HISTORICAL BASIS AND REALITIES OF TYURK PEOPLE LIFE IN PROSE BY K. BIKKULOV (in the context of the Tatar realistic literature of the early 20th century)

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ABSTRACT
This article is devoted to the study of realistic works by Kasim Bikkulov, who was known at the beginning of the 20th century as a poet and writer, an educator, a religious figure who devoted his entire life to writing and the cause of people's education. His literary heritage includes numerous poems, the works of small prose, about a dozen novels, several "Books for reading" compiled by him for the students of Tatar schools and madrassas, as well as the works devoted to the study of regional history. His numerous works and books for reading were published several times in printing houses operating at the beginning of the century. In the Soviet era K. Bikkulov was repressed, and his literary and methodical heritage was consigned to oblivion. Voluminous prose works form the basis of the writer's creative activity and are a definite contribution to the development of the Tatar realistic prose of the early twentieth century. The novel "Turkistan", the novel "Badelche", "Haji", which reflect the historical realities of the Turkic reality of the second half of the nineteenth and the beginning of the 20th centuries are analyzed in the work from the standpoint of revealing the features of realistic prose in them. The relevance of the work is explained by the lack of knowledge about the literary heritage of the writer.

Keywords: Tatar literature of the early twentieth century, literary process, realistic prose, Turkic reality, Kasim Bikkulov.

INTRODUCTION
Tatar literature has a long tradition of development, but only after the revolution of 1905 some opportunities appear for important issue discussion concerning social-national, spiritual and cultural renewal, for the development of art, incl. literature. At the beginning of the 20th century, a comprehensive, large-scale development of the Tatar culture took place. A serious, scientific development of the theory and the criticism of national literature begins during this period, the conditions are created for publishing not only books and calendars, but also newspapers and magazines. At the same time, a number of writers, publishers and translators appear, making great efforts to educate Tatars and other Turkic peoples. This is the period of breaking the old and the origin of the secular principle in all spheres of life of the Tatar nation. In the history of Tatar literature, this period is considered traditionally as one of the richest and the most indicative. [Gilazev, 2003: 3] At the same time, it should be emphasized that "The beginning of the 20th century is as defined as a period of the emergence of the Tartar scientific thought, the theory of literature, serious discourse about the literary terminology and concepts, as well as the time Achievements in this area ». [Gilazov et al, 2015: pp. 508-517] As contemporary literary scholars note: "National literatures are considered in the global literature process as a whole are unique mental and practical formations" [Yusupova et al., 2016: pp. 213-222]. The issues of Tatar literature and culture were also considered in the Russian press of the late XIX - early XX centuries [Gimranova D.R., Gilazov T.Sh., 2016: pp. 2403-2408]. It is interesting to note that "European scientists have been interested in Tatar culture, folklore, ethnography since the XIXth century" [Sayfulina, Karabulatova, 2014: pp 116-119].
One of the serious tasks of modern Tatar literary studies is the scientific study of writer activity who contributed to the development of literature, but remained outside the field of view of researchers for political, ideological or other reasons. The books of the author examined by us, belonged to the most published at the beginning of the century [Gilazev, 2003: 5]. But, despite this, his name was permanently and undeservedly forgotten during the Soviet period. The creative legacy of the poet and the writer, the teacher and the methodologist, who published about two dozen books until 1918, is still studied.

A serious step in the study of the writer's activity is the publication of a literary and biographical book published in the series "Personality" [Bikkulov Brothers, 2016: 448], where the bulk of the literary heritage by Kasim and Ibrahim Bikkulov is collected.

MATERIALS AND METHODS

K. Bikkulov is the author of a number of realistic prose, such as "Turkestan" (1908), "Uncle Altynbai" (1908), "Badelche" (1909), "Uncle Sabirjan" (1910), "Horse stealers" (1912), "Hadji" (1912), which are the part of the national literary heritage of the early twentieth century. The works in which historical events are reflected, the realities of life and Tatar village life of the beginning of the last century await a serious study and a critical evaluation. In the same work, the material of the study is the novel "Turkestan" and the novels "Haji" and "Bedelche", where a realistic material on the Turkic reality of the second half of the nineteenth and early twentieth centuries is widely represented. The analyzed literary texts are examined by us from the point of view of realistic prose features revealing, which emphasizes the novelty of this study and its relevance.

The comparative method of the work of art is used in the article, which makes it possible to identify the general and singular, traditional and innovative elements in the work of the studied author K. Bikkulov within the context of the Tatar realistic prose of the early twentieth century.

A separate trend of the literary heritage by K. Bikkulov is the compilation and the publication of books for reading. The rural teacher was of the opinion that children should get acquainted with the world around them and join the crafts of their parents from a young age, as evidenced by the content of the books he compiled. [Bikkulov 1904: 63; Bikkulov 1909: 48]. Separate chapters of these books seem to be "knocked out" from the main text. Here the author writes about the faith in the Most High Allah and the creation of the whole world around us. This allows us to talk about the influence of Sufi ideas on the writer's work. K. Bikkulov in his works speaks about the necessity of faith, "... which is the main pillar in life, gives strength for further life ... Sufi poets take responsibility for people education and the explanation of religious ideas" [Sayfulina, Talipova 2010: 125]. For many centuries the Sufi trend enriched literature with numerous poetic images, symbols, metaphors through which the poets of this direction expressed their attitude to the Divine principle [Yusupova, Yusupov, 2014: 598-601; Khusnutdinova et al 2015: 207-211]. The language of K. Bikkulov's stories is emotional, some expressions resemble folk sayings and proverbs and embody the wisdom, the author's life experience. In recent years, scholars are also interested in the interpenetration of folklore and literature and the issue of their educational potential [Mingazova, Sulteev 2014: 410-431].

Realistic prose occupies a special place in the works by K. Bikkulov. The scholar-literary critic F. Bashirov, who studied Tatar prose of the beginning of the 20th century in monographs writes the following about his novel "Turkistan" [Bikkulov, 1908: 44]: "This work is interesting, first of all, because it is the first result of the desire to write a historical novel. Secondly, it acquaints a Tatar reader with the realities of people life in Central Asia, their way of life; This work is positively distinguished by the author's work with historical facts" [Bashirov, 2002: 175]. In recent years, scholars are interested in the issues of the dialogue of cultures [Foat G. Galimullin et al, pp: 3940-3945], which is also reflected in the literature of the early twentieth century.
The work describes mainly the image of life and the life of peoples inhabiting Central Asia in the middle of the nineteenth century. It is known that the name "Turkestan" represented three areas: Samarkand, Fergana and Syrdarya. At the beginning of the work the author writes about the cultural and economic state of Turkistan in the middle of the nineteenth century. The novel describes the historical events that took place on the lands of Turkestan: such cities as Petropavlovsk, Tashkent, Bukhara, Astrakhan are mentioned, where the events unfold related to the fate of the novel heroes. The novel also presents interesting facts from the history of the Nogai people living in the territories of the modern Astrakhan region: a detailed description of their origin and their geographical location (One would like to note here that the author, K. Bikkulov, after the graduation from the madrassas in the city of Kazan, was sent to the village of Kilyachi in the Astrakhan province to work as a mudarris teacher in a local madrassah where he had been teaching for twenty years (1885-1905)). The compositional structure, the artistry of the material presentation, the richness of the analyzed work language, as well as the historical validity of the events depicted in the work are noteworthy: "August 15, 1860: 8 Muslims of the Kamysbrinin area from the black Nogai went to fish on the island called Tulin, which was located near the Divichye city of the Astrakhan Sea (the Caspian Sea is meant here) to the east, to the area called Julai to us" [Bikkulov, 1908: 5]. The realistic presentation of the material, a detailed description of nature, historical references and allusions positively distinguish the author's novel from the content of his small prose written in the spirit of enlightenment realism and allow him to refer it to works written in the trend of critical realism.

"On the day when these people got into the boat, the air was quiet, fresh, there was absolutely no wind, the surface of the sea was smooth as a tablecloth, everything around was divinely beautiful. Wattles of a white sail could be seen like the wings of a bird, large fish-carp were played in the sun, jumped up and spanked. With a slow wind blowing at such fresh air, they, having lifted sails, sailed a sufficiently large distance" [Bikkulov, 1908: 8]. An image of the beautiful weather and nature at the beginning of the events, allow us to create a contrasting picture of the living conditions of fishermen caught in the hands of robbers in Central Asia. The author of the novel sometimes turns to the educational and moralizing tone of material presentation, and also turns to historical excursions and everyday realities, which, on the one hand, allows one to talk about the traditions of enlightenment realism, on the other hand, about the presence of critical realism trend. The author highlights the hero Bikmulla especially, who knew a lot in life, who knew the nature and the behavior of the sea and the wind well. The author describes the sharp change in nature skillfully, gives a detailed description of the raging sea, and also reflects the changes in the state of novel hero mind accurately. It should be noted that the Tatar educational literature of the late nineteenth century has no detailed description of nature, as well as an image of character psychological state, which makes it possible to talk about a realistic method of imaging.

In the course of events, the author finds an opportunity to acquaint a reader with the phenomena of nature inherent in these regions: "The water of the Astrakhan Sea (here the thing is about the Caspian Sea) is blown by the wind in one direction or the other. Since there are no high banks here, the lands go under water, meadows and pastures remain under water very often. Therefore, the boat of these poor fellows stuck in the mud, due to the fact that the water was gone when they slept" [Bikkulov, 1908: 19]. Thus the story of the Nogai begins. They fell into the hands of sea robbers who traded people into slavery: when they were awake, fishermen saw fifteen marine robbers who surrounded their boat and were armed with their bows and sabers. They pull them out of a boat stuck in mud and tie their hands behind their backs.

Here the pathos of the material presentation changes dramatically: the author critically describes the behavior of robbers-slave sellers, pushing fishermen in different groups like the cattle, sorting them by age, appearance, growth, strength, discussing the possibility of their selling at a bargain price. Thus, the author acquaints a reader with terrible events that accompany the heroes of the work. There is a naturalistic presentation of the material during the description of these wretched people state, driven in the desert by lashes during an unbearable heat, knee-deep in hot sand, with tied hands and in pads on legs. So before the eyes of a reader, a terrible picture of Central Asia realities in the middle of the nineteenth
The state of female girls, also brought here for sale is particularly unbearable. The philosophical digressions are interesting, where the author's reasoning about the behavior and the immorality of these people is presented, where the author reveals himself as a writer-enlightener critical of the events in the middle of the last century. The arrival of ambassadors from Russia to Bukhara is perceived by the author as a positive phenomenon, but the relations between Russia and Turkestan are heated, which foreshadows the beginning of the war. The author warns that the war of Muslim countries that do not have regular troops, with armed and trained Russian troops, does not mean anything good. As F. Bashirov notes: "K. Bikkulov operates with historical facts widely and with knowledge, the dates of the capture of Tashkent, Samarkand and other cities by the Russian army are documented truthfully. The opposition between the Russian troops and the army of the emir, the nature of the war is depicted by the author objectively" [Bashirov, 2002: 175-176].

The novel ends with the fact that after the signing of the armistice agreement, the agreement on the abolition of slavery, the surviving heroes return to their native lands. Thus, the author uses the framing composition of plotting, collects historical events into a single whole skillfully, the center of which is represented by the fate of Nogay heroes.

K. Bikkulov story "Badelche" in the aspect of the Turkic peoples realities of the early twentieth century is interesting (Bodlche - one who makes hajj for a certain person who for some reason can not do this by himself) [Bikkulov, 1909: 80]. At the center of the narrative is the fate of a village mullah son. His father in the hope of a good education receiving, sends him to a nearby madrasah (a Muslim educational institution). The work, on the one hand, continues the tradition of enlightening literature, as evidenced by a comparative depiction of life conditions and teaching methods in the old and new medrese, where the author shows the advantages of the education system in the madrasah of a new type. On the other hand, a realistic depiction of the Tatar people life at the beginning of the twentieth century, the description of education conditions, a display of the hero's opposition to complex life situations, his striving for secular education bring this story closer to the works of critical realism. In the depiction of the psychological state of a child, who left his father's house and got into difficult living conditions in the old-fashioned madrassah, his inner feelings reveal the talent of the realist writer. The disclosure of events through the perception of a boy, later - a teenager, helps the author to present a lively, emotionally painted picture of Tatar life realities to a reader at the beginning of the twentieth century. Bikkulov emphasizes the idea of the need for education in his native language, he writes that many ones who graduated from a madrasah of a new type become the teachers of enlightenment or continue their studies in Bukhara, Istanbul, which also corresponds to the real reality of this historical period.

The second storyline of the story is represented by the events connected with the hero named Iskander, represented by the author as a person who is engaged in the activity of money receiving from people for the hadj by deception, and spends money for his needs. Here the author extensively uses the psychological portrait of a hero, which is also the feature of a realistic image: "... He looked at me from underfoot with gray-dull eyes, winced as a frightened man, turned pale, then blushed sharply, raised or lowered his head, stopped and thought for a while ..." [Bikkulov, 1909: 42]. In this image, the author created a type of liar, a two-faced person, who knows how to gain the trust of people and who spent their money without a twinge of conscience.

The description of the shakird preparation, who graduated from the madrassa, to Istanbul to continue his studies is also realistic. His acquaintance with Iskander brings the reader back to the events that happened with the narrator at the beginning of the story on the way to the madrasah. Thus, the compositional construction of the work collects the plot into a single whole and enriches the work with the effect of surprise: it turns out that Iskander, famous for seemingly charitable deeds, turns out to be a famous horse thief named Gali, who meets the protagonist at the beginning of the events set forth in the work.
The story is also interesting because the author acquaints a reader with the realities of the Turkic people life: on the way to Turkey the hero stops in Odessa, in this regard the description of this district town appears in the novel, which brings the work closer to the traditions of the Tatar literature of the sayahatnama genre (travel notes). Household details, the absence of an idealized hero are also the signs of realistic prose.

The story "Haji" (Haji - the one who made the pilgrimage to holy places) [Bikkulov, 1912: 47] is the continuation of the events started in the novel "Badelche". The presence of the protagonist, on behalf of whom the story is being narrated, and one of the heroes - the horse thief Gali, who pretended to be a God-fearing man Iskander in both stories, gives the grounds to believe that these works can be the example of a dilogy creation.

The events of the second story take place in one of the main cities of Turkey - Istanbul, where the main character and narrator of the story analyzed above comes to continue the education. Here the author creates the realities of the Turkish capital life in the early twentieth century. The presentation of the material was originally aimed at the record of realistic events taking place in Russia and abroad, the acquainting of a reader with the realities of the Turkic world: new lands, countries, their nature, living conditions, etc. Here the author describes in detail the appearance, clothes and the behavior of the Turkic people representatives who gathered at the main mosque of Istanbul to greet the Turkish sultan. Ethnographic and household details help an author to create the picture of the Turkish reality at the beginning.

The story has the critical reflections of the writer about gilded tombstones, expensive buildings in cemeteries erected during the reign of Sultan Gabdulhamit. In the author's opinion, money spent for this purpose could be used to build educational institutions like the Sorbonne University or to build a fleet, similar to the Japanese flotilla. The author's statements about the fact that travels and wanderings enrich a person, give new knowledge are interesting. The presence of landscape images - the descriptions of the nature of Turkey washed by the sea - is also the novelty for the Tatar realistic literature of this period: "Our steamer moved powerfully in the middle of the sea, dividing the water into two parts. The air was clear, there was no wind, sometimes the steamer was walking in the middle of the water and there was absolutely no shore around, even the birds were not audible; Sometimes it approached the shore, then, on the left, there were high mountains, gardens, where orange, grape, lemon, pear, apricot trees grew, and beautiful villages flashed between them ..." [Bikkulov, 1912: 16]. The story also depicts extensively the lives of ordinary Turks living in rural areas and living on their own labor, the author especially notes their diligence and hospitality.

A certain place in the work is occupied up by the story about the events related with the hero of the previous novel "Badelche" - Iskander, who spends his time here at the expense of money collected from gullible people. The critical pathos of the work is strengthened by the narrator's statements in relation to this hero. The story ends with the fact that the adventures of horse thief Gali come to an end at last - he is killed in a drunken brawl, and the main character returns to his native land because of illness.

Thus, intertextual communications are realized in the work.

CONCLUSIONS

The novel "Turkestan" by the Tatar writer of the early 20th century K. Bikkulov is one of the artistic views from the side to the events that took place in Turkistan during the mid-nineteenth century; It is one of the first voluminous realistic works of a historical nature in the history of Tatar literature.

The novels "Badelche" and "Haji" are interesting for their connection to new literary area of Turkic reality at the beginning of the last century.
SUMMARY
Thus, the study allows us to conclude that the literary work by Kasim Bikkulov, developing at the very beginning of creative activity in the context of tradition continuation among the representatives of educational realism of the late nineteenth century, undergo some changes later in terms of the genre and the method of material presentation. The works by K. Bikkulov analyzed in this article were written in a unified line of Tatar realistic prose development at the beginning of the 20th century. The works "Turkestan", "Badelche" and "Haji" enrich the national literature with realistic stories, images, everyday details, and also introduce a reader to the realities of life of other Turkic peoples.

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