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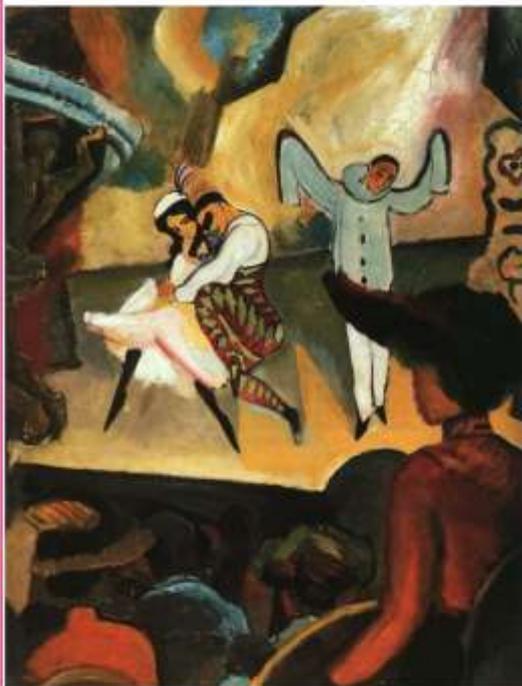
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# The Literature of Tatar Children: The Formation and Definition of Content

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## Abstract

The article is devoted to the definition of the essence of Tatar children's literature via comparative qualitative research methods. As a result, the study of materials relating to the formation of children's literature, made it possible to get an idea of its essential manifestations, its originality, its significance in the general literary process. In conclusion, the aspects selected on the basis of systematization of studies of children's literature allow us to formulate the definition of children's literature as a special subsystem of literature that focuses on dialogue with consciousness of children and reproduces the subculture of child in codes characteristic.

**Keywords:** Tatar, Literature, Children, Originality, Essence.

# La literatura de los niños tártaros: la formación y definición de contenidos

## Resumen

El artículo está dedicado a la definición de la esencia de la literatura infantil tártaro a través de métodos de investigación cualitativa comparativa. Como resultado, el estudio de materiales relacionados con la formación de la literatura infantil permitió conocer sus manifestaciones esenciales, su originalidad y su importancia en el proceso literario general. En conclusión, los aspectos seleccionados sobre la base de la sistematización de los estudios de la literatura infantil nos permiten formular la definición de la literatura infantil como un subsistema especial de literatura que se centra en el diálogo con la conciencia de los niños y reproduce la subcultura del niño en códigos característicos.

**Palabras clave:** tártaro, literatura, infantil, originalidad, esencia.

## 1. INTRODUCTION

The volume of the concept of children's literature is defined in the literary dictionary: Children's literature is artistic, scientific and artistic, popular scientific works written especially for children. As a rule, the notion of children's literature includes also works written for adults, but also read by children: among them are works of oral folk art and classical writers. Therefore, considering this definition, one can come to the following conclusion: works for children are subject to

literary and artistic patterns; this is a peculiar form of knowledge of reality. Before we begin to study the essence of Tatar children's literature, first, we need to address the problem of the relation to this area of literature in different periods, especially on materials that relate to the individual periods in which it was formed. Objective evaluation and relations will be the starting point in the study of the problem of the essence of children's literature.

## **2. METHODOLOGY**

The study of the essence, originality of children's literature in the writings of domestic writers has been and remains an actual problem of literary criticism. Although developments have been underway from the ancient philosophy of Aristotle till present days, problems in this area have not found their optimal solution. Last decade, the problematic issues of children's literature were actively studied by scientists such as Stanchinskaya (1924) and many others. The development of the theory and practical analysis of the literary work are directly connected with research in the field of linguistics. The field of philological analysis of the sample of the literary work is also involved. For example, in the works of domestic scientists as Nurmukhametova et al. (2014), Zagidullina et al. (2017), Mingazova & Sulteev (2014), Yusupova et al. (2016) can find a lot of useful. But

there are significant failures in the point of view of linguistics and literary criticism.

### **3. RESULTS AND DISCUSSION**

Since children's literature is created for a growing reader, teenagers the educational function is more pronounced in it than in literature in general. Despite the fact that in Tatar children's literature, formed in the second half of the XIX century and developed in the early twentieth century, first the didactic form was dominated, later the educational moments combined with the means of artistic expressiveness ensured its integrity and success. But in the 1920s, this problem was again complicated. As can be seen from the history, criticism of the Soviet era for many years, without giving due attention to the artistic side, put forward an educational function to the fore.

And as a result, children's literature began to be perceived as additional literature, necessary for educational purposes. This attitude, firmly established in the twentieth century, for many years has given rise to the secondary importance of children's literature. Therefore, when well-known writers sometimes published works for children in print, it was perceived as a habitual phenomenon, but writers who devoted their work entirely to children were confronted with different kinds of rumors. Suffice it to recall Karim's speeches in the thirties, facts concerning the work of Tukay and his contemporaries (Tukaev,

2000). This attitude, in turn, led to the fact that some talented writers began to overlook this area of literature.

Jalil (1981), in the article on the agenda – Soviet children's literature! putting the problems of the development of children's literature at the center of attention, gave rise to heated debates, ultimately reduced the speech not to the thorough work of well-known writers in this field, but rather to the need to give works: “Most of our writers, who occupy a leading position in the Tatar Soviet literature, have not yet produced works for children” (Jalil, 1981: 177).

As you know, interest in determining the essence of children's literature was particularly evident in the 1920s, during the period when Soviet literature was born and formed. Such questions as how must we write compositions for children? What should be the book of children, what requirements should be met and what problems should be raised and solved? arose before the writers of that time. A strong new socialist consciousness understands that the younger generation, the future «masters» of the country cannot be educated in the old way (Gorky, 1968).

As it is known, the Communist Party, from the very first days of the birth of new literature, attached great importance to the books for children, realizing that this was a serious weapon in the ideological, moral and aesthetic upbringing, tried to show writers for children as their like-minded people to subordinate them to their ideals. For example, three months after the October Revolution, the newspaper Pravda published an article on this issue. In it, children's literature is

evaluated as a powerful weapon in the struggle of ideas in the formation of a new socialist consciousness and a new person.

And immediately it is stressed that this tool must urgently contribute to the proletarian cause: «We cannot detract from the importance of the book for children and reading in general, cannot ignore the actions of the book to the soul of the child. The bourgeoisie made every effort to ensure that our children, almost with the milk of mother, began to absorb ideas that later made them slaves. We must not forget that the same means, the same weapons are suitable for reverse purposes ... The books for children as an important instrument of education should receive the widest distribution. It is the responsibility of the state to supply the children with new books immediately and without delay.

We can say that there are two main tasks; one of them is verification, evaluation of all creative wealth which created before the revolution, and the second is the publication of new books, i.e. as Marshak (1934) noted the creation of great literature for the little ones (Marshak, 1934). Therefore, it can be assumed that the basis of a new book for children is formed in the fight against old ideas, in this confrontation it is enriched with new properties and modern literary forces. In the future, supporters of the new children's literature begin to understand that in the development of this area, a new, scientifically based literary concept is needed.

In this case, the party tries to help both in terms of a new idea, and in practical matters. For example, in the draft resolution of the

First All-Union Congress of Writers, the legacy of the past is recognized as the basis, the starting point for the successful development of literature. At the basis of all this lies the call to learn from the best achievements of the literature of the bourgeois epoch, to assess the existing values (On the party and Soviet press.

Thus, giving the classical pre-October literature the right to exist, using it in the development of a new socialist consciousness, the party laid a successful foundation for the creation of new literature and culture. In the resolution of the Central Committee of the RCP (b) of 1924, The main immediate tasks of Party in the field of the press, the main tasks are defined as follows: Take measures to create Soviet children's literature. It is necessary to begin to create literature for children under the close supervision and guidance of the party, with the aim of strengthening in this literature the moments of class, international, labor education. In particular, to develop the publication of pioneer literature (Indriastuti, 2019), involving Party, professional and Soviet organizations in this work in support of the Komsomol.

The resolution of the Central Committee of the RCP (b) about politics of Party in the Field of Fiction promoted the purposeful formation of Soviet children's literature and the unification of all literary forces. Criticizing the use of certain methods in the literary process, the resolution seeks to direct the literary skills and energy of writers to the solution of the practical tasks of socialist construction. This directive has in mind finding ways to exchange views, collective search in the development of children's literature (Soo et al., 2019).

In this regard, several discussions of the 1920s and 1930s which devoted to questions of fiction for children deserve attention. The question posed in one of them was *Isa Proletarian Child in need of Literature?* At first sight, it seems rhetorical. However, when examining it, it turns out that the problem presented for discussion at that time was rather complicated and ambiguous. If this discussion about fairy tales and the later the discussing about the anthropomorphism of children's literature, which received a wide resonance, is considered not only in the pedagogical but also in the literary aspect, it turns out that the discussion materials reflected up to the unexamined critical-theoretical aspect and the desire to understand the essence of children's literature.

Through the controversial demands for «all bourgeois children's literature to proclaim the idea of a complete destruction of a fairy tale which based on the incomprehensible fears that it can distract a child from real life, that he (the child) must grow only in real life, that the specificity of this genre can stop the development of materialistic thinking, there was a desire to understand the approaches to determining the scope of the concept of children's literature and to resolve the problem of critical-theoretical content. If the discussions of those years about the genre of fairy tales and anthropomorphism, on the one hand, turned into controversies about the conventionality of literary fiction and the boundaries of fiction in children's literature, on the other hand, there was an uncompromising study of another aspect: it is a literary heritage and an attitude to it (Yang et al., 2019).

Works for children, created before the revolutionary coup in 1917, as you know, represented a rather variegated picture and were quite different in ideological terms. This heritage, in addition to works of folklore, included samples of classical literature created by Stanchinskaya (1924) who brought up in children feelings of humanism and friendship, hatred of oppression and oppressors, love for life, nature. There are a lot of works about the issues of national and religious education in this heritage. In regard to this heritage, evaluating from the position of the present day, in one of his articles F. Karim expressed contradictory and erroneous views emphasizing that till this days in libraries books in which religion is presented with a loaf of butter are given for children (Kerim, 1981; Lunacharskiy, 1985).

In the course of disputes, quite justifiably, a topical issue of tradition and innovation in children's literature was raised, which is actual up to now. This helped the young Soviet children's literature, including the Tatar literature, to find its place in the ideological and aesthetic sense, it had an impact on the formation of its critical theoretical basis. On the whole, in our view, the main mistake that has been made with children's literature of the 1920s were the formulation of the goal of giving children's literature a communist ideology and putting forward on the foreground only moral and pedagogical aspects.

We see how in these discussions, which began from 1920 and lasted until the middle 1930s, vulgar sociological and pedagogical views and opinions are clearly visible. Nevertheless, these discussions

were not in vain. They stressed the unusual nature of the children's literature, defined its specifics, deepened and specified certain requirements to this field. Discovering the possibility of moral, aesthetic education of young citizens, these discussions urge to influence their spiritual development. In addition, these debates have shown the breadth and availability of educational tools and tasks, have opened up the opportunities facing new literature (Kaithari et al., 2017).

Thus, now we can say that these disputes were not in vain. But the recognition of the uncontested patterns that do not change from generation to generation, the principle of dialectical development of literature and culture, or the conquest of the right of children's literature to exist, artistic fiction and conventions (in general, fiction is naturally based on conventions) has not enriched the sphere of children's literature.

Talented writers did not find anything new for themselves in this debate: they had set out the problems on the classic experience of children's literature and, undoubtedly, took them as a basis for young literature. Unlike practicing artists who are carriers of advanced views, the theorists of Tatar children's literature have come to grasp the laws of children's fiction in hard, sometimes dramatic ways: they learned a certain truth in a new historical epoch, under the conditions of class struggle and, what is especially important, at a new stage of ideological consciousness. In 1930, in the article *About Children's Literature* Karim wrote, that “until now we do not have a wide

discussion about the children's literature. She is still an orphan. She has no critics and organizers” (Kerim, 1981: 210).

In 1934 the first congress of Soviet writers noted the specific nature of children's literature and brought some changes in the development of its critical-theoretical foundations. True, even before the congress it was said a lot about the fact that in literary criticism the theory of children's literature has not been studied, that in the evaluation of works for children there are no ideological and aesthetic criteria and principles. Therefore, those who interested in this area from this forum were expected not only to solve the problems of children's literature, but also to change the attitude for this literature and for children's writers in general.

Realizing that the Congress will not solve all the pressing problems in this area, they nevertheless hoped to approach their solution at least. For example, if the critic Razin (1931) wrote that because of the unresolved specific and theoretical problems, children's writers have to work by touching Karim “stressed that the works of Tatar children's literature are created «at all without any system” (Kerim 1981: 214).

After the main report of Gorky (1968) at the congress, in which he evaluated children's literature as an effective means of raising children, designed to help build a strong state created by their parents Marshak made a report “Great literature for small children” (Marshak, 1934: 10). Speaking about the practical needs and problems of literature, he publicly raised the issue of existing problems in the field

of children's literature, focusing on the fact that the audience for whom the book for children is addressed is unusual. He paid attention to the specific problems of fiction, especially books for preschoolers. Having determined the importance of the book for children in the matter of general and aesthetic education, in expanding the outlook of the child, Marshak (1934) pointed out the responsibility of the writers for children in this matter, especially emphasizing that children in books should speak childishly.

The report of Marshak (1934) caused heated debates at the congress. This served as an impetus to the fact that later there were articles about children's literature on the pages of the press, its specifics and essence began to be studied deeper and more purposefully. And this, in turn, contributed to the unification of all literary forces which increased attention to literary criticism was an incentive to solve some problems. Summarizing the experience in this area, congress gave a principled assessment of the literary process. It raised theoretical and practical problems in children's literature and pointed out the need to successfully solve ideological and aesthetic problems in the development of children in the light of new social ideals.

As the further course of the literary process showed, the first forum of writers of the country concentrated creative energy, contributed to an unprecedented creative upsurge. It gave birth to a kind of creative impulse, accelerated spiritual growth and strengthened new literary activity. The Congress opening, in particular, the

possibilities of national literature, became the impetus for their further development. Indeed, it should be separately emphasized that the Congress had a great influence on the Tatar children's literature: in particular, the age-specificity of the child began to be taken into account, dramatic works appeared, the subjects of poetry and prose were expanded and linguistic and stylistic means were enriched. As a successful example, along with numerous poetic samples.

#### **4. SUMMARY**

In the literary aspect, for the eradication of the perception of works for children as secondary literature, it is necessary to consider children's literature from the point of view of two main directions that allow solving methodological and methodological questions:

1. Children's literature is the art of the word, which satisfies the existing artistic requirements and performs all the necessary functions, including moral and pedagogical ones. As it was noted earlier, as usual pedagogical observations show, more attention was paid to this side, and other functions did not receive an accurate assessment: "Our works for children do not adequately answer questions of social pedagogy" (Kerim, 1981: 244). Even speaking of language, style, pedagogical demands were put forward: this problem requires the opinion of the masses, especially pedagogical opinion, it is necessary to involve educators in this creative work, etc.

2.The problem of criteria for determining the artistic quality of works for children. It is directly related to the issue of specifics. If we consider this problem more thoroughly, then children's literature is the art of the word, fully meeting the literary criteria, influencing the education of readers in accordance with their age characteristics, the development of their intellectual and spiritual qualities. It is clear that the main idea should not be at the expense of artistry, not at the expense of language and style. Understanding the essence of fiction for children means to achieve mastery in the transmission of literary representativeness and expression of thought in a language that is accessible for the understanding of children.

## **5. CONCLUSION**

The aspects selected on the basis of systematization of studies of children's literature allow us to formulate the definition of children's literature as a special subsystem of literature that focuses on dialogue with the consciousness of children and reproduces the subculture of a child in codes characteristic for it.

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