

## ISSUES OF TATAR LITERATURE AND CULTURE IN RUSSIAN PRESS (AT THE END OF 19TH– EARLY 20<sup>TH</sup> CENTURIES)

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### ABSTRACT

This article is devoted to the study of Tatar literature and culture in Russian periodicals of the end of 19th – early 20th centuries. The object and source of material for scientific work are papers, surveys, and reviews published in Russian, and abstracts of prominent figures of Tatar such as G. Ishaki, A.-Z. Validi, S. Akhmerov, F. Amirkhan, N. Gusri, Dzh. Validi and others, as well as newspaper and magazine material of such famous Russian writers, Orientalist scholars, censors, translators, and teachers as A. Pinkevich, A.M. Gorky, N. Katanov, N. Ashmarin, E. Malov and others. Study of the problems of Tatar literature and culture in the pages of the Russian press of the end of 19th – early 20th centuries is the main purpose of the article. The authors of articles had disparate interests. Newspaper and magazine material of Russian press contains theoretical and literary knowledge. Russian periodical press, on the one hand, influenced the development of scientific, methodological, literary and aesthetic level of the Tatar literature in the period at the bound of the 19th– 20th centuries, and on the other hand, it contributed to the promotion, popularization of Tatar, Common Turkic and Muslim literature. Russian press played a major role in bringing the Tatars to the European and world culture. Scientific novelty of the article lies in the fact that literary questions and topical problems of culture in newspaper and magazine articles in Russian periodicals became the subject of special study in the history of the Tatar literature for the first time.

**Keywords:** *periodicals, magazine, newspaper, Tatar literature, Tatar culture, review, Turkic-Muslim world, censorship.*

### INTRODUCTION

Tatar literature in the period of the bound of the 19th – 20th centuries has passed a way of the so-called “the accelerated development”, having overcome thereby the distance dividing it from European (first of all from the Russian) literatures and cultures. Verbal art at this period endured “Golden Age”. Updating of public and spiritual life of the Tatar people, process of Europeanization of art thinking, origin of new Tatar literature, change of reference points in literary process became an impulse for emergence of numerous publications in the Russian press. The authors of articles had disparate interests. Along with the Russian authors, authors of other nationalities published their articles on pages of newspapers and magazines, because the last knew several languages. It is known, that before the first Russian revolution of 1905-1907 Tatars had no periodicals. The Russian press, and also newspapers and magazines of the Arab-Muslim world took this mission. And after the creation of the Tatar periodical press the materials devoted to the issues of national verbal art and culture were published on pages of the Russian print. The materials devoted to the issues of the Tatar literary life, the Tatar folklore and also Russian translations of some Tatar editions of religious, publicistic or art character were published in a Russian press of the bound of the 19th – 20th centuries. Journal material reflects the general regularities of development of the Tatar literature, social and political thoughts, and some issues of Tatar people culture in the various contents.

The outstanding Russian orientalist-turcologist, the ethnographer, the archeologist, the teacher of the German origin V.V. Radlov (1837 – 1918) having purposefully learned local Turkic languages, folklore, history and ethnography, has made a huge contribution to promotion culture and folklore of the Tatar people. One of his numerous researches is devoted to studying of rich folklore of the Siberian Tatars [Saifulina F.S., Karabulatova I.S., 2014]. The Russian and European theaters and the analysis of their performances promoted formation and development of national dramatic art and Tatar theatrics [Zakirzyanov A.M., 2014]. The Tatar literary criticism that was formed at the beginning of the 20th century also relied on achievements of both the European, and Russian literary criticism, which were reflected also in articles published in the Russian press [Gilazov T.Sh., Karabulatova I.S., Sayfulina F.S., Kurakova Ch.M. and Talipova G.M., 2015].

Material of the Russian periodical press in historical and cultural aspect is substantially analyzed, and their contribution to areas of studying and promotion of history of the Tatar literature and culture is estimated in this article.

## **METHODS**

Comparative and typological approach is expressed that the research from beginning to end penetrates comparison of the Tatar literary criticism to the Russian-European literary criticism. The interaction of various literatures and cultures: national, regional, etc. is considered in a research leaning on a comparative and typological method. The special field of comparative literary criticism in this research is comparative studying of the journal materials belonging to the periodical presses of the different people. Methods of the comparative analysis are used for studying of eras, authors of publications, journal materials.

## **RESULTS**

1. General characteristics of the Tatar verbal art of this period become known; separate issues and theoretical provisions of the Tatar literary criticism and the theory of literature are developed in the articles published on pages of the Russian press. Thereby the role of the Russian periodical press in development of a scientific-theoretical thought in Tatars is estimated.
2. The Russian press has played a big role not only in familiarizing of Tatars with the European and world culture, but also has made a certain contribution to promotion of the Tatar, Common Turkic and Muslim literatures and cultures, national way of life .
3. The received results expand idea of many-sided activity of prominent writers, scientists, figures both the Russian people and other nationalities, open new aspects of cultural dialogue of the West and East.

## **DISCUSSION**

The gradual change in sociocultural life of Tatars, aspiration of familiarizing with the European culture, origin of new Tatar literature, development of the Tatar periodicals and publishing attracts interest of representatives of different layers not only the Russian people, but also other nationalities of Russia. At the bound of the 19th – 20th centuries the articles of various genres reflecting fundamental change in spiritual and public life of Tatars are published on pages of the Russian periodical press.

N. Ashmarin's sketch "Several Words About Modern Literature of the Kazan Tatars" was published in the monthly popular scientific "Magazine of the Ministry of National Education" in 1905. N.I. Ashmarin (1870–1933) was the linguist-turcologist, the corresponding member of Academy of Sciences of the USSR... He is the author of one of early studies on the Tatar literary criticism [Nikiforov A.E, 2002]

which was the first attempt of a consecutive statement of history of an origin and formation of new Tatar literature.

Even if N.I. Ashmarin's sketch didn't make a very thoughtful analysis of modern processes of Tatar spiritual and cultural life, it was devoted to the issues of literature, social thoughts, literary language and national education. The author compared the novelty in the art of writing and culture with the changes in Tatar press and national identity. He paid attention to the fact that there was a sudden change in literary appreciations of Tatars, even if religious books, written in Arabic and which were understood only by mullahs and religious figures, were dominating [Ashmarin N.I., 1905].

N.I. Ashmarin connected a novelty process with an educator, a writer Z. Bigiev's (1870 – 1902) "novel of people" which had a new light on the Tatar life. He underlined that the content of a new literature was followed not only by the Muslims who graduated from the university, but by the educated people as well and that it helped to inform ideas and scientific views to people. The author tried to classify the literature according to the theme, the type and genre: "According to the contents similar compositions break up to several types. Here it is possible to point to publicistic compositions, to compositions of graceful literature (stories and novels) and to compositions historical and in general scientific" [Ashmarin N.I., 1905]. There were a big amount of "national, traditional elements", different sides of Muslim family and social life which were under a black cover before, "modern Tatar life" among a new fiction's features. N.I. Ashmarin mentioned the issues of Jadids and Kadimist processes in Tatar social views, teaching a new method in the schools and medrese under their influence, a reform of religious views on the occasion of publishing Gabdulla Bubi's book "Whether Progress Promotes Science to Unbelief" and others. The author thought they came from the influence of European culture over a national identity.

A censor of a "Volzhsko-Kamskaya Rech" newspaperer, a teacher, school inspector and a teacher of Tatar teachers' school Albert Petrovich Pinkevich (1884 – 1939) published an article "Sketches of the newest Tatar literature". "Kamsko-Volzhskaya Rech" (the changed name – "Kamsko-Volzhskaya Rech") was a daily social and political, literary and economic newspaper edited in the Russian language in Kazan in 1908-1918. A.P. Pinkevich did a review of the Tatar literature at the beginning of the 20th century, identified the tendency of Tatar poetry under the influence of G. Tukay and M. Gafuri. A. Pinkevich wrote "Tukayev has a lot of true poetry, but the moralism, the sermon nullifies his works. He concerns all parties of the Tatar life and dictates rules of life. <> Mazhit Gafuri poems were written with tight ethnism" [Pinkevich A.P., 1908] in his article, he highly appraised G. Tukay's poems from the point of view of art completeness, and considers that he had a talent of the writer; but he showed his being against of tight ethnism of M. Gafuri's literary works". He highly appraised the poet's translations: "Tukayev has many imitations of Byron, Lermontov, and Pushkin. <> There are no close translations. Even such poems as "You Sleep, the Little Man" he remakes after the own fashion, applying it to the Tatar life" [Pinkevich A.P., 1908].

As a remark for this article, Kasyim Uralets published his article "Tatar Poets" in "Volzhskiy Listok" newspaper. "Volzhskiy Listok" was a newspaper edited in the Russian language in Kazan in 1904 – 1909. The author denounced A. Pinkevich's ideas, on the contrary, he indicted Tukay for being a bad translator, having few poems and having a bad style: "We in return will notice that these "small volumes" no more as two thin trashy books containing 10-15 original poems, and for the rest filled with the unsuccessful translations from Lermontov and Pushkin" [Uralets K., 1908]. K. Uralets wrote about M. Gafuri's popularity in Russia and Siberia. Due to him, M. Gafuri, undoubtedly, was a treasure of Tatar literature. He ranked him together with American poet Whitman Walt (1819 – 1892).

If we agree with A. Pinkevich's ideas about the tendency of Tatar literature development, K. Uralets's thoughts about poets' works raises doubts. Using Arabic, Farsi words, complexity of language are the habitual phenomenon for poetry of that period. Not only Tukay, but M. Gafuri used borrowed words in his

poems. G. Tukay had lifted theory of translation to the level of special literary reception, translated works of the Russian and European poets from Russian and by that had brought Tatar people closer to the European literature and culture .

N. Gasri's article «Awakening of the Russian Tatars and Their Literature» was published in G. Sverdlov's translation in journal «Sovremennik» in 1911. Tatar classic writer, prose writer, playwright and famous social figure Gayaz Iskhaki (1878 – 1954) in close creative and friendly relations with A.M. Gorkiyin 1910-1912. A.M. Gorkiy(1868 – 1936) was a Russian writer,prose writerand playwright. He was one of the most considerable and known in the world Russian writers andthinkers. A.M. Gorkiy asked G. Iskhaki in his letter to write an essay about modern Tatar literature, but there were some problems with translation and his ask N. Gasriabout it.NazhipGasri(1886 – 1937) was a literary critic, publicist, scholar, teacher and journalist. N. Gasriwas the author of the articles about Tatar culture and literature, and their development in theoretical way, about the history of criticism and poetics, issues of national education and literary genres [Gilazov T.Sh., 2012].

N. Gasri analyzed the facts in historical and cultural aspect in his article. The authorexamined Tatar literature and culturein the contest of Tatar history and a part of political and social life of imperial Russia and through this he presented national history and its tragic moments to Russians and other peoples. N. Gasri using the historical principle, tried to form the methodology of studying Tatar literature andbegan to search national art of writing as a whole and as a literary and historical process. N. Gasriconnects stagnation in the Tatar literature and culture lasting for several months, the isolated condition of the people with the social and political state which was established from the moment of a gain of the Kazan khanate by Russians. Islam, as a basis of national culture, played an important role in Tatars spiritual world and its preservation as a nation. Positive influence of the empress Catherine II reforms on the Tatar culture is shownthere.The article author connects Tatars going out of the stagnationwith an educator, religious figure and reformerKursaviGabdennasyr (1776–1812), and his studentSh. Marzhani'sreforming work. ShigabetdinMarzhani (1818 – 1889) was an educator, historianand religious figure. He wrote about religious thoughts and educational ideas in his scientific works, and formed a new study for Tatars, history, based on a new methodology.At the same time an outstanding person, educator, scholar KayumNasyri (1825 – 1902) began his many-sized work, the novelty of Tatar literature connected with his name: “In such time Kayum-el-Nasyri has also acted on a literary field whom Tatars, on justice, consider the first who has put a basis of the Tatar literature, the ancestor of the idea of service to the people”[GasriN., 1911].

AlexanderII reforms, who took over after Nikolay Ideath, changed Russians life in a positive way, and that influenced on Tatar culture greatly. The first Tatar newspaper “Tarzheman” began to publish that time, Tatar books began to publish in the printing-offices, enlightenment which broke the base of Tatar life became stronger. Z. Bigiev (1870 – 1902), M. Akeget (1864 – 1923), and R. Fakhretdin (1858 – 1936)novels and storieswith realistic contents, close to national reality, supporting the ideas of change of a way of life were publishedunder such new social and cultural conditions. They were proving the beginning of a new literary and historical period of literature at the last quarter of the 19th century.

N. Gasriemphasized different characteristics of Tatar social, literary and cultural life at the beginning of the 20th century. “When the Tatar literature didn't know where to go what to do, and Gayaz Iskhakov has acted on a literary field, in 1897. About his emergence there comes the new era in the history of development of the Tatar literature, the beginning of growth of the Tatar fiction, years of resolute turn on the way of realism” [GasriN., 1911], N. Gasriwrote, and basing on G. Iskhaki work, began to check national art of writing with synchronous method.He analyzed G. Iskhaki'screativity from the point of view of the idea and subject, the direction, a genre variety, and he has laid the foundation for a technique of the analysis of works of certain writers. He emphasized realistic and romantic directions of Tatar poetry at the beginning of the 20th century in national writerGabdulla Tukay (1886 – 1913)

andSagyitRamiev's (1880 – 1926) works. This article deserves attention to those that it sets as the purpose to acquaint the Russian and other people with awakening of Tatars from a long “dream”, changes in culture and literature, and it solves problems of studying of the Tatar history from the point of view of new methodology.

The articles devoted to Tatar press, Tatar culture, Tatar social views, educational issues were published in special columns “From Muslim World”, “Theatre and Music” in “Volzhskiy Listok”, “Volzhsko-Kamskaya Rech”, “Kamsko-VolzhskayaRech”, and “Kazanskiy Telegraph” newspapers. The national scene, her repertoire and development were lit more often than other art forms. Someone under a pseudonym “Tatar playgoer”, differing from others in versatile activity, was actively published in the Russian press at this time. For example, he showed a reader his critical thoughts about the play by telling about actors play, director's work, theatricals and scenery in the article “Tatar Drama”. The talent of telling about the national fate clearly and nicely, and the purity of the language were shown in the article [Tatarin-teatral, 1908].

Some works were devoted to the issues of national view of thinking, schools and medrese, and national character as well. Literary institutions were formed and literary and musical sets often took place in them. The Tatar motives, their features, genres began to be studied in this regard. Articles published in Russian press threw light upon these issues as well [Tatarin-teatral, 1908]. There were ideas about Tatar press and its status in Russian publications .

As a result, range of the themes of published articles in the Russian periodical press extends from year to year. Authors argue on problems and tendencies of development of the Tatar literature with enthusiasm, thereby draft theoretical provisions of national literary criticism; tell about the new phenomena in cultural and public life of the Tatar people. They widely light social and cultural questions on pages of newspapers and magazines, and have made a huge contribution to promoting of the Tatar culture. The concrete and substantial analysis of material of the Russian periodical press allows to estimate literary and cultural dialogue between the East and the West in a new light.

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