

## Genre-Stylistic Peculiarities of Bashkir Prose

Zaki Alibaev, Galima Galina, Gulfira Gareeva and Gulnur Nabiullina  
Federal State Educational Institution of Higher Professional Education  
“Bashkir State Pedagogical University, named after M. Akmulla”, Russia

---

**Abstract:** Modern Bashkir prose is experiencing changes at different levels, including ideas and themes, genres and style, composition and structure and overall esthetic approach. A new synthesis of styles is emerging that incorporates new traits of postmodernist literature. Diverse creative structural experiments are carried out. Drastic changes occur in the principles of artistic representation of reality, the nature of conflicts, interpretation of heroes' concepts.

**Key words:** Creative method, ideological and artistic direction, narrative genres, typology of heroes, nature of conflict, composition, narrative type, hero's concept, analytical presentation

---

### INTRODUCTION

At the end of the 1980s, the method of socialist realism gave place to new realism “neorealism” which criticizes society and state, raises fundamental social, moral and ethical problems, questions the meaning of life, the good and the evil and aims at elaborating new norms of social and moral behavior in the new reality. In modern Bashkir literature, changes may be observed at various levels, including ideas, themes, genre, style, composition and structure and the art. A new synthesis of styles emerges that incorporates new traits of postmodernist literature; various creative structural experiments were carried out and drastic changes occurred in the principles of artistic representation of reality, the nature of conflicts, interpretation of heroes' concepts.

In the modern period of literary development, narrative genres occupy a special place because prose plays key role in its magnum opuses stories and novels imprinted its major achievements and had close connections with reality, gave a deeper and wider reflection of its problems. The solution of the acute problem “human vs. nature” became more spacious and important in its social and psychological, moral and substantive aspects.

Predatory relation to the wealth of the motherland, moral deformation of contemporaries lead to heated conflicts in the novels “Ageless forest” and “Last bee tree” by N. Musin, “The Earth we live on” by R. Sultangareev. They show interconnections between humans and nature, reveal dramatic collisions in their relations and depict the destruction of the natural world as the result of “side effects” of civilization. Novels “One

life” and “Blown up hell” by D. Bulyakov, the tale “Elections” by D. Bulyakov represent an intensive search for the meaning of life, for the criteria of the good and evil, arouse questions about the norms of social and moral behavior, moral values. They reveal the traits of neorealism that brings up acute social and ethical problems. A saga novel of the 1990s “New Bashkir” by F. Galimov written in publicist style tells about the people's life, social stratification for the poor and the rich in the period of “wild capitalism”, the so-called epoch of “shock therapy”.

Due to aggravation of negative developments in all spheres of life, the concept of a contemporary fighter in modern Bashkir prose undergoes various changes. Painful inner search for the meaning of life becomes very important. The line of existentialism gains strength, psychologism grows deeper. In the novel “TanyaTankhylyu” by R. Khamal, tales “Delusion” by R. Baimov, “Outsider” and “Escape” by R. Khamal, “Actress” by R. Tuygun, the reflection of a complicated character exposed to negative developments in every sphere of life gains wide social resonance. The stories “Warm paths” by M. Gali, “I will return to the shore of Ay” by R. Hazhiev, “Melt-water” by B. Rafikov, “Town fly” and “Unsaid word” by N. Musin, “Weatherbeat” by T. Giniyatullin, “Tankman” by A. Aminev, “Blind father” by B. Nugumanov reflect the huge impact that the modern reality has on various social strata. The heroes are depicted in a stand-up fight against negative developments in active work, amidst visible outer conflicts and inner conflict caused by their state of mind, in philosophical, psychological strivings, ambiguous and in search for the meaning of life.

Along with the social development, the interrelations between the society and an individual become more complicated and complex. As a result, conflicts driving the plots also become more complicated. The stories and novels "Snowstorm" by N. Gaitbeyev, "Frosts" by Z. Akhmetyanova, "Misfortune" by R. Khamal, "One life" by D. Bulyakov, "Requital day" by R. Baimov, "Last bee tree" and "Beast's fell" by N. Musin, "People" by R. Sultangareev, "Lonely house in the fog" by T. Giniatullin, "The stone of Usman" by A. Aminev raise topical social and moral problems.

In the second half of the 1980s, due to the aggravation of negative phenomena, especially in moral life, a tendency appeared that encouraged writers to search for a new and esthetically more efficient method to reflect the reality and to use various genre and stylistic principles and opportunities. Bright examples of nominally metaphoric prose include the stories and novels "Mercy" by M. Kharim, "People" by R. Sultangareev, "Snowman", "Chinatown", "Tankman", "In one ark", "Aster flower" and "Late gift" by A. Aminev, "Lonely she-wolf" by Sh. Hazhiakhmetov, "New heart", "A visit to the cemetery", "Khabibullin is back", "Attack", "Return". "Helmet", "Tunnel", "Black soil", "Lonely house in the fog", "Wolf" and "Gates" by T. Giniatullin, "Pandorra box" and "Gates of the Universe" by A. Khakim, "Devil's love" by R. Khamal, "Lightening" by A. Utyabay.

Being a part of Russian literature, Bashkir literature of the 20th century passed a unique and difficult path of development. In USSR it was part of the general cultural space and afterwards in the Russian Federation, it was influenced by other national cultures. Therefore, Bashkir literature accepts basic elements of general esthetics of Russian and world literature, gravitates to new artistic trends, reveals different changes in ideological and thematic, genre-stylistic, compositional and structural, artistic and aesthetic fields.

Social changes that occurred in 1990s demanded Bashkir literary criticism to review and reconsider the concept of a "national literature in the Soviet epoch" from a new standpoint. It was necessary to evaluate the literature of the Soviet epoch on the basis of new criteria. At the end of 1980s social realism was replaced by the new "neorealism" which treats society and state critically, raises basic social, moral and ethical problems of reality, questions the meaning of life, the good and the bad, the realism that aims at developing norms of social and moral behavior in people's minds. A new synthesis of styles was born, traits of postmodern literature emerged, along with various structural experiments, sharp changes occurred in principles of artistic reflection of the reality in the nature of conflict, the exposure of a hero's concept.

The objective of this paper is to investigate several aspects of these changes through the examples of a number of works and literary facts.

Narrative genres hold a special place in the modern period of literary development, since prose plays the key role and in its big forms stories and novels represent its highest achievements, tightly related to the reality, reflecting its problems more deeply and fully. The topical problem "human vs. nature" is solved in a more capacious manner, more substantial in social-psychological, moral and content-related aspects.

Predatory attitude to the wealth of homeland, spiritual deformation lead to a sharp conflict in N. Musin's novels "Eternal forest" (the second book), "The last bee-tree" (1995), R. Sultangareev's novel "The land where we live" (1988). In these novels, in a multifaceted manner, the authors show the interconnections of natural and human worlds, dramatic collisions of their relationship and the destruction of nature as a consequence of civilization.

Various means of artistic analysis psychological details, inner monologues, exposure of heroes' thinking, suffering, emotional fine points, accompanied by author's comments serve the analytical presentation of the dynamics of spiritual development, character and life of the heroes including Tulkusurin, Akhmetshin, Yaubasarov, Bikbaev, Karamysh, Sultanguzha, Rasul. Thus, we can observe the process of moral and philosophical enrichment of the manner in which the conflict between humans and the nature is manifested.

In 1990s, this ideological-artistic direction in Bashkir prose which is connected with current problems and depicts good and bad influences of people's actions on their environment was combined with coverage of major political events with obvious critical pathos, according to the principles of severe realism. Previously, partial denial of social realism and its key principles of reflecting the reality appeared in occasional works of some writers only, while in Bashkir prose of last decades of the 20th century we observe complete denial of embellishing life and idealizing heroes. In D. Bulyakov's novels "One life", "The blasted hell", Kh. Tapakov's story "Elections", heroes actively search for the meaning of life, for the criteria of what is good or bad. The problems of social and moral behavior norms, spiritual values are raised, thus we can see the emergence of neorealist traits, including consideration of acute social and ethical issues. The problems of people's attitude to the nature are considered as common to all of the mankind. Intensive intellectual work, keen sense of justice, moral and philosophical search for ways to escape this state of society are characteristic of active heroes, including Argyntaev, Kurmantaev, Rakhimiyan (Gulfira, 2003, 2009).

In 1980-1990s, the manner of creating a leader's image changed considerably. In F. Isangulov's "Nice days" (1983), B. Rafikov's "Hoary feather grass" (1981), materialistically motivated "economist to the roots of the hair" Zagitov, Abdullin and other suchlike directors are the only ones presented as pragmatic and spiritually poor. The director of kolkhoz (collective farm) Nurikhanov in D. Bulyakov's "The newcomer (1987)" is depicted as a career-focused person, ready to inflict disastrous damage to the nature to the land and the nation for the sake of erratic plans of the government. In N. Musin's novels "Eternal forest" (the second book), "Go to the road with the dawn" (1988), the author shows the mafia of corrupted officials based on bribery and using natural resources for personal gain. Stories "The trouble" by R. Kamal, "Early frosts" by Z. Akhmetiyanova, "Bad weather" by T. Giniatullin, novels "One life" (1993) and "The blasted hell" (1995) by D. Bulyakov, portray directors who sacrifice public interests to their personal ambitions.

The villain directors are opposed by the characters of Akhmetshin (N. Musin, "Go to the road with the dawn"), Bikbaev (R. Sultangareev, "The land we live on"), Yaubasarov, Argyntaev, Kurmantaev (D. Bulyakov, "The newcomer", "One life", "The blasted hell"), Bulat (N. Gaitbaev, "Snowstorm"), Gulsina (Z. Akhmetiyanova, "The early frosts") (Galima and Gulsina, 2013). These are depicted as individuals with solid beliefs and national mentality. Conscientious and spiritually strong heroes are represented by Khamit and Gali in N. Igiziyanova's story "Duty trip" (2001), Sagitiyan in N. Musin's story "Don't fly away, nightingale" (2006). They are active and able to evaluate the essence of social phenomena to approach the government matters philosophically. They reflect spiritual, moral, esthetic norms of the society and define the level of Bashkir prose in respect of the contemporary struggler concept.

The saga-novel of 2015 "The new Bashkir" by F. Galimov in publicistic style narrates the life of the nation, social stratification of the poor and the rich in the period of "wild capitalism", the so-called "epoch of shock therapy". The researcher is one of the first to introduce the image of a new hero to modern literature a young businessman who tells the story. The chronicler of the epoch describes his background in the introduction: "I didn't notice how I dived into the sea of ruthless business. In the ocean of wild Russian business. Only after 12 years I managed to come up to the surface. Being in the business has given me a huge and unique life experience. Frankly speaking, in these years I simmered in the midst of life". Making money becomes the essence of the hero's life. His every story, the whole way from a small

hook to a big businessman is but another step to wealth. Depicting the generalized image of an ideal Bashkir businessman with a big heart, who helps the needy and respects everyone, the researcher fails to create a consistent character. The protagonist's ideas and actions are inconsistent. For example, fellow-businessmen describe Azim Abdullaev as a trade expert but greedy, envious and a drinker.

Epigraphs set off the problems of the novel, where the symbol of the epoch money, race after easy money, worship of big money is concisely revealed. The novel consists of separate units, stories with deeply instructive meaning and symbolic titles "The first hundred thousand", "The first million rubles", "The first million dollars". In parts "Season and default", "Twists and turns of the season", the author exposes phenomena characteristic of the wild market economy, such as unfair competition, envy and revenge. In "The trip to Moscow" F. Galimov shows the poverty of distant villages, once plenteous fields, then introduces an old woman, crying in a deserted church where the priest and his family were burnt (Gulfira, 2010).

In modern Bashkir prose, in connection with amplification of negative phenomena in all fields of life, the concept of a contemporary struggler undergoes extensive changes, much space is given to heroes' torturous search for the meaning of life. The trend towards existentialism grows stronger, psychologism gets deeper. The complication of characters results from the complication of modern reality.

R. Kamal's novel "Tanya-Tanhylyu" represents the life of the whole Bashkir nation through the life of a Bashkir girl who tries to adjust to conditions of severe reality, to find her own place in Russian-Latvian society. She always felt estrangement from people, from her beloved Petrik and his family. Deeply psychological disclosure of the heroine's spiritual life, the epistolary style, Tanhylyu's recollections and assessment of events from her friend Fanisa's point of view, capacious and meaningful epigraphs, metaphorical image of an autumn leaf torn out from the tree contribute to fuller, more esthetically effective, philosophically deeper disclosure of the dominant idea of the novel, help to emotionally express the tragedy of a spiritually rich individual torn out from his native surroundings and deprived of his national mentality.

Stories like R. Baimov's "Delusion", R. Kamal's "A stranger", "Escape", R. Tuigun's "The actress" (1996) depict images of young specialists and intellectuals that possess inspiring minds, spiritual wealth and moral purity. Heroes like Khasan, Iniyar, Nazhiya, Uiyl, Rafkat, Saida, with their active social position, analyze life phenomena

philosophically, try to serve the nation with their minds, talents and skills but they are powerless against the laws of totalitarianism which leads them to psychological crisis. The reflection of the complicated character concept against the background of negative phenomena in all fields of life evokes a wide social response.

The story and typology of the protagonist as the hero of his time and a positive image help to reflect the ideological and esthetic essence, reveal the basic trend of literary development. In 1920-1950s, a hero's name, portrait, work played an important role in disclosing his character. In the second half of the 20th century, prose prefers to reflect his inner life through psychological analysis, inner monologues, fiction details, emotional esthetic subtexts.

Turning back to the history, one may notice that the protagonist and active kernel of social development, the main actor of social struggle in Bashkir prose is usually a man. In the meantime, much attention is given to images of women, specially in 1920-930s. Emancipation of a Muslim woman, her spiritual straightening, growing into a conscious personality and actor are represented by Fatima (G. Khairi, "A woman"), Makhmuza ("The story of the three"), Zukhra ("Cooperators"), Zuleykha, Sabira, Khamdi ("The turn"), Aibika, Nasima ("Waves of spikes"), Saima ("Defeated slough") and others. In works from 1950-1970s, the images of women became principal but those were images of already mature Soviet women. In books of stories including "Sufiya hanym" by S. Agish, "Girls" by D. Islamov, "Altynbika", "Faniya", "Rasima", "My swan" by F. Isangulov, "Suyumbika" by Sh. Yanbaev and in 1980-000s "The dust of the big road" by R. Sultangareev, "When it dawned", "Soul talk" by N. Musin, "A hidden treasure", "Dreams don't recur" (2007), "The thousand and one life", "Life in the bloom" (2007) by G. Gizzatullina-a whole gallery of bright female images was created. They are selfless in both social work and personal life. Great-grandmother Raikhana and grandmother Zulkhiza in the novel "Women" (2008) by G. Yakupova, hundred-year-old Khadiya in the story "The predator's blood" and Fauziya-Barsynbika in the novel "Burenushka" by T. Garipova appear as contemporary successors to Karasas-iney, Sywakai-iney and Taiba-abey from Z. Biisheva's trilogy "To the light". They represent spiritual strength, patience, the national spirit, moral and mightiness. Life philosophy, worldly wisdom is embodied in the Elder mother in M. Karim's "Long-long childhood".

Bashkir prose pays much attention to images of young and old people. In stories "Uncooled pathways" (2002) by M. Gali, "I will come back to the bank of the Ay" (2007) by Rizvan Khazhiev, the characters of

Gabdrakhman and Amir are used to represent restless search, intellectual debates of young girls and fellows, the formation of their individuality, various stages of a free contemporary hero's development.

Negative processes in the society of 1980s made authors change their attitude to the concept of a young hero. Unlike the traditional active hero, the new infantile aimless hero appears in several works including "Hamlet, the Danish prince" by T. Garipova, "Ritaiym" by N. Gaitbaev, "Autumn" by R. Sultangareev, "Seduction" by A. Gareev, "In the midst" and "The tragedy" by N. Shaikhulov and others. By means of this socially inert hero, researchers reveal the tragic influence of social and moral problems on the people's destiny.

The national character is fully represented by the image of an old hero, who preserves the nation's life experience and moral traditions, therefore authors often turn to this type. In most cases, this image is central in the "fathers and sons" conflict. In "Thawed water" by B. Rafikov, "City fly", "Uspoken word" by N. Musin, "The bad weather" by T. Giniatullin, "Tankist" by A. Aminev, "The blind father" by B. Nugumanov, the characters of Biktimir, Timergali and Khafiz are considered in close connection with humanist problems. The researchers expose the internal obduracy and immorality of representatives of the young generation. In stories "The cranes meadow" by S. Sharipov, "Betrothed son-in" by R. Sultangareev, "Tryptich" and "Late gift" by A. Aminev (2013), "The medal" by Kh. Tapakov (2006), those negative heroes are opposed by positive ones, including Musa, Shakir, Khabibulla, the Painter, Gaizulla spiritually consistent young people who sincerely respect their parents and are faithful to the memory of late fathers.

All these social types are enormously influenced by the reality of different social classes, the heroes are represented in the context open struggle with negative phenomena, amidst explicit conflicts accompanied by inner conflicts, by philosophical and psychological search, inner ambivalence and search for their real self and the meaning of life, etc., (Gulnur, 2007).

Thus, the change of social-economic formation in 1990s brought big psychological changes to individuals and the whole nation. People's attitudes to the world, society and their own place in it changed which lead to the change of pathos and many literary concepts had to be reviewed. Principles of literary reflection of reality were reconsidered, social realism was replaced by neorealism (severe realism, "realism without banks"). Researchers started to more often turn to publicistic writing and the genre of social-publicistic novel that was popular in 1960s. In their novels, R. Sultangareev, D. Bulyakov and N. Musin philosophically generalized the meanings of

life and the world order. Patriotism, civil aspirations, spiritual needs of heroes were depicted in connection with philosophical generalizations. Powerful influence that the spirit of the age has on heroes was psychologically analyzed.

Along with social development, its interrelations with individuals become more complicated and multifaceted which results in complication of conflicts driving the dynamic development of the plot. In social realistic works written before 1980s, conflicts were necessarily solved in a positive manner (thus, in traditional plots, harmony and order were terminally broken and then restored). Today's works, on the contrary, represent a substantial conflict which cannot be resolved in the framework of the text.

In novels and stories "The snowstorm" by N. Gaitbaev, "The early frosts" by Z. Akhmetiyanova, "The trouble" by R. Kamal, "The one life", "The blasted hell" by D. Bulyakov, "Atonement day", "The delusion" by R. Baimov, "The last bee-tree", "Animal skin", "Don't fly away, nightingale", "Depreciated life" by N. Musin, "The land we live on", "The people" by R. Sultangareev, "The bad weather", "A lonely house in the mist" by T. Giniatullin, "Chinatown", "A tanker", "Usman's stone" by A. Aminev sharp social and moral problems of today's life are raised. They cannot be resolved in the framework of the story and the final stays open. This type of conflict, where the protagonist is opposed to all the rest of the characters, reflects the changes in researcher's attitude to life and the world, along with the intensification of opposition between an individual and the society. Kamil ("The trouble"), Bulat ("The snowstorm"), Galiakhmet ("The atonement day"), Azamat ("The land we live on") alone resist high-ranking leaders who form an unconquerable mafia.

In plots of stories criticizing many belated phenomena of the Soviet times, honestly disclosing window dressing, immorality of Perestroyka times, conflicts can never be resolved at the will of several people. They reveal imperfections of the society and disclose violations of "the world order". The ending stays open. As B.M. Eikhenbaum said, "The larger the concept of the work, the tighter it is connected with the most complicated and acute problems of the reality, the more difficult it is to finish the plot happily, the more natural it is to leave it open".

The novel "The last bee-tree" by N. Musin is ended with an open perspective which gives the opportunity to come back to the story again and again, to evaluate and rethink it. Chain of events based on substantial conflict makes a non-classical plot inspiring readers to introspect life collisions and try to understand them. The researcher relies on thinking and spiritual work combined with active emotional perception (Gulnur and Alibaev, 2013).

Along with literary development and its penetration into deep layers of life, conflicts become versatile. In stories "Bourgeois" (1999) and "On the wedding day" (2000) by R. Sultangareev, "Ferris wheel" and "The bride from remote" by N. Musin, "We met yesterday, the moony evening", "The tired man", "Enemies of love" by R. Kamal, "Bad weather season" and "Chess" by N. Igiziyanova, "In one ark", "Usman's stone", "The aster flower" by A. Aminev (all written in 1980-2013), conflicts are based on the hero's opposition to social way of life and cultural environment.

In contemporary prose, inner psychological conflicts and dissatisfaction often prevail. In "The new moon" by D. Bulyakov, "The gates", "Old wounds hurt", "The wolf", "The shell-shocked" by T. Giniatullin, "The abode of the soul" by G. Gizzatullina, "Listening to the silence" by F. Akbulatova, "The delusion" by R. Baimov, "Thoughts, thoughts" by M. Absalyamov, the psychological conflict gives momentum to the tense development of the plot, provokes deep emotional reflections and special mood in heroes, resulting in strong dramatic effects and sometimes inner tragedies.

Simultaneous development of several conflicts should be admitted as a successful reflection of the essence of today's life. Fiction written in 1990s, including "The stranger", "Impotent", "Run off", "The hillock", "Enemies of love" by R. Kamal, "Two gentlemen and the lady" by N. Musin, "The actress" by R. Tuigun and more is based on several types of conflicts that introduce strong dynamics in the plot. In these works, the reasons of a hero's inner conflicts are disclosed in detail and in connection with intensification of life conflicts, including social conflicts that have grown into moral and psychological ones. These works disclose deep spiritual searches of heroes who try to escape from the pressure of stagnant atmosphere of the time, who grievously search for the meaning of life. Timirgali from "A tanker" (2003) is depicted amidst of spiritual and moral conflict caused by his children's unmerciful attitude. He finds himself involved in acute conflicts that emerge between the society and an individual. At the same time, the hero feels great disappointment, mental anguish, a psychological conflict is an integral part of his life.

In the second half of 1980s, in connection with the escalation of negative phenomena in all fields of social life, primarily in its moral and spiritual component, writers started looking for new, esthetically more effective ways to reflect the reality. They began to use different genres and styles. "The pardon" by M. Karim initiated a whole new style-the conditional-metaphorical style. Scenes of war are pictured with severe realism, the love of Zukh and Maria-Teresa is represented in romantic style while human indifference to other people's destiny is disclosed

in sharp publicistic tone. Severe realness, romantic sublimity, mythological mysteriousness-a peculiar synthesis of realism, romanticism, mythologism, symbolism, conventionality, allegory, publicism, mysticism-introduce novelty and originality to the narration of a sudden heavenly love of two young people and the soldier's tragedy. A chain of accidental events makes his life irreversibly tragic. The conventional attitude to human life and the will to demonstrate the power of military-administrative machine lead to death. Easy and joyful tone, Lyubomir's inner movements winged by his great love and the unjustifiable execution of the young brave soldier who never encountered an enemy this sharp contrast shocks readers. The deep philosophical subtext makes us think of social morality, system of moral values and priceless human life. The author questions the search for universal roots of life.

Henceforward, "The people" (1999) by R. Sultangareev, "Yeti" (1996), "Chinatown" (2001), "A tanker" (2003), "Usman's stone" (2005), "In one ark" (2010), "The aster flower" (2012), "Late gift" (2013) by A. Aminev, "The lonely wolf" (2011) by Sh. Khazhiakhmetov came as bright examples of conditional-metaphorical prose.

Combining the two ways of reflecting the reality, namely the mytho-symbolical and classical-realistic ones, the synthesis of realism and fantasy is typical of stories and novellas like "A new heart" (1997), "The visit to the cemetery" (1997), "Khabibullin's return", "Attack", "Comeback", "The helmet" (1998), "The tunnel" (2001), "The black earth" (2002), "The lonely house in the mist" (2003), "The wolf" (2004), "The gates" (2005) by T. Giniatullin.

"Pandora's box" (2000) and "The gates of the universe" (2002) by A. Khakim, "The devil's love" (2004) by R. Kamal, "Lightning" by A. Utyabai are entirely based on allegory and symbolical subtext used to disclose the essence of today's society. In these works, myth and social-historical reality constitute one complex picture of the world. Like in famous novels and stories by T. Mann, O. Hucksley, G. Orwell, V. Pelevin, F. Iskander, Ch. Aitmatov in the works by Bashkir writers, borders between real and metaphorical worlds stay open and heroes easily move from one world to another. The authors focus on search for the truth, preventing social degradation, willing to warn about the dangers of oblivion and the importance of preserving the spiritual values of the nation. Complicated network of mythology and reality, today's life and general philosophical picture, severe realness and romantic sublimity makes it possible to show the greatness of human spirit. Mythological and folk material allows for new interpretations of images and plots in literary subtexts, their meaning being formed by the context of double projection-on today and the

past. Legends and myths reveal deep roots of the heroes' worldview and psychology, the succession of spiritual and moral traditions. Through retrospections and various means of folk and mythological poetics, legends and myths reflect acute social and moral-philosophical problems of today's life. In stories like "The glorious trotter" (2010) and "Wolf's howl" (2012) by S. Ilyasov, allegory is used to disclose evil rooted deep in society.

In "The corner of the paradise" by A. Agzami, negative social phenomena of 1990s are depicted in a realistic and satiric manner with biting sarcasm. Certain traits of the characters, their portraits, names, peculiarities of speech, subtexts, symbolism all serve to disclose the moral appearance of today's society.

In the novels "The nineteenth", "Feather grass bends from the dew", "The turning point", "Blue mountains of the Irandyk" (R. Umetbaev, 2012), "The nation's agony", "Ozontal", "Alfira", "A patient soul", "The echo", "Blyazekul", turning points, tragic periods in the nation's life including the revolution, civil war and the whole 20th century, the fatal influence of social phenomena on an individual's life are depicted in critical tone. In "The arab", "Honey taste on the brier", the same is done in severe realistic and romantic tone with elements of a detective or adventure story. In these stories, generalized characters of strugglers for the freedom of the nation, including Shaimurat, Fairuza and Salyakhmetdin ibn Fatkulla are shown in romantic light. Their characters and tragic lives are depicted in a deeply philosophical and psychological manner.

Thus, in modern Bashkir prose, various changes occur in ideological-thematic, genre-stylistic, compositional-structural and esthetic fields.

## REFERENCES

- Galima, G. and K. Gulsina, 2013. Bashkir Literature of 20-30-Ies: The Creativity of Khairi; Monography. Bashkir State Pedagogical University named after M. Akmulla, Ufa, Russia,.
- Gulfira, G., 2003. The Mirror of Time; Spiritual World of the Hero: Monography. Bashkir State Pedagogical University named after M. Akmulla, Ufa, Russia,.
- Gulfira, G., 2009. The Structure of the Modern Bashkir Prose. KITAP Publisher, Ufa, Russia,.
- Gulfira, G., 2010. Peculiarities of Bashkir Prose Development in the Second Half of 20th Century: Monography. Bashkir State University, Ufa, Russia,.
- Gulnur, N. and Z. Alibaev, 2013. The Modern Bashkir Literature. Bashkir State Pedagogical University M. Akmulla, Ufa, Russia,.
- Gulnur, N., 2007. The Poetics of Rashit Sultangareevs Prose: Monography. Bashkir State Pedagogical University M. Akmulla, Ufa, Russia,.