand, feels its fusion with the universe, on the other – fear of the powers of the Almighty. She feels the power that comes from Allah, but she cannot explain it or understand it with her mind.

R. Kozhevnikova also conveys her involvement in poems in which the life of the native village, mother, father, close relatives is recreated ("Astrakhan Cycle"). The poetess also has a cycle of poems "In the sand for Aksaray", in which she mentally refers to her ancestors, to her native station ("Delta, Delta!..", "Karagasham").

As can be seen from the above examples, the cultural code begins to perform the function of memory, ensures the transfer of information from one generation to another, and becomes a form of natural dialogue with "Big Time" (M.M. Bakhtin).

Codes of native culture in the poetry of L. Gazizova perform a moralizing function, helping to recreate the national way of life, express the features of the spiritual world of their native, Tatar culture. Analysis of a number of her poetry collections ("The Poem of Pregnancy", "Verlibra", "About the pilots of the First World War and uncontrolled tenderness") shows that one of the markers of this type of consciousness is the word "Tatar", which the author often uses; it also represents the features of the hybrid identity of the Russian poetess. So, this word is included in the title of the poem "Tatar lilac", dedicated to the memory of Ravil Bukharaev. The appeal to him expresses a sense of belonging both to the lyrical subject to the world of Tatar culture, and to the addressee, who, as is well known, expressed deep respect and love for his native language until the end of his life, and felt its beauty.

The poem reveals the features of the artistic bilingualism of the poetess, which is expressed through the conscious interspersing of the word of her native language but written in Russian: Kanafer¹ is lilac / Two thousand and twelve². / I will see everything in a lilac light - / joys, dreams, delusions [13]. The "kanafer" (lilac) remains untranslated by the author, and this shows the amazing subtlety of the ideological and psychological plan of the poem: kanafer acts here as a sign of the true "Tatarness" of the late poet, his true belonging to his native people. The untranslated word (which is also difficult to pronounce in Russian) conveys the idea that what R. Bukharaev could still say with his work is not complete and not exhausted, and the feeling of unspeakable longing that fills the heart of the lyrical heroine.

A work created in the message focuses on the semantics of color. Thus, the fragrant lilac, which gave the world the "lilac light", is contrasted with the white color, symbolizing the sadness of the lyrical subject (Only you will remain / a White spot / In the lilac present...) [13]. We believe that the white color was chosen by the author for a reason: in Muslim culture, it is the favorite color of the Prophet Muhammad; the white shroud is also used for the burial of dead Muslims.

Thus, the definition of "Tatar" in the poem "Tatar Lilac" characterizes the identity of the poetess in its own way, but at the same time it indicates the conditional boundary for the entry of the religious code expressed implicitly in the poem.

Similar features of poetics were revealed in the poem "Autumn". In it, as in the epistle of R. Bukharaev, the word "Tatar" is used, which is part of the comparison: Autumn is such a time, / When already / No one is to blame, / And the future has no gender, / Like Tatar verbs [13]. The found comparison (future, like Tatar verbs) subtly conveys both the feeling of loneliness and longing, and the peculiarities of the transcultural consciousness in which the Russian language "lives", not allowing the author to forget its amazing music.

The definition of "Tatar" occupies a special place in the poem of L. Gazizova "Sad fairy tales". The image of the Tatar ornament in it ("There will be a Tatar ornament / Cold Sky of Stockholm") expands into the content the features of "Tatarness" as dominant in the artistic world and ethnic consciousness of the author [13].

Summary

In the poetry of Ravil Bukharaev, Roza Kozhevnikova, Lillia Gazizova the identification function is performed by all elements of the literary text, including the codes of native culture. They point out that the self-identification of lyrical subjects is carried out not only "on the borders", "in the gap" between different traditions, but also "within", "inside" a homogeneous culture.

R. Bukharaev fluid and ever-wandering identity is revealed by the idea of the path. This movement is, on the one hand, an ascent – the comprehension of "native", on the other – a painful oscillation between "native" and "alien", which has become "own".

In R. Kozhevnikova's lyrics, first of all, the aesthetic function of the codes of native culture is significant. They serve as a means of creating rhythms that harmonize the world and energetically connect a person with the ancestral land and the cosmos.

Works of L. Gazizova creates a syncretic Russian-Tatar image of the world. The dialogue between the two traditions is realized through the poet's bilingualism, through the active use of national dialogical language forms. Standing out against the background of the flow of Russian speech, Tatar words (for example, kanafer) are in a strong position and get a special aesthetic expressiveness.

¹ Kanafer - lilac in translation from the Tatar language.

² Ravil Bukharaev died in 2012.

Conclusions

Elements of the poet's native culture act as the most important structure-forming principles of Russian-language literature, determining the ways of constructing the artistic world of works, their subject sphere, genre and style dominants.

The highlighted features of the functioning of native culture codes in modern Russian-language poetry are important for theoretical understanding of the types of "borderland" identities, ways and means of self-determination and identification of lyrical subjects in relation to their native ethno-cultural tradition.

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