

SCTCMG2018
**International Scientific Conference “Social and Cultural
Transformations in the Context of Modern Globalism”**

ART PECULIARITIES OF MISTAI KARIM WORKS

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Abstract

The art of the world known poet, writer, playwright, and public figure M. Karim multifaceted and diverse on its critical area, idea, art content, and form. Deep comprehension of the reality, attention to sharp social and moral existential issues, desire to see beyond the world of people living today and nature of human soul – all these features are peculiar to his works. The ability to delicately get inside the challenges of the time, into the core of described realities, deep consideration to national character, social existence details and daily routine, willingness to understand, urge to get to the bottom – all these characteristics distinguish the writer. He interested in individual person, with his thoughts and anxieties on a timescale. Mustai Karims favourite plots were stories of a common man life, whose destiny were thoroughly considered by the author. Throughout his works the great humanist Mustai Karim focuses on human problems, issues of peace and kindness, social justice, conscience and human happiness. Lyrics of Mustai Karim are defined by distinctiveness of poetic images, high level of emotional strength, depth of his philosophy. In this article different ways of multidimensional reality expression; natural mixture of severe realistic, biographical, conventionally-symbolic, mythological and the national poetic, epic and lyrical and romantic styles, which allows to show a single person in all his diversity, grandeur, citizenship, spiritual and moral orients, provided by Mustai Karim in his poetry, prose and dramas, are analyzed.

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Keywords: Peculiarities, mastery, humanism, style, method, spirituality.



1. Introduction

The art of M. Karim multifaceted and diverse on its critical area, idea, art content, and form Deep comprehension of the reality, attention to sharp social and moral existential issues, desire to see beyond the world of people living today and nature of human soul – all these features are peculiar to his works. The ability to delicately get inside the challenges of the time, into the core of described realities, deep consideration to national character, social existence details and daily routine, willingness to understand, urge to get to the bottom – all these characteristics of things distinguish the writer. He interested in individual person, with his thoughts and anxieties on a timescale. M. Karim's favourite plots were stories of a common man life, whose destiny are thoroughly considered by the author.

2. Problem Statement

Multifaceted poetry, prose, drama of Mustai Karim is a difficult aesthetic phenomenon. Cohesion and contradiction of various principles of art reflection to the reality, multiple style peculiarities, many-sided emotionally charged imagery that are the synthesis of different methods and styles. Examination of this literary phenomenon is the goal of this study.

3. Research Questions

Throughout all artwork of famous Bashkir writer, People's poet of the Bashkir Autonomous Soviet Socialist Republic, Hero of Socialist labor, – Mustafa Safich Karimov – Mustai Karimov put at the forefront such universal human issues as peace, kindness, social justice, conscience and human happiness. The government had merely expressed its appreciation for great wordsmith works – in 1967 he was awarded with State Prize of the RSFSR of Stanislavsky - for the play “The Night of the Lunar Eclipse”, the same year for the 1st volume of “Selected Works” he had got the Republican Prize of Salavat Yulaev, in 1972 for the collection of poems “Trace through the Years” – State Prize of the USSR. In 1978 for the book “Waiting for news” M. Karim was honored with Hans Christian Andersen Award Honorary Diploma. In 1984 he was bestowed with the Lenin Prize for the tragedy “Do not leave the fire, Prometheus” and for the novel “The Long, Long Childhood”.

The mixture of sublime and ordinary (Mironenko & Sorokin, 2015) in simultaneous or parallel way appears in his lyric, epic or drama pieces. For example, Ulmasbay, the hero of the same name poem, who was like a fairy tale hero, dries his footcloths, Prometheus from “Do not leave the fire, Prometheus” (Karim, 1983) desperately wants to make every human being happy, so when Power and Strength, who were supposed to secure the fire from the heaven, seduced by houries indulged in satisfaction, he steals the fire. Salavat, legendary hero from the same name tragedy, while fiercely fights against the queen Elizabeth the II, looks at her attracted with extraordinary beauty of this woman, and the queen in return flirting with him and etc.

Pathos of the kindness affirmations and denying the evil (Verbitsky & Kalashnikov, 2012) is a cross-cutting theme of all Mustai Karim poetry in realistically rough and romantically sublime way (Gareeva, 2017). Poet in his famous poems written in 1956-1966 (Karim, 1983) “White horse on an ice path rushes...”, “When cranes are flying”, “Feet – for roads, thoughts – for songs”, “No promises”, “You say take care of yourself...”, “Hello, tomorrow”, “The mighty man”, “Barefoot runs along the rim of the blue sea ...”,

“Moon in the sky, golden hornets...” speaks of triumph of mind and spiritual beauty of people, who can make magic, launch missile into the sky and conquer Space. Poetic harmony in his works is achieved not through rhetoric, but through parallel comparison of spiritual matters – The Universe, planets, era – with values, using while constructive labor: human mind, hands and eyes. Space scale of comparisons and metaphors comes under identifying the link between a human and the whole world, the Universe, his magnificence and responsibility for the destiny of the world. All pieces by M. Karim that are listed further can be found in omnibus edition (Karim, 1983).

To consider and convergence of such terms as large and small, close and distant, specific and abstract in a poetic way, M. Karim uses categories of philosophical, ambitious, substantive scale. (Gareeva, 2018). In a poem “About a birch leaf” (1954) via symbolism the poet specifies and deepens the image of native Republic in terms of space and time. First, he shows the huge vastness – from the Jajik banks to the valleys of Ica, impenetrable mountains, boundless steppes. Then he illuminates the heroic Bashkir history. This retrospectively-philosophical consideration gives the length and the depth of Bashkortostan image. The theme of the Republic and the theme of Motherland fusing together assumed a magnitude. Based on the Principle of historicism poem “I am Russian” (1954) is a poetic glorification of four centuries friendship between Bashkir and Russian people.

In the Caucasus series (Karim, 1983) M. Karim passes, through artistically-aesthetic traditions of highlanders, nationally-colorful romantic images and details, the bright hearty world of a certain people: in image of mountains as in “Bulgarian notebook”, in images of Chestnut and birch in “Where Chestnuts flowering”, also in images of lotus and bamboo in ‘Vietnamese notes’ and others. M. Karim turns to the traditions of eastern classics. In poem-tales “A smile”, “A secret” (Karim, 1983)) sayings, aphorisms, catch phrases, parables and words of wisdom were being widely used. These works were written in high romantic spirit. By using a method of wide poetic contrast, poet opposes eternally alive nature to a living dead, the idea of humanism to inhumanity. Eastern poems of Mustai Karim appears peculiar philosophical pieces, accordant to the modern reality. In this his poetics we can see the associative imagery forms revitalization, the combination of conditionally-romantic techniques with specifically-substantive, down-to-earth realism with winged romanticism (Gareeva & Mustafina, 2018).

Mustai Karim lyrics are defined by the distinctiveness of poetic images, high level of emotional strength, depth of his philosophy (Gareeva, 2018). His well-known poems “Flowers on the stone”, “Comeback”, “My native land, beloved forever”, “Hello, tomorrow!”, “Shores are stay”, “About a birch leaf”, “Carousel”, “And mountain like people”, “Rivers are talking”, “Fire banks”, “Towards the years”, “Let the birds fly out of my chest”, “Four season of love”, “The souls of our sparkle”, “Moments of Life”, poetry cycles “Europe-Asia”, “Prometheus monologues”, poems about Vietnam, Bulgaria, poems “The song of December”, “Ulmasbay”, “Black water” became the topic phenomenon in Bashkir poetry. From his first prose books for children and youth “The Joy of our house”, “Trivet” to the famous autobiographic novel “Long, Long Childhood” (Karim, 1983) he worships kindness, honor and self-sacrifice in the name of mind and human validity on the Earth. Novel “Salvation” (Karim, 1983) – is a story of short romantic love, which turned out a tragedy. Ideas of humanism, trumpeting good over evil, are cross-cutting themes of all these prose works.

In the novel “Long, Long Childhood” written in 1976 (Karim, 1983) spiritual development of the main hero – a young boy – appears before the readers, and character-building stages of his life are seen. Stories of numbers of people from this book, told in individual novels, came together because of the main character Kendek, who is the center of philosophical and psychological evaluation of events and other characters behavior. Throughout the novel, Kendek constantly analyzes his life, gauge things in a philosophic way, formed his personality, and evolves spiritually and became the main source of events.

External world, village life with joys and concerns, with its “weirdo, odd, restless, naïve” residents are the object, content of inner, psychological life of a young character. Narration of events and people from the novel are imbued with naïve poetic feelings, and pictures of reality are emotionally charged. The same vision of events in the view of main character and in terms of his individual psychological perception brings all fragments of novel together in an art unit. Author uses an interim structure concentration mode (Mironenko & Sorokin, 2015). Memories, aroused when hero lies on the battlefield, are the link for plot twist, and through the layers of time they taking the reader back into the hero’s childhood.

Another novel of M. Karim is “Salvation” (1986). In former Soviet Union literary and public area it was met as groundbreaking piece. It was also dedicated to the Great Patriotic War. M. Karim accented the price of human life, uphold the principles of humanity with the considerable civil responsibility position. Military realities are depicted in rough realistic manner, love between Suh and Maria-Teresa is described in a romantic way, naming the indifference to human life - in a sharp publicist tone. Synthesis of psychological analysis, realism, romanticism, mythologism, symbolism, conditionality, allegoricism and journalism methods provide unusual and fresh narration about sudden empyrean love between young people and about the tragedy happened to a soldier (Gareeva, Mustafina, Kaskinova, Alibaev, & Davletkulov, 2017). The chain of accidents turns the hero’s destiny in an irreversible tragic way. “Bureaucratic” attitude to a single, but Human fate, desire to demonstrate the strength of the military administrative machine, have led to the death. Deep psychological analysis and philosophical implication raise questions about public morality, the system of moral values, inestimable human life. Basically, the novel raises the demand for universal existence framework search.

M. Karim plays varies on genre: there are dramas “The only birch”, “Unsung song”, “Country Ajpgul” (1964), political farce “A horse for the dictator!” (1981), tragedies “On the night of the lunar escape” (1963), “Salavat. Seven dreams through reality” (1971), “Do not leave the fire, Prometheus!” (1975), comedy “Bridenapping a Girl” (1958), a sad comedy “Walking Mahmut” (1981). All mentioned works could be found in (Karim, 1983).

Synthesis of realism and romanticism in M. Karim dramas is intended to full many-sided characteristic of moral greatness and, at the same time, moral immaturity of heroes with their true nature. The heroes of dramas “The wedding continues” (1947) and “The only birch” (1955) are strong, passionate, poetically sublime persons. They are driven by moral and socio-historical motives (Gareeva, 2018). Heroes prove themselves in action and, with great strong-willed moral efforts, they establish their human dignity, personal singularity and desire for freedom.

“Unsung song” (1961) is a drama in (Karim, 1983), based on critical realism. Life hood of a Party official, demagogue and deceiver, windbag, who were extremely sensitive to Dusmat Yarlykapov, is

considered in this work. Conflict of this drama is based on serious social contradictions. Everything, including events, conflicts and even second plan characters, are deeply imbued with drama.

”Country Ajgul” (1964) in (Karim, 1983) is based on the principles of high romanticism and rough realism. In this play the right to choose – to stay in Motherland or stay with mother but somewhere in a foreign country – has lead the main hero Ajgul to long and painful thoughts and feelings. Sixteen year-old Ajgul breaks up with her childhood: she upbeatedly thought about life, relationships and love, but now she faces the rough reality.

Drama sense, fictional pattern of random, at a first sight, story lines became totally clear in one drama image: when deep-rooted tragedy of Zulhabiba occurs and the story-line Ajgul-Zulhabiba ends: Ajgul chos her Motherland instead of her birth-mother. Author shows a mercy for Zulhabiba and her fate, but makes reader wonder about her behavior and suggests the idea of consciousness. Incredibly tragic sense of Zulhabiba life lies in her actions: in a difficult moment she acted unconsciously and tempted to circumstances and accepted alien lifestyle with its welfare, but she has lost her Motherland. Through convincing and real life circumstances, collisions, and mistakes of drama characters the main astatic problem – social and moral responsibility of a person for its gestures – is raised (Mironenko & Sorokin, 2015). Collisions of Zulhabiba became clashes between person and society, human and Motherland, which ends with tragic dissonance.

Heroes of M.Karimas “On the night of the lunar escape”, “Salavat. Seven dreams through reality”, “Do not leave the fire, Prometheus!” – Akjerget, Salavat and Prometheus – has the cohesion of thoughts and feelings, mind and heart.

In drama “On the night of the lunar escape” written in 1965 (Karim, 1983) the questions of personal freedom, freedom of love and intense conflict, they had led to, had been primarily solved on the example of actions and thoughts of Akjerget.

Akjerget – is a complete psychological person with a solid self-esteem, who goes against outdated patriarchal society canons, deliberately engaged in unfair battle, a mortal combat. He is a free individual and he is energetic in his actions, he has no hesitations, no uncertainty, and no remorse. His mother, Tankabiki-beibise, is vice versa full of contradictions. She rules her family, based on outdated canons and can’t and won’t change them even for her beloved son salvation. Dissention between feelings and responsibility, mind and heart (Mironenko & Sorokin, 2015) causes huge psychological collisions, an internal struggle, and unsolvable inner conflict.

Prometheus from “Do not leave the fire, Prometheus!”, with his courage and heroism, settles the idea of dedicated uncompromising fight for high humanist ideals (Karim, 1983). He is a complete psychological person, who stands above hesitations and contradictions, titanic hero, does not permit blind agreeing. He was adamant about bringing the fire for people. Fighting with Zeus, the higher in the World, he knew in advance that he would suffer, but he heroically and steadfastly faced the consequences of his deed. To counterbalance this, Hephaestus being forced to submit to Gods and to chain Prometheus to the rock. So he suffers from his own weakness, obedience, his soul slavery, incapacity to withstand and to struggle for justice. The playwright created his character in a deep psychological manner.

Circumstances and images and forms of the writer-thinker works are unusual, exclusivity, approaching to metaphor. Expressed in M. Karim works, especially dramas, reality appears in many

dimensions: in dramatic and tragic intensity of feeling, in humorous farce, satirical and grotesque exaggeration, in romantic pathos, and epic outcome.

In poetry, prose, dramas of M. Karim romantic understanding of reality merges with substantiveness of images and verbal art. That distinct the dramas language, on the one hand, featured by everyday vocabulary and phraseology, density of people's language, and poetic expressiveness and metaphors – on the other (Davletbaeva, 2015). Poetry, prose, and plays – everything in M. Karim's pieces are filled with romance, but in the same time are purely realistic: in his works life is extremely contradictive, with constant tragic battle of good and evil, light and darkness, new and old, in endless revival.

M. Karim frequently refers to the mean of romantic standardization, to emphasize and illustrate current far from perfect situation and rough sides of reality, or to describe extraordinary events in life of contemporaries, show their feelings escalation, spiritual rise or crisis atmosphere, which were born by one or other situation. Romance in M. Karimov writing consists in increased, enhanced sensitivity to beautiful in the reality, her bright colors and variety. Aesthetic ideal of writer is embodied not only in worshiping of beauty and allure of dream, but in a higher degree in establishing of beauty as granted.

During the second part of 1980s, the worsening on every field of social life, especially in moral and spiritual, stimulated writers, and first of all M. Karim, to find new more efficient aesthetically manner for reality depiction. Frequently they were method of critical realism and different genre and style potential application (Mironenko & Sorokin, 2015).

In a series of poems “Monologues of Prometheus”, written in the beginning of 1980s, M. Karim by masterful exploitation of Aesop language, allegories, metaphors demonstrates the vices of the society, shows social mores and customs of Socialism era “stagnation”. Critical realism pathos was markedly expressed in M. Karim poems, written in 1990s. For example, in “Century”, “Unfair punishment of time” and other he depicts social injustice, human rights and inviolable sacred concepts of good, love and mercy violations; strongly rejects predatory morality prevailing in modern reality.

The novel “Salvation” of M. Karim (Karim, 1983) gave an impulse to new strands of thought – conditionally-metaphorical. Military realities were portrayed in rough realistic brand. Love between Zuh and Maria-Teresa was shown in romantic colors, naming apathy to human soul – in a sharp publicist tone. Rough reality, romantic sublime, mythological mystery – a peculiar synthesis of real, romantic, mythological, symbolic, conditionality, allegory, and sociopolitical writing is unusual and fresh narrative about sudden epic love between two young people and the tragedy, happened to a soldier (Davletbaeva, 2015).

On the first sight, this novel was devoted to the Great Patriotic War theme only. But through deep subtext it names apathy to human soul and musty atmosphere of stagnation (Alibaev, 2016). This book reveals the vices of Soviet society in aesthetic dual manner. After the social and political formation shift, and in connection with activation of Soviet and post-Soviet aesthetics reconfiguration, an intensive process of outdated socialist realism principles begins in Bashkir prose. Avant-garde phenomenon is moving to the foreground.

Thus, in 1980s under limited opportunities of negative developments in social order depictions, Mustai Karim's works got tendency to allegory. Mustai Karim works were translated into many languages of our country and the world.

4. Purpose of the Study

The purpose of this article is the examination of Mustai Karimov phenomenon and his artwork heritage in terms of traditions and innovativeness. Objectives of the study, based on the purpose, are:

- 1) to show the mastery of the great thinker and artist of writing M. Karim in the reality reflection;
- 2) to follow the stages of literature types evolution in Mustai Karim works;
- 3) to identify national peculiarity of the reality issues and their conceptualization from a general humanitarian, philosophical, art positions in M. Karim pieces;
- 4) to analyze the specifics of Mustai Karim creative lab.

5. Research Methods

Relatively-comparative, historical and typological, interpreting the scope and systematic methods of study contribute to the conceptualization of universally accepted, national peculiar and typologically resembling literary phenomena in world literature in general and in M. Karim artwork heritage in particular.

6. Findings

Mustai Karim phenomenon and his artwork heritage, his innovativeness and mastery, contribution to the development of world's literature have been examining from a position of latest achievements in the field of history and theory of literature application for the first time.

7. Conclusion

Both prose and drama of M. Karim works has a strong poetic stream, philosophical rumination tendency and symbolism. Firm realistic base of this great poet aesthetics inherently related to rich folk art traditions and determines his imagery scheme incredible substantiveness, poetic speech plasticity and picturesque, author's remarks and digressions, and etc. (Samirkhanova, Bulyakova, Latypova, Suleymanova, Sharipov, & Bukharova, 2015).

M. Karim frequently refers to the mean of romantic standardization, to emphasize and illustrate current far from perfect situation and rough sides of reality, or to describe extraordinary events in life of contemporary, show their feelings escalation, spiritual rise or crisis atmosphere, which were born by one or other situation. Romance in M. Karim writing consists in increased, enhanced sensitivity to beautiful in the reality, her bright colors and its variety. Aesthetic ideal of writer is embodied not only in worshipping of beauty and allure of dream, but in a higher degree in establishing of beauty as granted.

It is known that romantic image frequently tends to symbol, where fragmented peculiar features of allegory intrinsically combines with profound inflection. By allowing escaping from the principles of justice, realism, and providing unlimited breadth in life prospects portrayal, romanticism enable the author to focus at the most important things. That is why author commonly applies conditionality as the type of standardization. Conditionality and symbolism, and also poetic metaphors are universal aesthetic methods of M. Karim art: the meaningful prophetic dreams, lots of colorful epithets, the Poet image presence in drama "The wedding continues", and the image of Malikh Haris who gloriously laid down his life in the Great Patriotic War front lines – in tragedy "On the night of the lunar escape", the image of poet-folktales Akjeget in tragedy "Salavat", the image of legendary poet-fighter Salavat Ulaev in novel "Long, Long

Childhood”, the image of Kendek and his friend Aschat in novel “Salvation”, the image of poet and actor Yantimer Bainazarov and other. All pieces by M. Karim mentioned above could be found in (Karim, 1983).

Mixture of genre and various style synthesis are typical for M. Karim prose (Karim, 1983) – “Long, long childhood”, “Salvation” (Alibaev, Galina, Gareeva, & Nabiullina, 2016). In novel “Long, long childhood” to create dramatic and crucial situation – semi-conscious condition of a seriously wounded soldier, laying in the battlefield and remembering all his life – the method of mixture of reality and fantasy, fact and symbol, dream and awakesness, specificity and conditionality, is applied. In an art material of the novel history and this day, childlike innocence, sincerity, soul purity, mind maturity and analytical brain, whole of creation perception by life-experienced aqsaqal are deeply intertwined and fused into different bases. Synthesis of roughly realistic, biographic, conditionally and symbolical, mythological and folk art, epic, lyric and romantic styles in the novel allows to show a single person in all his diversity, grandeur, citizenship, spiritual and moral orients.

During the second part of 1980s, the worsening on every field of social life, especially in moral and spiritual, stimulated writers, and first of all M. Karim, to find new more efficient aesthetically manner for reality depiction. Frequently they used the method of critical realism and different genre and style potential application (Mironenko & Sorokin, 2015).

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In “Fable about three brothers” (1988) M. Karim combined articles, memories, discussions, his reflexing about his own art and his colleagues, about play-writing, literature for children, about love to homeland and to Motherland, to a person etc.

Mustai Karim works were translated into many languages of our country and the world.

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