

**SCTMG 2023****International Scientific Conference «Social and Cultural Transformations in the Context of  
Modern Globalism»****THE PROBLEM OF HISTORICISM IN BASHKIR PROSE**

Gareeva Gulfira Nigamatovna (a)\*, Mustafina Ramzia Davletkulovna (b),  
Kazarbayeva Gulnara Nurgaliyevna (c), Idrisova Nurzilya Sagitovna (d),  
Khairullina Alina Rinatovna (e)

\*Corresponding author

(a) Ufa University of Science and Technology, 32, Zaki Validi Str., Ufa, Russia, gareevagulfira@mail.ru

(b) Ufa University of Science and Technology, 32, Zaki Validi Str., Ufa, Russia, ramzia7@rambler.ru

(c) Ufa University of Science and Technology, 32, Zaki Validi Str., Ufa, Russia, gulnara.kazarbaeva@bk.ru

(d) Ufa University of Science and Technology, 32, Zaki Validi Str., Ufa, Russia, nurzilya.idrisova.2018@mail.ru

(e) Ufa University of Science and Technology, 32, Zaki Validi Str., Ufa, Russia, kafedra.jurnalistiki@gmail.com

**Abstract**

The subject of this article is the peculiarities of the development of Bashkir prose in the first half of the twentieth century against the background of socio-historical changes at the beginning of the century, in the process of the emergence of a qualitatively new literature. By analysing the principles of realistic representation of reality, investigating genre and style peculiarities, defining the range of themes and problems of large epic forms, the authors reveal the tendency of reflecting historically authentic reality in Bashkir Soviet novelism. The aim of the study is to highlight the problem of historicism in the reflection of the new reality in Bashkir prose of the first half of the twentieth century. The scientific novelty of the study lies in the identification of national-literary epic traditions and innovations, genre and style features of the first Bashkir novels. The results obtained showed that the movement from small forms to large ones, the birth of the novel as a synthesis of genres and styles was a natural process of development of Bashkir literature of this period. The accumulated experience in stories and novels, in stage works allowed us to move to the depiction of reality in large epic forms.

2357-1330 © 2024 Published by European Publisher.

*Keywords:* Bashkir literature, epic forms, genre, novel, prose

## 1. Introduction

The relevance of the research is conditioned by the ever-growing interest in the multifaceted study of the peculiarities of the development of Bashkir literature, the study of the processes of formation and evolution of one of the leading prose genres, the Bashkir novel. The study of the plot-compositional structure of some forms of Oriental literature (epic forms such as "Shah-name", khamisa-pyatirits, mesnevi, kasyda, gazelle, etc.) has shown, in particular, the peculiar reflection of their poetics in prose genres, including the novel, especially in the initial period of the development of Bashkir Soviet literature.

The history of the Bashkir novel reflects a huge historical experience of grandiose epochal transformations, spiritual and moral renewal, and socialist reorganisation of the people's life. The analysis of the first Bashkir novels shows their active interaction with epic forms and the system of genres of literature as a whole.

The epic basis of the innovation of Bashkir novels of the 1920s and 1930s is the natural synthesis of the personal and the national, conditioned by the new reality, the inclusion of an individual destiny in a historical act, in the social-creative process. The most important things in these conditions are the issues of historicism in depicting the "moving panorama of national life", and the problem of the hero and the relationship between man and the world comes to the forefront.

The Bashkir novel of the twentieth century was formed in a complex struggle between new and old social and aesthetic ideas, tradition and innovation; its formation is inextricably linked to the peculiarities and level of development of genre forms of prose and national literature as a whole.

Our tasks are to consider the problem of historicism in the reflection of new realities of life, to study the interaction of the first Bashkir novels with epic forms and the system of genres of literature as a whole.

The following research methods are applied in the article: comparative-historical, hermeneutic and content analysis.

In addition to the third volume of the fundamental seven-volume "History of Bashkir Literature" (Khusainov, 2015), the textbooks for universities "Bashkir Literature of the Twentieth Century" (Khusainov, 2015), "Bashkir Literature of the Twentieth Century" (Khusainov, 2015), textbooks for universities "Bashkir Literature of the Twentieth Century" (Baimov, 2003), "Bashkir Literature of the XX-XXI centuries" (Baimov, 2003), "Bashkir Literature of the Twentieth-XXI Centuries" (Gareeva et al., 2017). They in separate sections summarise the achievements and certain shortcomings of the development of Bashkir prose of the 1920-1930s. The works of R. N. Baimov, A. H. Vakhitov, G. B. Khusainov, N. T. Zaripov study the ways of development of Bashkir prose. R. N. Baimov's monographs study the processes of formation and evolution of Bashkir prose genres, first of all the novel as a genre summarising the achievements of all literature and designed to depict man and his epoch in its entirety and contradiction. A.H. Vakhitov's works trace the origins and the process of style formation in various genres of Bashkir prose and analyse the evolution of epic genres. S. Safuanov's monograph traces the development of Bashkir Soviet literature and the peculiarities of A. Karnay's work. N. T. Zaripov's study analyses the work of Imai Nasyri, one of the brightest representatives of the art of words of the first half

of the twentieth century. In the works of Academician G. B. Khusainov, the current issues of the literary process are critically comprehended, the regularities of the development of various genres of Bashkir literature and the works of the founders of Bashkir Soviet literature are studied.

The practical significance of the research materials lies in the possibility of their application for further scientific research in the field of the problem of historicism in reflecting the new realities of life in the early twentieth century. This is the research into the interaction of the first Bashkir novels with epic forms, the system of genres of literature in general, in the practice of teaching Bashkir literature at the philological faculties of universities, in the preparation of general and lecture courses, in the creation of textbooks on the history of Bashkir literature.

## **2. Problem Statement**

Bashkir literature, as is known, belongs to the Turkic-speaking literatures, and in the pre-revolutionary period, until 1917, it developed in line with the Oriental literatures, although at the same time it was intensively exposed to the Russian revolutionary-democratic culture and literature. This means that, like other Oriental literatures, Bashkir literature in the pre-revolutionary period did not have a developed prose and underwent evolution mainly in the genres of poetry. Moreover, the role of oral folk poetry in written literature, in its various genres, was very significant. The new prose was formed in traditional European epic genres, striving for realism, but in its depth there was a complex process of relationships and interactions of various genre and style beginnings.

The movement of Bashkir literature towards realism is primarily connected with the overcoming of folklore abstraction and the critical revision of traditions, both national and those derived from Eastern classical literature. Style searches of the 20s, intertwined with ideological and ideological-aesthetic struggle, often took quite complex forms and gave rise to various directions in creative practice. In numerous ethnographic plays of those years: "Ashkadar", "Yalan-Yerkey", "Bashkir Wedding" by M. Burangulov, "Akshan-batyr" by F. Suleymanov and S. Mirasov, "Ynyykai and Yuldykai" by H. Gabitov and others, folklore motifs prevailed.

In these years, the influence of oriental traditions, especially oriental adventure and "ornamental" prose was strong, which was most clearly manifested, for example, in the story "Guldar" by I. Nasiri, dedicated to the tragic fate of an Azerbaijani girl. The structure of the story and the interpretation of the characters' actions often reflect the peculiarities of abstract romantic prose. Plot turns are often determined here not by cause-and-effect relations, but by chance, as in adventurous novels. Time is also conditional, "adventurous"; its length and duration are not clearly reflected in the plot, in concrete-historical events.

The strongest realistic tendencies were in the works of M. Gafuri, whose style was formed in the pre-revolutionary period, on the best traditions of Russian critical realism. The strengthening of realistic features in the style development of prose of the 20s was due to the appeal of writers, for example, D. Yul'ty, G. Gumer, S. Kudash, I. Nasyri, to concrete events of reality and to the depiction of historical facts and labour processes. The formation of novel tendencies in the national literature is conditioned by the development of the genre system as a whole.

The lyrical-romantic, lyro-epic novels, nesers, historical-folklore, ethnographic plays, acute and semi-adventure romantic stories by I. Nasyri, T. Yanabi, A. Karnay and others often revealed the main social conflict and the main contradictions of the time in allegorical forms, symbolic and allegorical images. The drama "Karagul" (1920) by D. Yul'tyi stands out in this series, where the class struggle and major social phenomena of the past were brought to the fore for the first time on an epic scale.

The first Bashkir novels created at the very end of the 20s and in the 30s of the 20th century ("The Turn" (1928) by G. Khairi, "Soldiers" (1931), "Red Army Men" (1936), "Red Guards" (1937) by A. Tagirov, "Blood" (1934) by D. Yul'tya, "Kudei" (1934) by I. Nasyri) have much in common with the literature of the 20s. The novels of the 30s, like the works of the 20s, are characterised by a very schematic understanding of the regularities of the historical process, often hyperbolisation, folklorisation of the revolutionary movement of the masses (Baimov, 1993). The combination of life truth, romanticism and folklore motifs was initially reflected in the works depicting the revolutionary past of the Bashkirs.

With all the similarity of structures, these works also reflected the complex, contradictory processes of genre and style trends of the previous period of development, diversity (Khazretali et al., 2018). If individual lines in the portrayal of the heroes of "Red Guards" and "Red Army" gravitated, for example, to the grotesque-symbolic style, metaphorical imagery, then ethnographic, colourful pictures of the everyday life of the Bashkirs of that time, depicted in the novel "Povorot" by G. Khairi, create a patina of romanticism, storytelling and epic pathos.

In the novels "Blood" by D. Yul'ty and "Kudei" by I. Nasyri, the "form of life itself" (the authors sometimes do not shy away from naturalistic pictures in describing bloody battles) is uniquely combined with the poetics, methods and principles of structure and oriental epic forms. I. Nasiri's novel "Kudey" most clearly reflects the structural traditions of such forms as the khamsa-pyatiritsa and the type of works such as "One Thousand and One Nights". In particular, "Kudey" is built on the so-called "box" composition: each of the chapters has its own protagonist, represents as if an independent nasir-novella (M. H. Nadergulov, 2019). All these chapters-novellas are "framed" by the prologue-symbolism about two "shores", about two worlds: about the struggle of good and evil. The plot is built dynamically, involving detective adventure-adventure elements. The peculiar poetics of the novel can be judged by the names of the chapters: "In the arms of the dark night", "The first acquaintance", "Meeting", etc. There are techniques of disguise and "unrecognition", there is a love triangle, kidnapping, secret meetings, and even dungeons (Abdrafikova, 2018).

The traditions of Eastern literature, especially formative ones, are also observed in other novels. The plot of Daut Yul'ty's novel Blood, for example, is also "framed" by similar episodes. This work gravitates towards a novelistic form, a multi-hero novel: the narrative is not centred on a single hero, but on a group of soldiers from a marching battalion. However, in "Blood", unlike I. Nasiri's "Kudey", the use of traditions in new conditions does not prevent the expression of revolutionary content, showing the acute class struggle (M. K. Nadergulov, 2021).

The first novels undoubtedly introduced many innovative beginnings in the form and content of Bashkir literature, in their approach to the depiction of the developing reality. The movement of history and the dynamics of character, so necessary in the development of novel epic thought in national

literature, are given in them for the first time on an enlarged socio-historical scale, in complex relationships of actors, in various socio-historical situations (M. H. Nadergulov, 2019).

### **3. Research Questions**

More mature experience in comprehending and depicting the complex epoch came to Bashkir literature later, with the novel *Irgiz* by Khadiya Davletshina. The novels of the 1930s and the novel "Irgiz" by Khadiya Davletshina are two different stages of genre development, different levels of the principle of historicism in depicting complex patterns of the epoch (Mazhitayeva et al., 2016).

The novel "Irgiz" managed to overcome the narrow event chronicle, the tendency to sensational detective-adventure motifs and naturalistic pictures, observed in the first novels. In the "Irgiz" epoch, its contradictions are embodied in specific fates. Events no longer push a person away. And class consciousness and activity are calibrated and grow not only in exceptional situations, as, for example, in romantic novels and in the first novels, but also in everyday life. Only his own painful search for a way out of his disenfranchised position leads Aibulat, the protagonist of the novel, to a meeting with Bolshevik workers, leading to ideological maturity and conscious revolutionary struggle.

This is the innovation of Davletshina, which leads to the formation of a new hero in the Bashkir historical-revolutionary novel. The writer draws a hero not passive, dependent on events, but an active creator of history. "Irgiz" by H. Davletshina represents a new genre variety. It is no longer a participant's story "from memory", as in previous novels, but an artistic comprehension of historical processes, a synthesis of historical research and fiction. The canons of the historical-revolutionary novel enter here in full force.

### **4. Purpose of the Study**

The socio-historical conditions of the 1920s set the young Bashkir literature the task of artistic development and reflection of modern reality, but the artistic and aesthetic experience was not yet great enough (Alieva et al., 2021). Therefore, Bashkir writers' appeal to the past served as a form of accumulation and rethinking of the national literary heritage. At the same time, traditional forms required traditional content: in the works of the 20s and early 30s, the content of the past to some extent found correspondence in the already developed, ready-made art forms. The spirit and colour of the depicted epoch were conveyed by traditional poetic means of national and Eastern classical literatures.

The first attempts of artistic comprehension of reality were often clothed in folklore forms, as it was, for example, in large epic poems "Pryakha" (1924) by S. Kudash, "Earth" (1936) by B. Bikbay, "Ak-Idelkai" (1930) by R. Nigmati and so on (Alieva et al., 2021). These works, lying on the borderline between poetic epic and large prose forms, became in fact transitional works of novel content.

### **5. Research Methods**

To summarise, we can conclude that the appeal of Bashkir writers to the past at the dawn of the formation of national literature was caused by social and political necessity.

The first Bashkir novels had not yet fully achieved true historicism in depicting the historical process and in creating a social and psychological character. The attempt to depict the complex relationship between man and history, the holistic conception of the world in its progressive and contradictory development were not always accompanied by genre and style unity. The synthesis of different beginnings, in particular, sketch and folklore-mythological, realistic, romantic and conventional-abstract at the same time, observed in the novels, often led to a violation of the structural harmony of the work and novel thinking (Shadmanov, 2010).

## 6. Findings

Active coverage of the historical past was also due to a number of internal, literary reasons (Abdullina et al., 2016).

One of them lies in the desire of writers to cognise the objective regularities of the development of history in general. The past, in contrast to the present, attracted writers by its relative explorability and accessibility as a subject of comparison and juxtaposition with the existing. The formation of a new art on the Bashkir soil in the 1920s–1930s required mastering the methodological foundations and aesthetic criteria of the artistic approach to the living reality. Analysing the past in the light of the present, revealing the similarities and differences between them could ultimately contribute to a deeper knowledge of the present. Therefore, already in the novels "The Black-faced", "Steps of Life" by M. Gafuri, "On the Ruins of a Stormy River", "First Days" by A. Tagirov, in the drama "Karagul" by D. Yulty and in the first Bashkir novels, the reference to the past takes the character of revealing the connection of times (Gareeva et al., 2023). They are characterised by the desire to comprehend more deeply the prehistory of modernity, epoch and to recreate the objective course of history.

The second reason for the appeal of young literature to the past of the people is explained by the historical conditionality of the form of art, the requirement of conformity of the form to the content. It is known that the innovation of literature manifests itself most fully only when the need for it is supported by socio-historical conditions and the need of art itself.

## 7. Conclusion

The Bashkir novel already in the late 20s and early 30s of the twentieth century emerged as an independent type of artistic thinking and passed in the system of genres (Akhmadiev et al., 2023), like any of them, a number of stages of structural and content enrichment and renewal. These are different sides, different origins and aspects of formation and different stages of development: "stepwise" genres are characteristic of earlier periods of literature; enrichment and the pushing of the boundaries of the genre, in this case the novel, occur usually after its formation in traditional canons, which is of a general nature. The evolution of novel forms in Bashkir literature of the 20–30s convincingly shows the systematic subordination, interrelation and interaction of genres.

The prospects for further research lie in a more in-depth analysis and generalisation of the problem of historicism in the reflection of reality in Bashkir prose of this period.

## References

- Abdrafiqova, G. K. (2018). Moral education of high school students in national (turkic) schools through literature. *Int. J. of Mech. Eng. and Technol. (IJMET)*, 9(10), 1467–1475.
- Abdullina, L. B., Abdullina, G. R., Gadzhiakhmedov, N. A., Sanyarova, R. R., & Rakhimova, E. F. (2016). To the problem of transfer of terms and “right” introduction of them in language turnover (based on the philosophical terminology of the Bashkir language). *The Turkish Online J. of Design, Art and Communication – TOJDAC. Spec. Ed.*, 11, 1892–1899.
- Akhmadiev, R. B., Mustafina, R. D., Gareeva, G. N., Alieva, S. A., Latypova, R. M., & Khairullina, A. R. (2023). Ideological and artistic features of Azat Abdullin's dramas. *SHS Web of Conferences*, 164, 00112. <https://doi.org/10.1051/shsconf/202316400112>
- Alieva, S. A., Mustafina, R. D., Gareeva, G. N., Galliamov, A. A., & Akhmadrakhimova, O. V. (2021). Issues of Ethnic Identity. *Worldview and Creative Output of Chingiz Aytmatov*. 149, 1117–1123.
- Baimov, R. N. (1993). *Istoki i ustoiki*. Kitap.
- Baimov, R. N. (2003). *Bashkir Literature of the Twentieth Century*. In R. N. Baimov, G. N. Gareeva, R. D. Mustafina, & Z. Y. Sharipova (Eds.). Ufa polygraphkombinat.
- Gareeva, G. N., Mustafina, R. D., Alibaev, Z. A., Davletkulov, A. M., & Kaskinova, G. R. (2017). Psychologism as an art category of literature (based on the Bashkir prose of the XX century). *Man in India*, 97(21), 273–285.
- Gareeva, G. N., Mustafina, R. D., Yanbaev, I. K., Yakshimbetova, V. V., Murzagulova, Z. G., & Salavatova, F. R. (2023). The theme of modernity in the Bashkir dramaturgy of the 1930s. *SHS Web of Conferences*, 164, 00113. <https://doi.org/10.1051/shsconf/202316400113>
- Khazretali, T., Amantai, Y., Girithlioglu, M., Orazkhan, N., & Berkimbaev, K. (2018). Kazakh-Turkish Cultural Relationship of the 20th Century: through a Scientific Biography and the Works of Shakarim Kudaiberdyuly. *Astra Salvensis*, VI(11), 210.
- Khusainov, S. M. (Ed.). (2015). *History of Bashkir literature in 4 volumes*, (Vol. 3). *Literature of the Soviet period (late 50s – early 90s of the XX century)*. Kitap.
- Mazhitayeva, S., Kadina, Z., Aitbaeva, B., & Zhunusova, M. (2016). Appearance of semiotics in Kazakh mentality. *Manin India*, 96, 1011–1020.
- Nadergulov, M. H. (2019). *History of Bashkir literature in 7 volumes*, (Vol. 7). Kitap.
- Nadergulov, M. K. (2021). The Personal Archive of the Bashkir Educator and Writer of the Second Half of the 19th Century Muhametsalym Umetbaev. In Russ. *Herald of an Archivist*, 1, 292–298.
- Shadmanov, K. (2010). *English spirituality and language: the interdependence of the linguo-philosophical dialogue West-East*. Fan.