

## **REALISM IN THE TATAR PROSE OF A BOUNDARY OF THE 20-21ST CENTURIES: CREATIVE EVOLUTION**

Yuzmukhametova L. N., Candidate of Science (Philology), Kazan Federal University  
Zagidullina D. F., Candidate of Science (Philology) , professor, Tatarstan Academy of Sciences

### **ABSTRACT**

Topicality of the researched problem is caused by the scientific-theoretical value and the practical importance of studying and judgment of transformation of realism in the national literature connected with changes in socio-political and cultural situation in the country and with internal laws of immanent development of literature. Article is intended for determination of the place and role of large-scale transformation of the main direction – realism in the conditions of cardinal changes in society and in system of cultural values on a boundary of the XX-XXI centuries. The leading approach in a research of this problem is synthesis of the empirical and theoretical literary criticism which will help to recreate a historical and typological picture of literary process in a cut of the leading art direction. Not only the literary situation connected with reorganization, but also traditions of the national literature itself are determined in article as backbone factors in transformation of realism.

**Keywords:** Tatar literature, prose, socialist realism, classical realism, neo-realism, post-realism, genre, poetics

### **INTRODUCTION**

Since the end of the 1980th in literatures of the people of the former USSR the large-scale refusal of socialist realism begins. This process consists of several stages, first of which is estimated by science about literature and writers themselves as overcoming stagnation, as attempt to stop falls of art level (it is pertinently to remember the well-known letter of Alexander Fadeyev to A. Surkov or Mikhail Sholokhov's performance at the Second congress of the Soviet writers in December, 1954). At this time each national literature looks for the "roundabout" ways allowing to update national art traditions.

In the Tatar prose of 1960-1980 a number of tendencies which played further the most direct role in destiny of realism is planned. The first of them finds possibilities of overcoming sketchiness of socialist realism and updating of art forms and content in deepening of psychologism and philosophical implication. This tendency created in military stories of A. Eniki became one of powerful pushes to revival in the Tatar prose traditions of a modernism and classical romanticism. The highly artistic, esthetically perfect, enriched with symbols A. Eniki's works which sensitively reacted to reception of the reader, giving rise to new motives and values, nevertheless, put before the reader the most topical social and philosophical problems arising or existing in national community which threatened with degradation of national values, humanity, democratism.

The address of influential literary artists (G. Absalyamov, G. Bashirov, G. Akhunov, etc.) to mythological structures, including in military literature or in so-called "production novels" – revival of the main Tatar character in a role of the fantastic hero became one more new tendency. In their creativity the subject of fight for constructions of new life is completely replaced with chanting of beauty and urgent problems of peaceful life and an appeal to enhancement of society and the person who is tied to the national community, the native earth.

At the same time, the prose of this period was under a certain influence of the vanguard phenomena, its development and transformation occurred due to creation of "the second content", implication. In accordance with it the revival of lyric-emotional prose, ornamental style deserves special attention (A. Bayanov, Sh. Khusainov, M. Magdeev, etc.).

In the specified directions we note not oppositional nature, but discrepancy of the art principles with the dominating literary regulations. The opposition was inherent in that tendency which was shown in critical display and assessment of the existing orders (in the text or implication). It began with stories, lyrical miniatures touching so-called "taboo subjects": a cult of personality, collectivization, exile, the negative phenomena in socialist society [Zagidullina, 2015: 157-185].

Though officially literary process of the 1960-1980th was "headed" by socialist realism genres: production novels, national epics, military stories, etc., the art results were summed up absolutely by other works which authors understood lameness of a socialist esthetics. And all these new tendencies in art process became the catalyst of transformation of the realistic direction in the Tatar literature which took the forms not only of neo-realism, but also post-realism.

In comparison with the Russian literature, in the Tatar literature influence of the main method of socialist realism on literary process was repeatedly stronger, and obligation of the concrete historical image of reality in the work of art wasn't challenged. However, even in creativity of the prose writers remaining on a wave of the existing ideology until the end of the 1980th noticeable changes began that already demonstrated attempts of writers to give to a socialist realism some democratic character, style variety, readability.

The subject of a cult of personality in the history of the Soviet state became manifestation of powerful transformational process in the Tatar prose which was connected with revaluation of the totalitarian past of the country. This subject which for the first time appeared in the early sixties, subsequently, which is forced out from literature in days of stagnation, becomes topical again.

## **METHODS AND MATERIALS**

In this article such lines of transformation of realism in the Tatar literature as neo-realism and post-realism, and also features of forming of post-colonial literature are analyzed. For the solution of objectives we used a system and structural method which was implemented in approach to the analysis of the separate work as to the art system which is structurally organized by laws of a method and style. Also main method of a research is the method of literary hermeneutics which helped to recreate specifics and dynamics of national art consciousness, based on dialogue of philosophy, literature, cultural science. In addition methods of a receptive esthetics also were applied to the solution of objectives [Makhinina, Shustova, 2015].

## **RESULTS AND DISCUSSION**

### **Formation of post-realism in the Tatar prose**

The term "post-realism" concerning Post-Soviet literature became more active in the 90th of the XX century. N. L. Leyderman who devoted to this extremely interesting problem several basic researches, comparing this art phenomenon on material of the Russian and foreign literatures, writes: "The method predicted by Zamyatin incorporates "idea passion" of classical realism – tendency to comprehension of all range of the relations between the person and the world, but now in the XX century it faces incomparably become more complicated idea of the personality and reality. The alogism, absurdity, logical incomprehensibility – unavailable to "Euclidean" realism" became an integral part of these representations [Leyderman, 2006: 585]. These words can be repeated concerning the Tatar prose.

Novel by F.Sadriyev "Tang jile" ("Morning wind", 1993)[Sadriyev, 1993] touches on an issue of relationship of the person and social environment, but this problem becomes only one of many "voices" of the polyphonic work. Events are developed in the small Tatar village, in the 1980th. The young man Ramsay dies in accident because of the drunk tractor operator Garifjan. During the investigation all witnesses, except the main character Nuriasma, including the beloved wife of the dead and the adored nephew, Nuriasma's son Mizkhat, "confirm" sobriety of the tractor operator. On the background of this conflict the writer begins to describe by a retrospection the life of the hero-truth searcher which in each of plots leads to the conclusion that the lie has captured all sectors of society, it has taken roots in human relations, in the spiritual sphere, between the people and the power, in the ideology, became the main lever of the state. So there is demythologization of a totalitarian system which after 1917 has been constructed on deception, and the lie has got into one and all cells. At the same time, the reason of this phenomenon is explained from the position of the main character. Its roots appear in the slave mentality and excessive patience of the people, in

conformism, but the truth, though sideways, reaches attention of society: one of the meanings of the novel points to it – the truth as morning wind rushes into life of society and opens eyes on the truth, on deeds.

So the writer mentions "chaos of the tragic story, state violence", but not at the level of the strategy of the modernism or postmodernism. The hero capable to realize chaos and bring it into harmony, to recover space, is in every respect recreated on similarity of the main characters of works of socialist realism: the toiler, all life strict to himself and to people around, he worked forgetting about himself and the family, for the sake of wellbeing of kolkhoz, the country. Nuriasma differs in it even from the fellows villager who became disabled people as a result of heavy manual labor, but never requiring to themselves the special relation. For the sake of them she passes various instances, trying to obtain increase their pensions. To be useful to others, to live for the sake of others are the moral credos of this woman. Such people to both themselves and others put increased requirements, remaining on a line item of the tough judge. At the same time, she always considered the nature, work, the native earth, justice as sacred values.

The novel covers life of the heroine – since the birth to death, and the existential philosophy sounds as an appeal to live in harmony with the nature, with the world around, without breaking this harmony by the thought-up canons. The author's thought of meaning of life passes as a keynote there: the person should leave after himself the warmth, in this warmth there is a life source. Warmth left by the dying in the souls of relatives supports live, it is a humanity basis. The finishing scene of the novel when Nuriasma's death and a shot in a duck (the association with the myth about creation of life on the earth by a duck appears) are tied together leads to assessment of each person's death as dying and revival of all live, and lifts the heroine on a pedestal of mother keeper of life. This "voice", this story, the appeal to archaic language become those clamps which establish intertextual connection with the Tatar philosophical, modernist literature of the beginning of the XX century [Aesthetic interference and untranslatability as...].

### **Neo-realism in new conditions**

The failure of the totalitarian past, demythologization of the Soviet and Post-Soviet reality in general, different periods of history of the country is watched also within resetting to classical realism. In the theoretical plan in the matter we rely on the point of view of V. A. Keldysh, L. V. Polyakov, T. T. Davydova, etc., considering neo-realism as a new stage of realism.

As an example we took F. Safin's novel "Satashyp atkan tang" ("The got lost dawn", 2003) [Safin, 2003]. In it the era of the 1920-1930th is artly comprehended, important events of the era are interpreted in two ways: as pages of common and national history. In the novel the destiny of the famous personality – Akhmetsafa Davletyarov is tracked: the formation of its civic stand, an involvement in construction of new life, career development and death in massacre of a cult of personality. The prose writer draws him first of all as the tragic personality, as the victim of the idea of new life construction – the representative of the Tatar intellectuals. On the one hand, biographic recognition of the main character, events, the minor heroes provides factual objectivity of the figured. F. Safin emphasizes it, addressing historical, archive, statistical materials, literary portraits of politicians (N. Ezhov, I. V. Stalin, A. Lepa, K. Abramov, A. Alemasov, etc.), the creative intellectuals (M. Dzhaliy, H. Taktash, Sh. Kamal, A. Kutui, K. Nadzhmi, A. Tagirov, H. Sharki, Sh. Usmanov, M. Gorky, S. Saydashev, etc.), to materials, performances, protocols of the Tatarstan regional committee of the All-Union Communist Party (bolsheviks), conference of regional party committee. They give a historical and political background of the events, the psychological atmosphere of those years, psychology of principals, simple people. Picked up especially for implementation the functions of demythologization of the Soviet state system they bear the main semantic loading.

At the same time, this layer doesn't take away the trilogy towards a publicism: it remains the highly artistic work. It is promoted also by existential author's strategy which accompanies the work, turning the narration into bitter story about the tragedy of the Tatar intellectuals who believed new ideology, the country in general and the strong personalities destroyed by a new system, about the tragedy of the nation refused the roots, traditions. An author's discourse is vividly presented in symbolic and allegorical layer of the trilogy. In all work amazing images of the nature imperceptibly turn into symbols which polysemy determines social, political and philosophical semantic depth.

The trilogy is opened with such reception: in the spring morning Akhmetsafa's father Mustapha is preparing for a Mohammedan prayer, his look attracts the surprising phenomenon: apple-trees have become covered by a white cover from flowers. The first book under the name "Sakmar yegete" ("The guy from the river "Sakmar") comes to an end with the description of continuation of that symbolical picture: the spring frost has ruined the blossomed apple-tree flowers. At first sight, magnificent flowers indicate clever, talented, educated Akhmatsafa Davletyarov to whose description of children's and youthful years the first book is devoted. The symbol can be read also in the meaning of the younger generation which youth passed in days of revolutions. A detail of a red rag which careful Moustapha used as means from a malefice of amazing blossoming also points to it. In the all-philosophical plan it points to all those hopes and expectations which revolution has awakened and destroyed itself.

In parallel at once the second symbol which has given the name to the trilogy is shown: the got lost dawn. When Mustapha enjoys a picture of spring blossoming, his young wife Shamsiya reports that it dawned twice. The got lost dawn, which has turned back for Shamsiya as memoirs of the similar phenomenon was seen by her in 1915, the German war, loss of the first husband, at first sight seems the psychological reception reporting about the forthcoming accidents. In process of deployment of the text, it is read and as revolution of 1917, and, in associative connection with national revival of the beginning of the 20th century, updating of the Tatar nation. In the Tatar poetry of the beginning of the 20th century the steady symbol of a dawn became one of the leaders which central sense determined 1905 year as a time of awakening of the Tatar nation. Intertextual communication expands semantic borders of a symbol, indicating not only unfulfilled hopes of the Tatar people, younger generation of the people of Russia, the collapse of ideals of the national intellectuals, extermination of the politicians (for example, tragic destiny of M. Sultangaleev is mentioned) advocating the national interests in the conditions of construction of new Russia, but also interrupted with revolution of 1917 the Tatar revival movement that was begun in 1905.

One more reception which has affected the style of the trilogy – an intertextuality creating additional philosophical meanings: "dialogue" with Dardemend's, H.Taktash's works, with dastan "Idegy", etc. Languages of last eras, other authors become one of the generalization options. In the trilogy the points of view of various social groups intertwine: politicians and revolutionaries, party workers, simple peasants, representatives of clergy, residents of Central Asia, poets and cultural figures. Polyphony of the trilogy, highlighting author's existential strategy, "documentary" beginning, and strategy of heroes, especially strategy of types (the hero, the victim, the traitor, the executioner) turns the work of annalistic type into a difficult, multidimensional art ensemble in which various truth, various points of view adjoins.

The author finishes demythologization of totalitarian orders at the end of the trilogy with a question: "Why were such atrocities necessary for the Soviet power?" Also there is an answer: "Never it is possible to find the answer to this question for that simple reason that the quasi-criminal policy of the authorities of the end of the 30th years was unnatural to the human nature, logic of life, all course of history" [Safin, 2003:543].

Remaining within classical realism (neo-realism), the writer managed to find a possibility of the detailed image of an era of new life construction through the description of life, hopes and expectations of representatives of practically all sectors of society; via large-scale generalization by means of skillful symbolization; through typifications by using recognizable figurative structures. Psychologism and speech transitions helped him to create an image of the strong, clever, courageous national hero.

### **Sintetism**

The classical novel as the main genre of realism has received "second wind" in Fauziya Bayramova's creativity, having kept the main signs and properties. This genre capable to contain a wide panorama of life with all her historical relationships of cause and effect has allowed the prose writer to build elaborate works at which there are the documentary beginning and naturalistic description of details which serves not strengthening of documentation, but becomes means of emotional impact on the reader; and the lyric-existential beginning which generalizes totalitarianism assessment in the attitude towards the non-Russian people. It is possible to call her novels ("Karabolak", "Kyrk syrt", etc.) the chronicle of history of the Tatar people who experienced horrors of totalitarianism. From the ideological and esthetic point of view, it is pertinently to determine them as national novels.

In fact, the author builds the "mirror" projection of the socialist myth: addressing the known events the writer recreates a picture of relationship of the totalitarian state to the non-Russian people. In the novel "Kyryk Syrt" ("Forty tops", 2005)[Bayramova, 2005] it is a dispossession of wealthy people, the exile to construction of the new plants and factories, extermination of the Tatar intellectuals, religious figures, their families, children. The documentary layer of the novel tells this story on the example of the Tatar people, at the same time the author addresses actually existing places, names, historic facts. But this layer doesn't prevail in the general narration of the novel: performing function of a background, it, on the one hand, points to scales of these tragic processes, from another, increases persuasiveness of the represented.

In the center of the novel, as well as in classical realistic works, there is the hero who with honor managed to endure the tests which fell to him: father of nine children, respectable mullah Asylgerey. The type of the narration awakens "memory of the genre" of the heroic epos, genre of medieval literature in which national heroes and their feats were sung [Urmanchy, 2015].

Having opposed to the Soviet model of life activity, the author at the very beginning of the novel describes pre-revolutionary life of the hero. Smart, interested in science the mullah Asylgerey and his wife Makhinur were not only teachers of fundamentals of Islam, they on their example taught lessons of life and became for fellows villager an ideal family. Makhinur trained rural children in needlework, Asylgerey – to managing bases. The paradise garden created by their work and work of their growing-up children, the two-storeyed house is called by the author "a flower nest" ("гөл ояси").

Further in details the Soviet power excesses under cover of collectivization are described: open robbery, tortures. The power in hands of ignorant, envious, vindictive people as the Shaitan Shakir led to destruction of century moral guidelines, to chaos, to animosity of society. Asylgerey khazret, as well as many mullahs and muallims, gets to the Bugulma prison, passes through a terrible beating, does not give up and does not sign paper against himself and others, and receives lifelong exile to Magnitogorsk. The family is also sent after him. In naturalistic details, exaggerated, accurately dividing on black and white, F.Bayramova recreates pictures of prison tortures, trips to Magnitogorsk, hunger and dehydration, the death of the daughter Raysa... Further – life in Magnitogorsk, Sadzhida's death from hard work, making decision on escape, escape and Giylemgerey's execution, Aisha and Marziya's capture, Makhinur's death... Application of the psychological analysis concerning characters, a reconstruction of their state in critical minutes between life and death participate in a model reconstruction of "the terrible world of the evil" which is directed, first of all, to extermination of the whole nation, leaders of the people, smart and hardworking, capable to lead people, moral steady persons. Destruction of the Tatar people speaks as destruction of religion, belief, language, culture, ethical traditions.

Against "the evil car" the strong spirit of the person, clever and far-sighted, is opposed. On the example of Asylgerey's family the writer claims that the Tatar people have managed to keep all against what the Soviet ideology – ideology of totalitarian regime was directed. By the end of the novel the survived children and Asylgerey's grandsons, as well as he, find a possibility of broadcast of ancestors spiritual wealth to the tribespeople.

F.Bairamova's novels confirm formation in the Tatar culture of post-colonial literature which is under built on the classical binary oppositions allowing to bring to the foreground destiny of the non-Russian people in the USSR. Use of schemes of the heroic epos serves for the presentation of people life stories as the historical narrative directed to formation of an objective view on the past, providing art attraction of texts.

## CONCLUSION

On the basis of the conducted research the following results are received: 1) transformational processes in the Tatar prose are shown: large-scale return to the principles of classical realism; formation of post-realism; 2) the description of reality in the form of chaos, revival of the strong heroes capable to realize chaos and to bring him into harmony, often in schemes of the heroic epos, the reconstruction of "non-standard", atypical heroes, and centering of the personality concept around them are characterized as the main distinctive feature and the reason of transformation of realism in the Tatar literature of this period; 3) features of the literary situation connected with hope for democratic changes in society, awakening of national consciousness that

will be able to destroy heritage of totalitarian system are revealed, therefore formation of a powerful wave of post-realism in the Tatar prose was connected with a subject of a cult of personality in the history of the Soviet state which acted in vanguard of revaluation of the totalitarian past of the country; 4) such features of post-realism in the Tatar prose as art reconsideration of the strong personality and totalitarian regime conflict, at the same time the appeal to parable structures, receptions of the national epic, to schemes of strong heroes, archetypic images and details, having simulated an image of the world by the principle of dialogue of realistic and symbolical languages, by a lamination of existential, metaphysical and at the same time ideological layers for the description of illogical, broken off, hostile to the person totalitarian reality are designated; 5) the way of neo-realism – towards creation of post-colonial literature at which there are a documentary beginning and the naturalistic description of details, and the lyric-emotional and existential beginning generalizing the common assessment of totalitarianism in the attitude towards the non-Russian people is tracked; 6) works in which demythologization of the totalitarian past and post-totalitarian reality leans on art means and receptions of the meaning creation of modernism (chaos is ordered by the author's position), in which special attention is paid to the psychological analysis, even to "maintenance" of subconscious processes, the irrational phenomena, symbolization, a lirization, are revealed.

Certainly, the brightest, unusual tendency in the Tatar prose was formation of post-colonial literature which has struck notable blow to the Soviet ideology, introducing in the Tatar literature the factual materials which were earlier closed for the reader, historical and cultural norms and traditions.

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