

# The History of the Development of Literary Tatar Language in the 20<sup>th</sup> Century (Based on the Example of the Language of Literary Works)<sup>1</sup>

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## Abstract

The 20<sup>th</sup> century was marked by the dramatic changes in all the spheres of mankind activity including culture. One of the manifestations of culture is the literary language, which is a historical category: the degree of its processing and normalization may not be the same in different periods of its development. The twentieth century is characterized by the rapid development of national literary languages, including Tatar. The development of the Tatar national literary language in the twentieth century must be regarded as a holistic historical-literary and historical-linguistic cycle that has certain periods. The end of the twentieth century allows us to try to see this cycle in a comprehensive manner and to determine the processes that guided its development. This article considers one of the fundamental problems of studying the functioning and development of the artistic style of the Tatar literary language in the twentieth century - the question of its periodization.

We have revealed that compared with the previous centuries the Tatar literary language of the twentieth century, underwent significant changes that affected all levels of the language state. Given the extra- and endolinguistic factors the authors propose four periods of its development in the order of the working hypothesis. The study showed that in the twentieth century it is possible to single out the periods where the lexical-stylistic changes appearing most clearly in the language of works of art. Each period is marked by socio-economic and political conditions that have influenced the development of the language design of the artistic style of the Tatar language. At the same time, the development of the Tatar literary language in the twentieth century to some extent confirms the hypothesis that the pre-crisis state of society promotes the flowering of culture.

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## 1. Introduction

The twentieth century entered in the history of Russia not only as the epoch of socio-political and economic upheavals, but also as a period of sharp exaltation and decline of cultural values.

The ending of the 20<sup>th</sup> century as a historical literary and linguistic cycle allows us to take a holistic view on it, i.e. to reveal the characteristics which determined its entity and processes which guided its development. The favorable historical conditions created during the Soviet era for the formation, development and functioning of national literary languages was the important asset of the twentieth century. As Vinogradov (1978) noted: "only in the era of the existence of developed national languages, the literary language as the highest standardized type of the national language gradually supplants dialects and inter-dialects and becomes both an oral and a written communicator of the true national norm" (Golkar, et al., 2014).

The purpose of this study is to determine the main stages in the development of the artistic style of the Tatar literary language in the 20th century on the basis of a generalization of the results obtained earlier on the study of the language of artistic prose works written in the Tatar literary language in the period from 1917 to 2005.

The artistic language of the prose works of prominent Tatar writers of the 20th century, such as Galimdzhan Ibragimov, Kavi Nadzhmi, Gumer Bashirov, Amirkhan Eniki, Mirsai Amir, Fatykh Khusni, Abdrakhman Absalyamov and others was the material of the research.

The method of functional-semantic analysis, a descriptive method, complex methods of linguistic analysis: descriptive-analytical, semantic-stylistic, continuous sampling, elements of statistical analysis, comparative analysis were used in the study.

The theoretical significance of the results is the possibility of using the developed periodization in further studies on the history of the Tatar language, as well as in developing a methodology for analyzing texts of Tatar fiction.

Practical value is that the results of the work can find application in the teaching of sociolinguistics courses, linguistics, literary criticism, cultural linguistics; certain theses of the work can be used in developing recommendations for the creation of the electronic database of Tatar literature.

## **2. Methods**

The study used a descriptive method, complex methods of linguistic analysis: the descriptive-analytical and semantic-stylistic methods, the continuous sampling method, the elements of statistical analysis, the comparative analysis.

The method of a continuous sampling allowed us to select the actual material and determine the range of the texts of fiction to be studied. With the help of the descriptive method, a procedure was performed for the initial collection, analysis and presentation of the text material. Descriptive-analytical and comparative analyzes allowed to conduct a qualitative description of the language of each monument of literature of the twentieth century and to reveal distinctive features.

## **3. Results**

The problem of the scientific analysis of the language of works of art in the diachronic aspect is a complex and theoretically little developed problem in linguistics. The question of periodization of the artistic style development of the Tatar language of the twentieth century was and still is one of the numerous facets of this problem in Tatar linguistics. After studying the language of works of art written in the Tatar language in the 20<sup>th</sup> century, we discovered that changes in the style and character of the literary letter occurred in accordance with the changes in the social and political structure of the state system.

## **4. Discussion**

The liberal changes in the social and political life of Russia which followed the 1905-1907 revolution had beneficial effect on the process of national awakening of the Tatars.

For the first time in the history of the long struggle for the acquisition of national periodicals, newspapers and magazines began to be published (on September 2, 1905, the first issue of the weekly newspaper "Nur (Beam)", which became the first newspaper in the Tatar language, was published in St. Petersburg, Unclerical works, i.e. the fiction could be printed there. At the same time, the question of the norms of the national literary language remained open, controversial, since the various linguistic currents that the writers adhered to at that time did not allow the establishment of a single literary language on the basis of the national koiné. By these currents we mean: 1) a variant of the Tatar literary language with the predominance of Arabic language elements (the so-called "high book style"); 2) a variant of the Tatar literary language with a predominance of Turkish language elements; 3) a variant of the old-school classical literary language with archaic Turkic language forms; 4) a variant of the Tatar literary language, as close as possible to the national language. These currents have their historical roots, coming from the Old Turkic language of the Golden Horde (Nurieva, 2017; García-Santillán, 2019).

In the early years of Soviet power (until the 1930s), the language of works still retained a tendency to use Arab-Persian borrowings and complex eastern syntactic constructions and style turns. However, the popularization of the dramaturgic genre and theatrical art, which contributed to the development of a special type of scenic speech (short and condensed in a semantic tone), influenced the development of the language of fiction. It should be noted that during these years the Tatar periodicals developed actively. On November 7, 1927 radio in the Tatar language started the broadcasting for the first time, and in 1941 a powerful (150 kW) broadcasting station RV-84 appeared in Kazan, which allowed to start round the clock broadcasting to the entire territory of the republic and neighboring areas since September 1941. Thus, a single Tatar literary language actively began to be introduced into the dialect regions of Tatarstan.

The repressions of the 1930s brought a notable loss to a number of talented word masters. In 1934, when the Union of Writers of the USSR was organized, 16 people fell under repression (out of 30 members and candidates for members of the creative union from Tatarstan), and 10 of them were killed under the oppression of the NKVD (People's Commissariat for International Affairs).

In 1934, the Tatar Autonomous Soviet Socialist Republic organized its own regional Union of Writers, which was part of the Union of Soviet Socialist Republics. "Most of the writers elected to the board of the First Congress have been physically destroyed or subjected to repression. In different years, K. Tinchurin, G. Gali, G. Tulumbaysky, L. Gilmi were executed ... Hassan Tufan spent in Stalin's camps 16 years. The Chairman of the Writers' Union Kavi Najmi, his wife, writer S. Adgamova were arrested," – The Literary Russia magazine wrote in connection with the 70th anniversary of the Writers' Union of Tatarstan (To the future – with hope, 2004). They were the best among the talents of Tatarstan.

What happened with the Tatar literary language in the post-revolutionary period? First, the landmarks changed dramatically – under the motto of the struggle against the Islamic religion, the way to the eastern (Arabic and Persian) written culture that has served as an example for imitation of Tatar poets and writers was closed. Turkish literature was prohibited. In this regard, the beauty and elegance of the Eastern turn of phrase were replaced by the simplicity and moderate use of expressive means – an indispensable attribute of socialist realism. Secondly, the Russian culture and, through it, Western culture began to exert a greater influence on the Tatar culture, in particular, on literature, which was primarily reflected in the language of literary works in the form of Russian and Western European borrowings. This was especially evident in the years of the Great Patriotic War of 1941-1945, when in the language of works of art, untranslatable military terminology was used in large quantity, and sometimes the whole quotations and slogans were quoted in Russian.

During the Great Patriotic War, many Tatar poets and writers went to the front at their own volition. Of the officially registered 48 members of the Writers' Union of Tatarstan, 2/3 of them (65%) did not return from the battlefields (Safarova et al., 2016). Their number was replenished by the journalists who worked during the Great Patriotic War as correspondents in the Tatar-language newspapers (during the war on various fronts 16 Tatar newspapers were published). But their first works were far from professional creativity. It took time to restore the creative height and grace of the word.

The development of Tatar literature of the second half of the twentieth century was influenced by socio-historical, general cultural and ethno-aesthetic processes. Since the late fifties, the standardization of the morphological and syntactic structure of the artistic style of the Tatar literary language has been observed, but it should be noted that in this period, the active implementation of Russian-European borrowings into the Tatar literary language continues. This was due, first of all, to the themes of works of art, in which the labor was glorified, first of all, the extraction of oil, because in this period, rich oil deposits were discovered in the territory of Tatarstan, and its extraction and processing began, large cities were built, active urbanization of the population took place. Despite censorship of literature, relative stability in society, called "years of stagnation," predetermined the rapid rise and further development of the Tatar literary language. It was during this period that masterpieces of Tatar literature were created – the unique samples of honed literary language. The artistic style reached its climax.

This continued until the mid-80's. Since 1985, a new stage in the development of the literary language begins (Safarova et al., 2016). The years of "perestroika" (1985-2000) made a significant change in the structure of the artistic style of the Tatar literary language. The announcement of freedom of speech has beneficially affected the consciousness of people, but this ultimately led to the partial destruction of the foundations of the literary language. In the early years of perestroika, in order to resist the onslaught of Russian culture and preserve the purity of the Tatar language, the pages of the periodical press were filled with Arabic words - "returnees", which were actively used in the language of poetry of previous centuries (Latypova et al., 2016), and were replaced by borrowings from the Russian language after the October Revolution. Arabisms were also allowed in the language of fiction. However, such borrowings were complex, incomprehensible to the modern reader, so the society soon abandoned them, leaving only the most acceptable in terms of meaning and sound. The crisis in society has also shifted to a crisis in literature. In the prose of this period a new quality was formed, which has been called existential realism. In the following years, the influence of the Russian language activated again, which changed to the levels of phonetics and syntax of the Tatar literary language (Galiullina et al., 2018). The language picture of the world of the Tatar people is changing (Zamaletdinov et al., 2018). But the most pernicious for the elegance of the

syllable was the introduction into the structure of the poetics of the artistic style of elements of journalism, which distracted and loaded the reader's consciousness with incongruous incrustations of social and national problems in the didactic style of the presentation (Yusupova et al., 2016).

## 5. Conclusions

Thus, in the order of the working hypothesis, we propose the following periodization of the language of Tatar art literature of the twentieth century as a historical-linguistic epoch:

The first stage: 1905-s – the end of the 1920s. It consists of two cycles – the "time of search" (until 1917) and the cycle of the beginning of the formation of the lexical and grammatical foundations of the modern Tatar literary language (since 1917). In the first stage, the Turkic language tradition is being scrapped, based on the "high book" style, the sharp struggle between different (classical, Arabic and Turkish) language currents is exacerbated. In the second stage, the issue of graphics for the Tatar language is acute. In 1926 at the First Turkic Congress in Baku a number of republics proposed to switch to the Latin alphabet (Kurbatov, 1999). A delegation from Tatarstan headed by Galimdzhan Ibragimov opposes this proposal, preferring to conserve in use a corrected version of the Old Arab graphics.

The second stage: the beginning of the 1930s – the mid-1950s. It should be noted that during this period the Tatar people endured the alphabetic reform twice: after the reform of the old Arabic graphics in 1923 the transitions to the Latin alphabet in 1927 and the Cyrillic alphabet in 1939, which had a very unfavorable effect on the cultural heritage of the people. A special place in this stage is occupied by the war years (1941–1945). During these years the number of borrowings from the Russian language increased in the language of fiction due to the ousting of Arab-Persian words and the emergence of new concepts and terms in the everyday life of the people.

The third stage: the mid-1950s – the mid-1980s. The heyday of the Tatar literary language, the disclosure of its artistic wealth, the emergence of vivid examples of Tatar written literature of the twentieth century were noticeable.

The fourth stage: the mid-1980's – 2005's. Since the beginning of the 21st century, the total social and spiritual crisis in society has been reflected in the literary language. There was a partial fusion of the journalistic and artistic style of the literary language, dialectisms, barbarisms were actively introduced, and the literary description was lost. The story line, brevity of presentation, intermediality came to the forefront of the work. The language of the Internet appears, as well as sites in the Tatar language; and literary works there are not edited by professionals of literature, so their literary language undergoes a strong impact of the national koiné. At the same

time, there is a consolidation of the Turkic peoples and the Tatar communities that use the Tatar literary language of the Republic of Tatarstan are activated (Guzel et al., 2018).

The researcher of the history of Russian literature of the twentieth century Leiderman noted that "the chronological boundaries between cycles are sufficiently unstable, because the tendencies that prevailed in the preceding cycle tend to leave the "plume" in the cycle afterwards, and tendencies that advance to the foreground in one cycle have preconditions in the cycle of the previous one" (Leiderman & Lipovetsky, 2003).

A younger generation of writers of Tatar literature appeared. Its task is to preserve and multiply the priceless legacy of its predecessors, masters of the literature of the twentieth century.

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