



M. Jalil literary-critical activity in scientific and critical context of the 1920-30-ies

**Angelina Airatovna Khaybullina¹, Tagir Shamsegalievich Gilazov², Tatyana
Ivanovna Zaytseva³, Chulpan Malikovna Kurakova⁴**

1 Kazan (Volga region) Federal University

2 Kazan (Volga region) Federal University

3 Udmurt State University

4 Kazan (Volga region) Federal University

ABSTRACT

In this article literary and critical activity of the hero poet Moussa Jalil in the context of a historico-literary situation 1920 - 1930 - x is analyzed. In the Tatar literary criticism these years are characterized by difficult and contradictory development of literary criticism where Marx-Lenin methodology of studying literature are formed which cornerstone the Lenin theory of reflection, the doctrine about categories of class, party membership and nationality, the concept of liberation movement. On the example of the analysis of theoretical views of M. Jalil the way of forming the main creative method of the Soviet literature - socialist realism is traced. In the critical works special character, the principles and poetics of a new creative method are more boldly shown. In M. Jalil's articles the concept of the literary hero of the Soviet art is also developed. The critic estimated also modern Tatar poetry. In a complex studying life and works of modern poets, he estimates as well as stylistic and language features, and some aspects of their versification. The main characteristics of the critical activity are defined by authors of article: literary, realistic, publicistic criticism. It investigates also some questions of poetics of literary criticism. M. Jalil though considered pre-revolutionary heritage through class prism, he on the agenda raised a question of the studying and preservation. The critic highly appreciated the ideological and esthetic value of spiritual heritage of such classics as G. Tuqay, G. Kamal, M. Gafuri, Sh. Kamal etc. Relevance of work is explained by few studies of critical heritage of the poet. The used methods and the principles gave the chance more fully and systemically to investigate literary and critical heritage of M. Jalil and to reveal his role in formation and forming the Soviet literary criticism.

Keywords: criticism, method, "proletarian literature", "bourgeois literature", classics, Marxist-Leninist doctrine, critical realism, socialist realism.



1. INTRODUCTION

One of problems of modern Tatar literary criticism is scientific judgment of literary and critical heritage of writers who made a certain contribution to development of literary criticism. Hera poet Moussa Jalil who glorified the Tatar people by the heroism and ardent creativity left the mark not only in the history of national poetry and culture, as well as in the Tatar literary critic. M. Jalil's activity in this area falls on very difficult and contradictory period of the Tatar literary criticism. It were years of formation and development of standard socialist realism, as well as forming the concept of the sociologism which played a negative role in development of the Tatar culture and literature, and blossoming of a cult of personality of I. V. Stalin.

Moussa Jalil (1906 - 1944) is a poet hero of the Tatar people, the critic and the publicist, the active public figure. On February 2, 1956 for the shown firmness and courage in the Great Patriotic War it was awarded ranks of the Hero of the Soviet Union, posthumously. On April 22, 1957 for a cycle of verses "Moabthecky notebooks" to M. Jalil the Lenin award (Yuzyiyev, is awarded 1989: 65).

In the Tatar literary criticism there are no special works devoted to a research of critical activity of M. Jalil. In G. Gashshaf's monographs, R. Mustafin devoted to life and M. Jalil's creativity in N. Yuzyiyev's works, as well as in scientific research F. Mussina, E. Galiyev, etc., are considered some aspects of his activity. The principles of assessment of spiritual heritage of literary criticism of this period are covered in works of the author of articles. The analysis of literary and critical materials 1920 - 1930 - x years shows that these years the strong pressure of ideology upon art, process of an union of art with policy begins (Ibragimov B. Kh., Yusupova N. M., Zakirzyanov A. M, 2016, pp.: 228-231). At a boundary of XX - the XXI centuries of a tendency of development of literature in Tatars of the Soviet period are lit in works of the German turcologists. F. Mikhail, considering turkology problems in a wide historical background, declares that during socialism era the literary criticism was replaced with "literary and political" criticism (Friedrich M., 1998., s. 189). The turcologist I. Baldauf which investigated Tatar poetry in a diverse and live literary situation of the 1920th years revealed traditions of the image of the lyrical hero of poetry of the beginning of the XX century (Baldauf I., 1994, s. 25 - 66). As well



as both life and Moussa Jalil's creativity attracts interest of the European scientists-literary critics. In particular, the German scientist-turcologist M. Kirchner writes that "a public and cultural problem of the German turkology to promote the strengthened Moussa Jalil's studying as persons, the vital and a career" (Kirchner M., 2006, page 43). Some tendencies of development of literatures of the people of the Volga region including the Tatar literature, are investigated in F.Galimullin, A. Galimullina and L. Mingazova's article (Galimullin F.G., Galimullina A.F., Mingazova L.I., 2014, pp.: 248-252). It is known that M. Jalil in the researches was guided by theoretical concepts of scientists of the Russian literary criticism. Literary and esthetic interrelations of the Tatar literary criticism with the Russian-European esthetic thought are considered in T. Sh. Gilazov, I. S. Karabulatova, F. S. Saifullina, Kurakova Ch. M. works, etc. (by Gilazov T.Sh, Karabulatova I.S., Sayfulina F.S. et al, 2015, pp.: 508-517; Yusupova N. M. et al, 2016, ss.: 213-222). In this article for the first time in the Tatar literary criticism the literary and critical material devoted to M. Jalil is generalized and systematized, as well as the ideological and theoretical views from modern positions are estimated, than and scientific novelty of article is defined.

2. METHODS

System, comparative and typological methods are the bases for this research, as well as the historical and chronological principle, elements of functional approach are used. Research system approach is shown in consideration of scientific-theoretical and literary and critical views of M. Jalil as uniform dynamic system. Comparative and typological approach is expressed in comparison of the Tatar literary criticism to the Russian criticism. The historical and chronological principle is expressed in consideration of a literary and critical thought in evolution. The used approaches and the principles give the chance of identification of the general and the special, traditional and innovative studied critic M. Jalil in creativity, in the context of the Tatar literary criticism of the 1920-1930th years.

3. RESULTS

1. Being the representative of "literary criticism" M. Jalil took active part in the solution of key problems of literary criticism of the 1920-1930th years. Scientific views of M. Jalil



became an important step in development of the theory of socialist realism, the main categories of class, party membership of literature.

2. Analyzing literary process and spiritual heritage, M. Jalil adheres to the principles of the sociological and formal and sociological directions. It in criticism relies on the principles peculiar to realistic criticism.

3. Interpretation of the literary work in interrelation with the taking place events in society, presence of the sociological characteristic of life and a close interlacing of other structural elements of the critical text gives the chance to draw a conclusion that critical activity of M. Jalil belongs to publicistic type.

DISCUSSION. Moussa Jalil is not only the poet hero, he made a certain contribution to development Tatar literary critics in 1920 - the 1930th years. He is the author of a number of theoretical articles, reviews, reviews, letters, as well as different performances which became object of studying this research.

On literary criticism including on literary criticism, the great influence is exerted by social and economic changes, the social and political environment. Change of the periods in literary process is explained by internal updating, and in the reflection the criticism acts in a contradiction which becomes obvious during separate transition periods. Scientists allocate several transitional stages in the history of the Tatar literary criticism of the 20th century which are characterized by certain properties. Critical activity of M. Jalil is the share of that "transitional" stage when the Tatar literary criticism was under strict control of party. This stage is characterized by the controversial theoretical and historical and literary issues, opposite tendencies which are given rise in fight "old" and "new".

M. Jalil, sacredly trusting in bright future which promised the Soviet government, and feeling some positive moments in national policy and in questions of statehood, begins to work with a spiritualizing. The critical activity develops in two directions. First, it in spite of the fact that is the bright representative of "literary" criticism, along with such famous scientists and critics as G. Ibragimov, G. Sagdi, I. Nigmati, makes a big contribution to judgment and perception of scientific problems of literary criticism and criticism. In the theoretical works problems of literary style, feature of the Soviet literature, new problems



of literature of the socialist period, as well as questions of a creative method and the literary hero are covered.

The Soviet power sets before them the purpose - to place literature and art at service to socialist construction, in the nature of new type of the state potentialities of the development of it playing the subordinate, a dependent role of art were put. Literary critics in the solution of the main problems, development of terms approach from this point of view. M. Jalil, being guided by V. I. Lenin's doctrine about literature, speaks: "Literature of an era of socialism has to show a sample of the birth of new contents and a new form in literature. It, opening all communications of production inherent in socialism era, has to become the assistant to party on the general way" (to Jalil, 4 t., 1976: 36). M. Jalil, having been fond of sociology of literature of this period, explains the literary phenomena from the class point of view, in certain cases from the concept of vulgar sociology. The requirement "to consider development of literature and criticism from the point of view of class and to analyze it as result of class fight" (Jalil, 4 t., 1976: 14) reflects vulgar-sociological approach to fiction.

In 1920 - 1930 literary critics and scientists, though called literature of the beginning of the 20th century "bourgeois literature", nevertheless "were forced to resort to achievements of national literature of the previous era when studying literature and developing new methodology" (Zakhidullina, 2001: 391). It is especially visible when determining a creative method of the Soviet literature. Critics conducted active fight for other than critical realism, a literary method. A literary and scientific thought, having approached a question of a creative method from a world outlook, talks about "a method of dialectic materialism in creativity". Then critics defended development of proletarian literature on the way of realism of the previous era. In M. Jalil's works this method was called "proletarian realism" and it is opposed to classical realism which was formed in the Tatar literature of the beginning of the XX century. In the aspiration to show esthetic superiority of a socialist realism, the critical realism was estimated as "stiffened", "statistical". M. Jalil, considering proletarian literature through a prism of views of the Russian scientists, shows the direction - "to capture reality with all the difficulties, with all prospects" and calls all this "dynamic" realism. He writes: "Style of socialist realism



has to help us to open and to show to our literature all truth, all complexity of an era of socialism" (Jalil, 4 t., 1976: 81). It is obvious that M. Jalil for an explanation of this complex problem is based on provisions of the doctrine of Marxism-Leninism, works I.V. Stalin and resolutions of party.

The second half of the 1930th years differs in special activity of M. Jalil in pre-war literary and critical creativity, public work. Shortly before war was the head of the Writers' Union of Tatarstan. Therefore he had to make at general meetings reports, at meetings - literature questions, on anniversaries of writers and poets - congratulatory speeches. And the Tatar literary criticism under the influence of the internal dynamics of development, despite ideological and political restrictions and big losses, seeks for updating of traditions, to the art principles as if the new sprouts which appeared after frosts. Here in such conditions M. Jalil begins to approach more objectively assessment of literary development and works, "continuous search even more deepens esthetic views, saves from vulgar-sociological straightforwardness and simple understanding of the esthetic phenomena in assessment of the literary heritage and literary values" (Yuziyev, 1989: 70). The critic in the reviews operates with a rich scientific conceptual framework, leans on trailers of various methods.

Estimating era poetry, M. Jalil imposes requirements on the esthetic party in the spirit of J. Validi, G. Ibragimov: "A poem essence not in the melody, and in giving of the idea through beautiful, live comparisons, live images, concrete pictures so that after their penetration into our consciousness, we had certain views" (Jalil, 4 t., 1976: 52). At the same time the reviewer gives the critical evaluation to authors of verses, points to language and style inaccuracies, incorrectly used words and expressions. In the report "In fight for high quality" (1940) at a meeting of board of the Writers' Union of Tatarstan, M. Jalil does the wide review of the literary movement of an era, achievements of a scientific-theoretical and critical thought, as well as to scientific analyses. He focuses attention on ideological and thematic development of literature, a variety of literary genres and art forms, increase in objectivity in the relation to last heritage and other positive changes. Separately stops on N. Isanbet, T. Gizzat, A. Fayzi, Sh. Mannur, N. Bayan, A. Erikey, G. Kutuya's creativity, etc.



The beginning of a monographic research of literary creativity of such classics of the Tatar literature as M. Gafuri, Sh. Kamal, H. Taktash, was necessary M. Jalil. In the article "About the Poet Hadi Taktashe" (1940) in spite of the fact that objective assessment was interfered by a class position, M. Jalil correctly defined stages of creativity of Taktash and their main properties. In the performances devoted to the 30 anniversary of creativity of the Tatar prose writer Sh. Kamal ("The well-known thirty years", 1940; "Sharif Kamal", 1940), thematic novelty of the writer which he brought in national literature, and development of his creativity in the realistic direction is highly appreciated. Following canons and the rules realistic criticism, he pays attention not only to a reconstruction of pictures of an era, the events and the phenomena described in the work but also to reliability and vitality of the details used in the description.

Introduction article of "The chosen works" of M. Gafuri though is written in the spirit of that time, but in it the main value of the literary heritage of M. Gafuri in the image of a national subject and public justice, social freedom, the universal ideas is defined. In this article the critic opens the sociological characteristic of life, investigating works of the writer against the background of the society and processes happening in it. The author in work along with the information about the poet, about his views of the world, about stories of writing of poetry, takes up also questions of public life. This aspect of article gives the chance to estimate critical activity of M. Jalil in line with publicistic criticism. Literary letters of M. Jalil are written to addressees in different styles, but they are generally penetrated by concern on the future of writers, on the future of the Tatar literature. The problems covered in some letters are allocated with the width and relevance, problems of development of the Tatar literature and the further tasks are precisely defined, they strike with courage of the poet. For example, in one letter he emphasizes all gravity of collecting, preservation and studying the literary heritage for development of the Tatar literature.

4. CONCLUSION

So, the analysis of critiques of Moussa Jalil allows drawing a conclusion that the literary and critical activity gives us an idea of a difficult and contradictory picture of the Tatar Soviet literary criticism 1920 - the 1930th years, the scientific searches, regularities of



development. Though Moussa Jalil also grew cold to the idea of service of fiction to ideals of socialism, in the concrete analysis of works sought to estimate them and from the point of view of artistry. In the critical activity it, making the profound esthetic analysis, makes big effort in definition of new regularities of development and it actively participates in forming the new principles and methods of assessment by criticism of fiction, system of genres.

5. ACKNOWLEDGEMENTS

The work is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

6. REFERENCES

- Юзиев Н. Муса Жәлил (1906-1944) //1989. Татар әдәбияты тарихы. Алты томда: Т.5: Бөек Ватан сугышы һәм сугыштан соңгы еллар әдәбияты (1941-1960). Казан: Татар. кит. нәшр... - Б.65-87.:
- Жәлил М. Әсәрләр: Дүрт томда. Т.1976. 4: Әдәбият һәм сәнгать тәнкыйте. – Казан: Татар. кит. нәшр.. – 559 б.
- Заһидуллина Д.Ф. 2001. Татар әдәбияты нәзәриясенәң барлыкка килүе һәм үсеш баскычлары (XX йөзнен беренче утыз елы): Филол. фән. д-ры дигән гыйльми дәрәжә алу өчен язылган дисс. – Казан, – 391 б.
- Baldauf I. 1994. Prometheismus in der circumrevolutionären tatarischen Lyrik, in: Bamberger Mittelasienstudien. Hrsg. Bert G. Fagner, Birgitt Hoffman, Berlin, S. 25 - 66.
- Friedrich M. Gabdullach Tuqaj (1886-1913)/1998. Ein hochgelobter Poet im Dienst von tatarischer Nation und sowjetischem sozialismus. - *Wiesbaden*. - s. 340.
- F.G. Galimullin, A.F. Galimullina, L.I. Mingazova. 2014. The development of the literatures of the people of the Volga region in multi-ethnic Russia. *Journal of Language and Literature*; 5(3), 248-252. DOI: 10.7813/jll.2014/5-3/42.
- Gilazov T.Sh, Karabulatova I.S., Sayfulina F.S., Kurakova C.M. and Talipova G.M. 2015. Between the East and the West: Phenomenon of Tartar Literary Criticism in



**M. Jalil literary-critical activity in scientific and critical context of the
1920-30-ies**

Revista Publicando, 4 No 13. (1). 2017, 793-801. ISSN 1390-9304

the Lingvo-Cultural Aspect//*Mediterranean Journal of Social Science*. Vol 6, No3, S2, May 2015. pp.: 508-517. Doi:10.5901/mjss.2015.v6n3s2p508.

Ibragimov B. Kh., Yusupova N. M., Zakirzyanov A. M. 2016. Ideological myth and archetypes in tatar poetry of years 1920-50s//*Journal of Language and Literature*. Vol. 7. No. 3, pp. 228-231.

Kirchner M. Moussa Jalil and Nazym Hikmet//2006. Moussa Jalil: creativity and feat. Look and the XXI centuries / Ed. H.Y. Minnegulov, N. M. Yusupova. - *Kazan: Kazan state university of V. I. Ulyanova-Lenin*. - Page 42 - 45.

Yusupova N. M., Sayfulina F. S. Gainullina G. R., Ibragimov B. Kh. February 2016. Fiction adaptation characteristics in Tatar literature of the second half of XX century//*European Journal of Science and Theology*, , Vol.12, No. 1, p. 213-222.