

Artículo de investigación

Gumar Gali's novels: traditions and innovation

Las novelas de Gumar Gali: tradiciones e innovación

Os romances de Gumar Gali: tradições e inovação

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Abstract

In this article the works of Gumar Gali, who took an important place in developing 1920-1930ies Tatar literature is analyzed. The object of research is exploring novels of Gumar Gali from the point of traditional and modern aesthetic categories. The fate of a common people takes a big place in his novels. In description of it he uses the points and national traditions of G. Tukay, G. Iskhakiy, S. Kamal, F. Amirkhan and M. Gafuri. Researches in this direction shows that the author renew the traditional literary methods and genre specifics in his works. G. Gali uses in his works not only literary achievements of golden 20 century but also middle age traditions. Exploring his works in a comprehensive manner gives an opportunity to asses the large language body such as an idiomatic words, aphorisms and quotations, exploring in what way and target they were used. Moreover, he created his own values in his work.

The article is devoted to the topical problem in the Tatar literature— study of the writer from the perspective of a dialectically interrelated concepts – tradition and innovation that characterize cultural memory and continuity. In the Tatar literature artistic works of writers of this period in such aspect was not considered, which determines the scientific novelty of the study.

Work is characterized by a wealth of factual material, research and correct style, creative approach to the problem.

Relevance of work is explained by the poor knowledge of the literary heritage of the writer and not exploring from the point of developing tatar literature in process. The used methods and

Resumen

En este artículo se analizan las obras de Gumar Gali, quien ocupó un lugar importante en el desarrollo de la literatura tártara de los años 1920-1930. El objeto de la investigación es explorar novelas de Gumar Gali desde el punto de vista de las categorías estéticas tradicionales y modernas. El destino de un pueblo común ocupa un lugar importante en sus novelas. En su descripción, utiliza los puntos y las tradiciones nacionales de G. Tukay, G. Iskhakiy, S. Kamal, F. Amirkhan y M. Gafuri. Las investigaciones en esta dirección muestran que el autor renueva los métodos literarios tradicionales y las características específicas del género en sus obras. G. Gali utiliza en sus obras no solo los logros literarios del siglo dorado, sino también las tradiciones de mediana edad. Explorar sus trabajos de manera integral brinda la oportunidad de evaluar el gran cuerpo del lenguaje, como palabras idiomáticas, aforismos y citas, explorando de qué manera y qué objetivo se utilizaron. Además, creó sus propios valores en su trabajo.

El artículo está dedicado al problema tópico en la literatura tártara: el estudio del escritor desde la perspectiva de un concepto dialécticamente interrelacionado: la tradición y la innovación que caracterizan la memoria cultural y la continuidad. En la literatura tártara no se consideró trabajos artísticos de escritores de este período en tal aspecto, lo que determina la novedad científica del estudio.

El trabajo se caracteriza por una gran cantidad de material fáctico, investigación y estilo correcto, enfoque creativo del problema.

the principles gave the chance more fully and systemically to investigate literary heritage of G. Gali and to reveal his role in formation and forming the 1920 – 1930 ies Tatar literature.

Keywords: Tatar literature, novel, literary ties, literary techniques, social conditions, traditions, continuity, innovation.

La relevancia del trabajo se explica por el escaso conocimiento del patrimonio literario del escritor y por no explorar desde el punto de vista del desarrollo de la literatura tatar en proceso. Los métodos usados y los principios le dieron la oportunidad más completa y sistémica de investigar el legado literario de G. Gali y revelar su papel en la formación y formación de la literatura tártara de 1920-1930.

Palabras clave: literatura tártara, novela, vínculos literarios, técnicas literarias, condiciones sociales, tradiciones, continuidad, innovación.

Resumo

Este artigo discute as obras de Gumar Gali, que ocupou um lugar importante no desenvolvimento da literatura Tatar dos anos 1920-1930 são analisados. O objeto da pesquisa é explorar romances Gali Gumar do ponto de vista das categorias tradicionais e modernos estéticos. O destino de uma aldeia comum ocupa um lugar importante em seus romances. Em sua descrição, use pontos e tradições nacionais de G. Tukay, G. Iskhakiy, S.Kamal, F. Amirkhan e M.Gafuri. Investigação neste sentido mostram que o autor renova os métodos literários tradicionais e características específicas de gênero em seu trabalho. G. Gali usa em suas obras não só realizações literárias da época de ouro, mas também as tradições de meia-idade. Explore o seu trabalho de forma holística fornece uma oportunidade para avaliar a grande linguagem corporal como palavras idiomáticas, aforismos e citações, explorando como e com que propósito foram usados. Ele também criou os seus próprios valores em seu trabalho.

O artigo é dedicado ao problema tópica na literatura Tatar: o estudo do escritor a partir da perspectiva de um conceito dialeticamente interligados: tradição e inovação que caracterizam a memória cultural e continuidade. Na literatura Tatar não obras artísticas de escritores deste período em este aspecto foi considerado, o que determina a novidade científica do estudo.

O trabalho é caracterizado por uma grande quantidade de material factual, pesquisa e estilo correto, abordagem criativa para o problema.

A relevância do trabalho é explicada pelo conhecimento limitado da herança literária do escritor e não explorar a partir do ponto de vista do desenvolvimento da literatura Tatar no processo. Os métodos utilizados e princípios deu a oportunidade mais abrangente e sistêmica para investigar o legado literário de G. Gali e revelar o seu papel na formação e treinamento de Tatar literatura 1920-1930.

Palavras-chave: Tatar literatura, novela, as ligações literárias, técnicas literárias, as condições sociais, tradições, de continuidade, de inovação

Introduction

Gumar Gali (1900-1954) is a writer of the Tatar people, the critic and the publicist, the active public figure also famous for its literally heritage, not only critical. He successfully created in such genre as a novel, wrote a large quantity of them. Moreover, his works were written in turbulent 1920-1930ies period of Soviet Union. As it is known, after the October Revolution of 1917, the country began to create a new society. It goes without saying that this political wave had

been influencing to different parts of life, such as art and literature too. Tatar literature was in a role of transmitter information, political views from government to common people in shapes of novels and articles. All these facts ask a new view to Gumar Gali's works: for researching his new methodological principles and scientific concept. Because, it goes without saying that a new policy had affected to Tatar literature in

absolutely another direction (Friedrich, M., Gabdullach, T., 1998).

The most relevant problem of 1920-1930ies Tatar literature was the creating literary hero, which will good for all positions: combine successor literary traditions and century innovations. However, Tatar literature tried to save traditional hero, but use elements of innovations, policy and tendencies. Majority of 1920-1930ies Tatar writers, also Gumar Gali are based their system of heroes, methods on traditional (Glossary of literary terminology, 1990) way. But at the same time writers tried not to ignore century innovations and renew their system of hero: new elements, literary techniques and methods were more than popular (Glossary of literary terminology, 1990). The union of traditions and innovations were used in content, idea, form of work and their connections. These aspects were explored by range of Tatar scientists and literary specialists (Yusupov A.V., Gilazov T.Sh., 2016; Baldauf I., 1994). For example, in the work of V.R. Amineva considered the problem of relations between part and whole, substance and phenomenon, content and form, subjective and objective in the Tatar literature of the first third of the twentieth century (Amineva, 2014; Ibragimov, et al. 2016).

The scientific article is devoted to the study of short stories of the writer from the point of his views and values: connection between the past and the present, transmitted from generation to generation. The question itself claims to be a scientific novelty, as previously, the period of Tatar literature was considered from the position of opposition to the literature of pre-revolutionary and Soviet periods. So, in this work in Tatar literature science Gumar Gali's works are explored firstly from the point of traditions and innovations. This research points the scientific novelty.

Methods

The methodological basis of this work is hermeneutics, which promotes awareness of the nature of literary texts, comprehension of meaning of individual fragments and adjusting a holistic sense, based on the analysis of individual parts of the work. The main provisions of the cultural-historical method on the relation of literature with the national tradition and with the historical process allowed the study of the literary heritage of the writer in connection with the literature pre-Tukay period and historical reality. The used study methods and approaches

offer the possibility of identifying General and particular, traditional and innovative in the work of Gumar Gali, in the context of the Tatar Soviet literature of 1920-1930-ies.

Results

1. Being the professional representative of "literary criticism" Gumar Gali took active part in development such genre in Tatar literature of the 1920-1930-ies such as a novel. Novels and scientific views of Gumar Gali's played an important role in development, differing the theme content, composition, relevant ideas and system of heroes.
2. Tatar literature of the socialist system period was based on Soviet regime values. Literature couldn't take whole innovative system values but tried to keep traditional values. Gumar Gali united two these points and made transformations in human's psychology and national perception of the world.
3. Spiritually-practical experience, which constitutes the Foundation of continuity, in stories Gali is manifested in verbal and artistic means, literary devices, fragments of previous texts, as well as in Outlook, ideas, etc. Despite the pressure of ideology, the principle of class on literature in the stories of the writer is manifest refraction of cultural and literary memory.
4. In Gumar Gali's novels the spiritual achievements of a talented people are lighted up. He used these achievements for creation a new literary world: world of heroes, history and culture. He put a basis of 1920-1930ies Tatar literature.
5. The study of creativity Gumar Gali from this angle contributes to a more correct formulation and solution of some fundamental, nationally important problems. It contains original observations and conclusions. This study identified new directions in the study of national literature.

Discussion

As it was mentioned, Gumar Gali is not only the professional critic, but a talented novelist. Instead of continuing, improving his critical direction, he made a choice to develop such genre in Tatar literature of 1920-1930ies as a novel. He is the author of a number of different novels which became an object of studying this research. His

novels played a huge role informing, creating a new hero of Soviet period in Tatar literature. It is known, that this period is the time of moving from one system (bourgeois) to the other (socialism). Gumar Gali took these moments and explained it in his works. He described the changes in different levels (mental and physic) such as national perception, characters using real basis (Yusupova, et al. 2016; Ahunov, 1958). The image of women in «Nafisa aunt», «Servant's happiness», «Gaisha» (1927 year) novels are in line with the relevant theme of that period - theme of a "little man". He presents image of women from two points: he criticized those who focused on little questions, make a big problem from nothing and at the same time he valued their spiritual behaviour, way of thinking about traditional tendencies. There are union of two basis: innovations and continuity traditions of G. Iskhaki, S. Kamal and G. Gubaidullin. In his novels the image of emotional, spiritually rich women are given using real details, psychological elements in slightly humoristic forms. For example, in «Servant's happiness» the servant Marfuga became a business lady during some political, financial problems. The author created absolutely different, extraordinary image of women. For achieving such image, for showing these changes he uses a psychological profile method: «Her face was unusually beautiful... Beautiful without any powder... Her cheeks were pink. In her eyes we can see deep and big happiness» (Gali, 1958). The connection between previous literary traditions was achieved by relations of heroes to their motherland, a sense of life during the chronotope. «The groom of the morning» (1923) is a novel where the fight between traditional "tatar home" and independent, responsible for her own fate, rights girl Hanifa took place. Novels with such themes represent significant features of Tatar mentality and culture (Ibragimov M. I., Amineva V. R., et al, 2015).

The position of Gumar Gali is more than open: he absolutely couldn't accept the old style of life, position of capitalists, fanatical religious people and always support people with other new views to the World. All his works are full of picturesque, interesting events, he creates new social types, passes his hero's actions, specifics, miniature in the best way.

In 1922-1925 «Red East's youth», «Our way» magazines published all events after the revolution, estimated the Tatar villages and explained all political reforms. Also there is a

series of novels («During horse guarding», «The groom of the morning», «First love», «Thirty five, father», «Haris Sattarov») describing such problems as hacks, slackers among common people and using their labour in their own aims. Events during the Civil War took place in such novels as «In Kuban» (1923), «The groom of the morning» (1924), «Thirty five, father» (1926). There we can see changes of people in spiritual perception; author uses template plots and artificial images.

The picture of new society asks typical features, class divisions, intellectual constructs, that is why author used them frequently. A roast of fanatical religious people, continued denial of any religious knowledge in Tatar nation fate took place in such novel as «Sharigat». The same plot and problem is in «National machine» novel, where the object of a roast Tatar mulla Hafiz Hasanov and his accusers Nigmat and notary Sadykov's. Moreover Gumar Gali worked in historical aspect. Some of his novel explore historical facts, include rulers (khan) names, such as Genghis Khan, Batiy Khan and Tuktamyskh Khan. Above of it, he used for correct information scientific books of S. Battal «The Turks of Kazan» (1909).

Gumar Gali pointed out the novel «Haris Sattarov» as a humoristic novel and put exactly this meaning. He mocked closed-minded, bourgeois marriages, corruption and subjectivity. The main hero is Haris Sattarov who do not want to work that is why he all time changes his jobs. The narrator is Zahir Auhadiyev. The image of Sattarov are in one line with russian I.A. Goncharov's Oblomov. But at the same time he quotes G. Tukay just to make a difference between two works. «In any way, Oblomov understood russian literature, poetry, music... Moreover, he understood such word as a humanity. But "Sattarov is a cow"...» (Gali, 1958). Author discover Sattarov in different life scenes, such as relation between his wife Naylya, feedbacks from his previous work.

Gumar Gali is well known as a writer of children's literature too. Such novels as «How Biktimer became a worker» (1922, published in 1925), «Little worker» (1933) pointed out the writer as a talented psychologist. He continued traditions of M. Gafuri and transmitted the life of a common people in his manner. Complex life, hunger, cold and disease were described in naturalistic way. A family of Biktimer was looking for the happiness in mines. He continued the theme of seasonal workers, which was used by

S.Kamal. Biktimer all time tried to find a secret why his friend rich, well-dressed and well-fed but he was not... (Gali, 1958).

In 1947 after Stalin's prison Gumar Gali wrote a «Memory of babay». This novel discovers warm relations and different life events of Ahtam babay (grandfather) and Gulandam abi (grandmother). After the Second World War Ismagyl was awarded for his courage. He with his friend used to speak about victims of War. Ibrahim babay was one of that victims, just for help to wounded Soviet soldiers. Ahtam babay was victim of War too. The main idea of the novel is to show abject poverty and social disintegration in capitalistic society. Author tried to keep human values and make the fate of a common people different. This novel shows that Gumar Gali used values, traditions of F. Karimi's «Wedding of Salih babay» (1897), G. Ibrahimov's «Old servant» (1912), «Herders» (1913) works. Gumar Gali through his novels sowed the seeds of justice, love and kindness that can make a world of again a great place. Heroes in his works are intelligent, well-mannered and polite people, they use more dialogues, wise expressions. Moreover, the author repeatedly considered to folk genres, such as a proverb and wise sayings.

A connection between traditions and innovations are in structure, plot of the novel. As for genre «Memory of babay» is more than a novel, because of using circular and mirror compositions. The novel include into his plot signs of different epic genres such as a (novel, anecdote, fable, novella, fairy tale) and use it for expressing a main idea, giving an illustration, fact through them (Glossary of literary terminology, 1990). Such novels as «Poverty», «A fairy tale about the wind», «Khan dead for it's tears», «Cunning hunter and fishes», «Near the Silver lake» are directed to disclosure real bourgeoisie policy, bad life conditions of a common people and show abject poverty and social disintegration in capitalistic society.

Conclusion

So, a well-known critic, publicist and public figure Gumar Gali contributed to the development of the Tatar literature of 1920-1930-ies. The exploring Gumar Gali's works are interesting for some reasons: novels include into their plot traditions and innovations. It is easy to notice continuity in his ideas, real details, spiritual world of heroes, philosophy of life and in system of genres. Gumar Gali in his critical and literary activities made a step in forming the new

principles and methods of assessment literary works, policy, new regime and culture and in controlling the level of influence of all factors into Tatar literature.

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