

Genre Strategy of Modern Russian-Language Poetry in Kazakhstan

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Abstract: At the end of the 20th century, the poetry of Kazakhstan made a great stride forward, which can be compared with the ideas of the cultural revolution. Unlike Russian poetry being changed throughout the 20th century, Kazakh poetry has made a breakthrough in its development only for the last two decades, allowing it to fit the conventions of modern world poetry. The present article aims at revealing the features of the functioning of the Russian-language poetry of Kazakhstan at the end of the 20th – the beginning of the 21st century. The authors of the article define those changes that have occurred in the genre strategy of modern poetry in Kazakhstan. The genre canon is generally accepted as one of the essential manifestations of the dialogue between different texts, being a kind of recognizable quote; simultaneously, it is deformed in the works by poets of the beginning of the 21st century. The transformation of genre traditions and canons engenders a unique phenomenon in modern poetry of Kazakhstan – "the poetry of philosophers." The poets such as Sergei Kolchigin, Indira Zaripova, Zhanat Baimukhametov tend to be attributed to this category. Also, modern Russian-language poetry is distinguished by the aspiration for collecting incredibly lyrical emotion and the same "extreme" interest in extra-literary events within the boundaries of one text. All these features bespeak the formation of another poetics in modern literature of Kazakhstan.

Keywords: Russian-language poetry, Genre, genre strategy, poetics, identity, deformation of the genre form.

INTRODUCTION

The whole course of civilizational development irrefutably indicates that there are no epochs that are substantively similar to each other. Each epochal segment of history develops its own content, which predetermines human consciousness, their culture of attitude to tradition, and evaluation of reality. The model of values established in a specific period of history objectively predetermines the features of genre thinking in the entire concrete duration of historical time (Ezzeldin, 2017).

The main reasons observed during the changing periods of genre transformations are the changes in the consciousness of subjects of creative thinking under the influence of new historical circumstances. Neither socio-political, nor cultural-historical, or natural disasters will be able to affect the renewal of the genre picture of the world if these phenomena are not deep-felt by a creative artist and through the consciousness of the contemporary. P. M. Bitsilli wrote in his time about the need to study literary works as stimulated primarily by the personality traits of the author, "A genuine genetic study of a work can only be one that aims to reduce it to the artist's inner experiences." (Bitsilli, 1926; Akamov *et al.*, 2018).

The informative characterization of Kazakhstan's poetry laps over the bounds of previous designations based on the reflection of new phenomena of reality in verses. Poetry in Kazakhstan is apperceived as a spiritual and cultural community, eroding the previous partitions between Kazakh and Russian poetic traditions, abolishing the term "marginal poetry"¹.

The pessimistic view of the essence of Being inherent in the end of the 20th century passed into its opposite in the 21st century: literature was able to get out of the darkened and depressing sense of life and rise to the realization of the extraordinary life of every social unit (Abebe, 2013). In the 21st century, a new generation of Russian authors appeared differing greatly from the postmodernist Russian prose of the late 20th century, which lead critics to speak about "new realism". Having grown up after the fall of the Soviet Union, the "new realists" write about every day life, but without using the mystical and surrealist elements of their predecessors. The "new realists" are writers who assume there is a place for preaching in journalism, social and political writing and the media,

¹The »marginal« movement has interested scholars more as a socio-cultural phenomenon than as an aesthetic project per se. The poetry groups had links with the other arts--music, theater, cinema--and extended, through other media, through the 1980s and even 1990s. As a result of being produced and distributed through a supply chain and being passed from person to person, as the Samizdat Russian was, the poetry produced by the mimeograph generation was called "marginal" (Glauco, 1981).

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but that "direct action" is the responsibility of civil society. Leading "new realists" include Ilja Stogoff, Zakhar Prilepin, Alexander Karasyov, Arkady Babchenko, Vladimir Lorchenkov and Alexander Snegiryov (Popov, 2009). The Kazakhstani poets played the role of such "units," the best of which could rise to the level of deep self-reflection and, accordingly, spiritual development. A similar "anthropocentrism" is found in the poetry of the authors of the late 20th – early 21st centuries, such as B. Kanapyanov, B. Kairbekov, D. Grunin, G. Zhaylybay, I. Orazbayev, V. Shuster, L. Medvedeva, Evg. Kurdakov, D. Nakipov, M. Isenov, A. Akynbabakzy, I. Poluyakhtov, E. Barabanshchikov, T. Tuniyants. A. Kusainova, N. Sadykov, G. Imambayev, D. Abdrakhmanov, A. Tazhi, I. Beketov and many others.

The emergence and strengthening of a hitherto unknown world understanding predetermined the process of rebirth, a reappraisal of genres in poetry, designed to be a forerunner of emerging social, political, and spiritual cataclysms. Postmodernism in the poetry of Kazakhstan appeared in a "moderate" form. However, even in that form, it made that much of an extra-literary factor in foregrounding and vivifying the genre tradition. The literary search for the Russian-speaking Kazakh poet is open, reflecting the essence of the fundamental principle of postmodernism, "the world is like chaos."

LITERATURE REVIEW

Some analysts and writers in their studies have addressed the subject of this article. For example; Ezzeldin (2017), says: Presently all art forms endure transformation and reconsideration including literature. The whole complex of social, economic, political and cultural processes led to global changes in art of an era of postmodernism. Verbal creativity of Kazakhstan of the period of Independence endures modification of art forms. If to speak about literature of Kazakhstan, it should be noted that in Kazakhstan the national and Russian-speaking prose actively develops. The Kazakhstan literary criticism addresses the research of main tendencies of development of modern literature – the genre. In works of the latest literature of Kazakhstan demonstrates that during an era of a postmodern there are profound changes (Akamov, 2018).

Kabdesheva (2019), says: Historical epics have great significance in world literature. Kazakh historical epics were created by folk poets. In the study, authorial

historical epics are compared with heroic poetry and historical epics. In the narrative, common motives are defined between the historical epics by folk poets and the heroic poetry; the attributes are listed differentiating the former from the heroic epics. The subject of this research is the historical epics made by folk poets, their place in the Kazakh literature, the ancient motives, epical traditions in the structure, plot of compositions of this category.

Wachtel (2016), says: The cast of characters in love poetry rarely varies. These poems concern the poet and his/her beloved, with the former addressing the latter. Accordingly, the standard configuration of pronouns is that of "I" and "you." Since the beloved is almost without exception absent, direct address (apostrophe) might seem inappropriate, yet it is indispensable. First, the very act of apostrophizing creates an effect of immediacy, bringing the speaker closer to his beloved, in spirit if not in fact. Secondly, the reader (assuming that the reader is not the beloved) is put in the curiously pleasant position of eavesdropping on a personal, intimate appeal. In a declaration of love in a novel or film, considerable attention is given to context.

Иванов¹ (2019) believes: In modern linguistics, more and more attention is paid to the study of recurrence as properties and as categories in relation to various units of language and speech. In this connection is especially relevant is the analysis of recurrence in its opposition to reproducibility on the material of superword units. The material for the research was about 1000 recurrent aphoristic units of modern Russian language, recorded in phraseological and paremiological dictionaries, as well as those identified by the author as a result of observations of the speech of modern native speakers of the Russian language. As a result of the study, the concept of recurrence was defined as a regular repeatability of the procedure for free generation of a phrase in stereotyped contexts, and not as a repeatability of a phrase in its finished form in speech. It has been established that recurrent aphoristic phrases are not characterized by stability, not have a figurative meaning (both general and individual components), cannot have nominative semantics. Recurrent phrases do not belong to "standards" and "stereotypes" of speech, which function in speech as "ready-made formulas" that manifest a stable nature of the relationship between their components. Recurrent phrases are a special kind of free phrases.

Volkova (2018) says: Today the study of emotive language encompasses a variety of issues including linguistic nomination, description and expression of emotions, identification of emotive meanings in the communication process, etc. All of them emphasize the complex nature of human feelings and emotions. In his research, is based on semantic-cognitive and discursive approaches to the study of emotions, develops the major points of emotive linguistics and relies on domestic and foreign linguistic research.

Berikbolova (2014), says: The history of Kazakh literature is the most important issue of the Kazakh literature because it has not been divided systematically into periods yet. The first reason of this fact is that the original sources of our ancient history are not in our native language. The second is the ideology existed during the Soviet Union which did not allow the intelligentsia to recognize the national perspectives as the knowledge of the past was against that policy. The third reason is the long-lasting policy of oppression and colonization that was aimed at trying to change the minds of Kazakh people, making them feel reserved and mediocre. Common literature of Turkic community dates back to Orkhon inscriptions.

According to Feldman (2017), According to Chinese written sources of 6th-8th centuries CE, Turkic tribes of Kazakhstan had oral poetry tradition. These came from earlier periods, and were primarily transmitted by bards: professional storytellers and musical performers. Traces of this tradition are shown on Orkhon script stone carvings dated 5th-7th centuries CE that describe rule of Kultegin and Bilge, two early Turkic rulers. Amongst the Kazakhs, the bard was a primarily, though not exclusively, male profession. Since at least the 17th century, Kazakh bards could be divided in two main categories: the zhiraws, who passed on the works of others, usually not creating and adding their own original work; and the aqyns, who improvised or created their own poems, stories or songs. There were several types of works, such as didactic termes, elegiac tolgaws, and epic zhirs.

METHODS

The study of the functioning of modern poetry is impossible without resorting to the studies that raise the problems of genre system in literary criticism (Amineva & Yuzmukhametova, 2017; Bawarshi & Reiff, 2010; Biber & Conrad, 2009), as well as to works on Russian-language poetry (Nabiullina *et al.*, 2017; Kamaliev *et al.*, 2017), since the interest of many

modern scholars is the question related to the specifics of the works of Russian-speaking poets.

A mix of methods and techniques was used in work. They are the descriptive method, historical-genetic method, receptive aesthetics method.

Description allows us to show the specifics of the development of literature in different historical periods. The description is oriented toward reproducing the integrity of particular literature and individual phenomena in it (a system of genres, tropes, artistic phonology², etc.).

Historical-genetic method allows us to show causal relationships and patterns of the historical development of literature, and to characterize events and personalities in their individuality and imagery.

In the studies, we had to resort to *receptive aesthetics*. Aesthetics of a literary text into a media author draws readers into the world of creative imaginative. When the imagination of the reader trying to explore a text, the reader tried to approach the aesthetic values. The approach to a literary text is not limited to symbols semiotic approach. However, the reader seeks the overall content of the text. Aesthetic approach is a form of the reader to reach interpretation (Setiartin, 2017: 118).

"The literary work is an aesthetic object that is able to evoke the aesthetic experience of the reader. Appreciators (readers) to assess the literary works of literature by criteria aesthetic "(Wellek, & Warren, 1956).

RESULTS AND DISCUSSION

In the cultural space of the end of the second millennium, there are such asymmetries between old and new literary forms that one cannot say much for strict conditioning and content of genres. The aesthetic nature of the modern literary process easily allows for the neglect of the hierarchy and canon, makes it possible to re-construct the genre picture of the world in the process of literary comprehension of reality.

The aesthetic needs of a contemporary initially "include" the culture of the past in the body of new art:

²An artistic language, or artlang, is a constructed language designed for aesthetic and phonetic pleasure. Language can be artistic to the extent that artists use it as a source of creativity in art, poetry, calligraphy or as a metaphor to address themes as cultural diversity and the vulnerability of the individual in a globalizing world.

neglect of genres in the spirit of modernism paradoxically combines with the genre-unshakable canons of classical aesthetics, as a result of which the modern genre now appears as a new form of world cognition. All experiments in the field of poetics of the late 20th – early 21st centuries are inextricably linked with the violation of systemic laws and regulations – the conception of genetic connections of "vice versa" occurs, that is, the structure is introduced into the chaos of postmodernism.

Genre shifts in the conditions of postmodern³ informational saturation can be explained by the fact that the genre continues to assume the function of a mediator – a conductor of new meanings and senses. In a multicultural context, the boundaries of a genre lose their classical clarity and one-dimensionality. In that large-scale literary and multistylistic space, where one text overlaps another and gives rise to a third one in the flickering of meanings, there can no longer be any clarity of genre definitions and similar literary reproductions.

According to V. N. Toporov, precisely in transitional periods "with their maximum instability, randomness, seeming entropic ..." (Toporov, 1985), the previous consciousness and state are restructured. During these periods, "... the ratio of the previous and subsequent, microstructures and macrostructures, core and periphery are the most mobile and diagnostic ..." (Toporov, 1985).

Undoubtedly, the above observation that the epoch-making periods always coincide with the periods of genre revolutions is not a logical matrix that works only in the indicated period: such nodal periods can also appear within a century, as it was, for example, during the heyday of a romantic poem (1820 -1840) or in the 1960s.

In light of the previous, the concept of literary scholar G. S. Knabe in whose works the immanent patterns of culture are revealed, is of great interest. As G. S. Knabe notes, the "deep instinct of culture" has always been the desire not to become isolated in the

heights of abstract aesthetic reflections, but to turn in the direction of "the man from the street" with their sufferings and joys, to plunge into the elements of unorganized life, maybe even simple, insignificant (Knabe, 1993). The idea of breaking down the barrier between the "inanimate" life of high culture and the "grassroots" life is apprehended in literary texts written during transition periods.

The era of the end of the 20th century marked a new transitional process of the socio-cultural development of mankind, the purpose of which is the creation of truly dialogic space. The epoch of postmodernism combines the experience of normative genre thinking and decadent neglect of genre canons while achieving such polyphonic multidimensionality of comprehension of being that neither classical nor modernist literature has ever known. The activation of genre consciousness captures the process of searching for new ideas about the space and time of being, which inevitably comes down to reconstructing famous genre world images.

In the modern poetic process, there is a unique phenomenon that fundamentally changes the established idea of the limits of "poetry" of the poetic text, which provokes the transformation of genre traditions and canons, giving rise to the "poetry of philosophers."

It is these philosophers who appear to be the modern poets of Kazakhstan – Sergey Kolchigin, Indira Zaripova, Zhanat Baimukhametov, as well as Nikolai Zaitsev and Irina Ignatenko. These philosophical poets⁴ in their search, of course, are at the forefront of world cultural practice. Their desire to "escape" from the captivity of everyday life in the sphere of the Absolute is a rare manifestation of philosophical thought even on the scale of world poetry⁵.

A particular difference between the work of these poets is the synthesis of the logic of scientific research, characteristic of philosophical studies, with poetic

³The characteristics of Post-Modern Poetry include many modernist themes and many modernist themes taken to new levels. The largest indicator of Post-modern poetry is the "absence of a single dominant style". Other characteristics include, "Mix of image with narrative, mix of image with discursive, precise observation, philosophical reflection, open-ended juxtaposition, multiple stories, alterations in Point of View, digressions, no coherence or closure, and unexpected jumps & disjunctive thinking". There is also "an apprehension of the invisible world, fragmentation", and a style that appears to be a "poetic diary or journal" (Y Hamilton,2003).

⁴A philosophical poet is an author or scholar who employs poetic devices, styles, or forms to explore subjects common to the field of philosophy. Their writing often addresses questions related to the meaning of life, the nature of being (ontology), theories of knowledge and knowing (epistemology), principles of beauty (aesthetics), first principles of things (metaphysics) or the existence of God. Some may make broad philosophical inquiries and engage with diverse philosophical topics throughout their poetry, while others may concentrate within one branch of philosophical poetry. For example, Dante is considered by some to be both a philosophical poet, in a general sense, as well as a metaphysical poet (Rafey,1999: 26).

⁵To read more to the article See: Contemporary Kazakh Literature Poetry Anthology at: https://kazakhstan.cambridge.org/wp-content/uploads/2019/09/Kazakh_Poetry_Book_PRINTno-crops.pdf.

metaphor. The idea of detachment toward reality in scientific and philosophical reflections does not work, and the need of the person in the modern intellectual space to participate directly and immediately in the process of cognition is manifested in the lyrics – a kind of literature that focuses on a person's interest in their own inner lives. Here it is appropriate, as an example, to recall one of the philosophical and journalistic works by Indira Zaripova, in which the author finds it necessary to explain the essence of the phenomenon of "poetry of philosophers", "In vanity, we somehow forget about "real philosophy". About the fact that the metaphysical is truly human inside us. About the fact that in addition to the philosophy of teachings, there is philosophy as an element of the structure of our consciousness. And this element has been granted to us for Collection. For a man is born through the effort to "assemble themselves" as a man ..." (Zaripova, 1999).

As evidence of the organic philosophy of I. Zaripova, which in her journalistic articles combines the analyticism of philosophical rationality with the figuratively shaped emotion of the poet, one can cite the result of her creative life – her poetry as a type of worldview.

Poetry is accurate to a high degree of the documentary, reminiscent of memoirs or a diary, almost autobiographical⁶, which at the same time gravitates to lyrical agitation and a constant focus on harsh religious and philosophical self-analysis of actions, and such a stylistic tonality evokes an acute reader's reaction, usually manifested in that the recipient has a sincere desire to remember and give a philosophical evaluation to every moment of their lives. Such an orientation of intention, which is the essential task of philosophical poetry, becomes the basis for fast intimacy between the reader and author. The contamination of the subject and the object of poetic creativity gives rise to a single existential mind in which the orientations of the consciousnesses of the author and the reader are interpreted in a new system of value coordinates, in new anthropology in which there is no place for idols, there is not even fraternity, but there is an equal dialogue between the two "Selves." "We gain

existence only by our focus on the Other ..." (Zaripova, 1999).

The "Poetry of Philosophers" attested to the apparent fact that lyric poetry penetrated other areas of human activity. Poetry is no longer equal to itself. Returning to the conversation about the involvement of specially gifted and subtly sensitive individuals from the sphere of philosophical science in the poetry of Kazakhstan, it is also worth noting the indisputable fact of the strengthening of the links of poetry with other types of arts. For example, poet Kairat Bakbergenov is also a designer, subtle lyricist Yevgeny Kurdakov is a carver in wood. Lyubov Medvedeva exposes her drawings in graphic style; the professional physicists are poets Andrei Korchevsky and Tatyana Vasilchenko.

Of particular consideration is the practice of integrating efforts of cinema and poetry in Kazakhstan. The form of successful creative realization of the union of these two types of art is the "video poetry" by B. Kanapyanov, who draws applause in the media circles of Almaty. Olzhas Suleimenov, who led the "new poetry" of the 1960s, later became famous as a director. Bakhyt Kairbekov is known as the director of a large number of documentary films. Dyusenbek Nakipov is not only a poet but also a librettist and a screenwriter. Hakim Bulibekov being a professional screenwriter and director, discovered a poet in himself.

There is a peculiar tendency towards extensive everyday poetry, which has supplanted the sacred interest in working on the Word, which is perceived as a unique art being subject to the elite and requiring intensive work of the soul. Poets who do not associate their desire to express themselves with the need to learn the laws of poetry come to literature. Here, one paradoxical side of the issue we are attracting attention to is particularly positive that arises due to a kind of poetic ignorance of everyday poetry, which, without a doubt, is an essential part of modern culture, as it can act as a factor in increasing the level of individual personality consciousness of the modern poet.

In the era of mass culture, the traditions in artistic explorations are "actualized." A non-professional poet (we shall conventionally call this a creative person who decided to write poetry without special preparation for this kind of written activity) begins to think with poetic categories lying on the surface, starting from widely known genre definitions. The amateur poet seeks to "coincide" with a tradition, and this desire takes on many specific features.

⁶Autobiography is a unique and fascinating document that can maintain its value in history as first person narrative while providing a specific identity of his /her oneself in literary research..Autobiographical works are by nature subjective. However, the power of personality is inseparable from the subjectivity of the author in an autobiography. Autobiographies give novel approach and in sight in to the way how individuals define themselves and understand their own experiences. Memory, identity and experience are the pillars of reason in autobiographical subjectivity (Jayaannapurna,2017: 28).

The new poetics is based on a renewed sense of the Text as Being. In the poetry of today, the heterogeneity of the postmodern picture of the world is losing its demand before our eyes. Poetry passes into a period of searching for new integrity when the "higher aerobatics" is no longer measured by their ability to "fit" into the canons of a sonnet or by demonstrating a complete version of the looseness in verlibric poetics.

Focusing on creating the text as a rigidly organized literary whole determines the search for Other Poetics. So, the introduction of new graphic, spelling, prosodic, syntactic norms gradually ceases to shock the reader's consciousness and begins to be perceived as a kind of new literary reality that is only just beginning to unfold and develop.

The texts written following the new principles of the organization of poetic speech reveal the degree of inconsistency of the scientific and theoretical basis of modern literary criticism with the practice of poetry itself. Today the so-called reflective poetry appears, which in the process of cognition of the Text–World reinterprets all its elements in a new way. So, new poetry is outlined, the purpose of which is to comprehend the state of the world through a renewed concept of personality.

The Kazakhstan poet at the end of the 20th century is distinguished by "scattered" attention, he/she is culturally polycentric, and such a "dispersion" of creative interests provides him/her with the unstoppableness of moving throughout any time boundaries, combining contradictions and avoiding familiar places.

SUMMARY

The expanded field of artistic experiments of Kazakhstani poets, relating to different ages, linguistic cultures, aesthetic views, is objectively due to globalization processes.

The era of globalization is typically defined as a time in which the sovereignty of nation states has declined and modes of exchange operate with increasing ease and speed across national boundaries, producing configurations of power that exceed the boundaries of the nation-state. It is said to have been "born" with the fall of the Berlin Wall in 1989 and the subsequent end of the Cold War. It further suggests that globalization's impact on literature is manifold, with both positive and negative associations. The publishing industry has

itself become more globalized, but the World Wide Web simultaneously allows ever greater access to literary texts. Meanwhile, the themes of hybridity and multi-rootedness – in part, expressions of the subjective experience of globalization – are increasingly prevalent in literary texts (Israel, 2003). Freedom from established canons, quitting the avant-garde search, throwing out the rigid framework of the artist's self-identification is central to modern poetry in Kazakhstan.

In our opinion, the fact of the birth of "transcultural"⁷ poetry in the territory of the former Soviet republic is not accidental. The provincial geopolitical nature of Kazakhstan in this situation determines the direction of cultural transformations most positively. If under the influence of several factors, the poetic process of Kazakhstan at the beginning of the 21st century is "leveled out" and disengages from the influence of maximalist tendencies, then one of the reasons for this transformation is the influence of provincial poetry as an alternative new type of literary and aesthetic worldview.

CONCLUSIONS

In the poetry of the beginning of the 21st century, a variation of amateurism appears in the phenomenon of the poetry of philosophers; to gather an incredibly lyrical emotion and the same "extreme" interest in extra-literary events, historical subjects, and a document within the boundaries of one text; neglecting the tradition of worshipping the "authorities" of Kazakh poetry and refusing to perceive the poetic context as an ordered system.

The destruction of the genre tradition, the total deformation of the genre form and poetics, the tendency to the formation of many-genre structures, the integration of the genre world image into contextual genre unity, the creation of individual author's definitions, the "democratization" of the author's audience, the introduction of other speech norms (grammatical, spelling, syntactic, stylistic), the shift of poetic topoi of renewal from capitals to the periphery (a phenomenon of the Ferghana school of poetry) – these and many other features of the literary process of the late 20th – early 21st century indicate the emergence

⁷The term 'transculturalism' is sometimes used alternately with the term cosmopolitanism. A cosmopolitan is defined as >>someone who thinks that the world is, so to speak, our shared hometown, reproducing something very like the selfconscious oxymoron of the global village<< (Ezzeldin, 2017: 71).

of modern poetry in Kazakhstan to a new stage of development.

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