

# Problems of Bashkir novels of the 1950s and 1960s

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**Abstract.** The article describes the development of the Bashkir prose in the 1950s–1960s against the backdrop of socio-historical changes during the "thaw", increased attention to man as a personality. Through the analysis of the principles of realistic reflection, the study of genre and stylistic features and the identification of problems of large epic forms, the study revealed a tendency of the gradual transition of Bashkir novelism from sociological research to psychologically reliable depiction of the spiritual world of contemporaries. The humanistic nature of the Bashkir literature of the 1960s was manifested in attention to the individual, development of new personality traits, high spiritual and moral relations between people. The novels of the 1950s–1960s raised problems of the then reality and achieved significant success in depicting full-blooded, life-like typical characters, individual images. The connection between the writer and the reality was strengthened. Having accumulated experience in creating novels, back in the 20–30s of the twentieth century, Bashkir prose continued the traditions in a deep and truthful coverage of the current problems multiplying and enriching literature with new works, styles, and contemporary images. The writers paid close attention to the inner world, the psychological portrait ("May Rain" and "Wild Rose Flower" by A. Valeev, "Generous Land" by D. Islamov, "People of Long Roads" by N. Musin, "How the Stars Light up" by Y. Khammatov, "Eagles do not leave nests" by Y. Valeeva, "Night on the New Moon" by G. Ibragimov, "I do not promise you paradise" by A. Bikchentaeva and others.

**Keywords:** novels, problems, conflict, spiritual world, hero

## 1 Introduction

Since the mid-1950s, the topic of modernity has become leading in many genres of Bashkir prose [1]. There were written essays such as "In our fields" by G. Akhmetshin, "Indelible traces" by A. Bayramov, "Nimble people" by A. Valeev, "Wings grow stronger in flight" by a team of authors, essays on Bashkir virgin lands, grain growers, oil workers, metallurgists and builders of the republic by M. Karima, A. Bikchentaev, M. Khaidarov, R. Khakimov and others. Stories by S. Agish, A. Bikchentaev, D. Islamov, Sh. Yanbaev, I. Gizatullin, V. Iskhakov, F. Isyngulov of the late 1950s and the early 1960s covered a wide variety of conflicts and featured a variety of visual means in creating characters. In revealing the inner world, the genre of short stories was popular in the late 1950s and early 1960s [5]. The principles of humanism found a peculiar reflection in the stories of the 1960s: "Muradym" by G. Amiri, "When the wild geese fly away" by R. Gabdrakhmanov, "Thoughts, thoughts ..." by Z. Biisheva, "The Last Judgment" by Z. Galimov. The problems of development of a young person were covered in the stories "Faniya" by F. Isyngulov, "I Love You, Life" by S. Povarisov. The story "The Strange Man" by Z. Biisheva, "Altynbika", "My Swan" by F. Isyngulov, "The Road of My Village" by N. Musin. They were

dedicated to the reconstruction of vivid characters, showing beauty of the human soul. Actual problems were raised in the novels "May Rain" (1958) and "Wild Rose Flower" (1962) by A. Valeev, "Generous Land" (1959) by D. Islamov, "Soldiers Without Shoulder Straps" (1969) by H. Gilyazhev.

## 2 Problem Statement

The problem of the novel, its role in the system of other epic forms has been studied in Russian literary criticism by L.I. Timofeev, G.N. Pospelov, M.M. Bakhtin, M.B. Khrapchenko, A.I. Metchenko, in Bashkir literary criticism – by A.Kh. Vakhitova and R.N. Baimov. The problem of the novel has been and remains one of the core problems in Turkic-language literature. The present study aims to explore ideological and thematic content, the nature of the conflict, the concept of the hero, the genre and style features of the socio-journalistic, social-everyday novels of the 1950–1960s, which served for the further development of socio-psychological novels in Bashkir literature. The study seeks to reveal trends of the gradual transition of Bashkir novels from sociological research to psychological one, to a deeper description of the hero's spiritual world. The article aims to study the role of fact and document, reveal ideological and

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thematic content, describe the concept of an active hero, enrich the novel about modernity, study the synthesis of various genre and style principles that contributed to the genre diversity.

### 3 Research Questions

After the 20th Congress of the Communist Party, the upbringing of a new type of person became one of the most important problems. In the literature, much attention was paid to revealing the inner world of a contemporary man [2]. The solution of issues of personality development, upbringing of a new person determined the nature of the conflict in the works, the relationship between characters was depicted in a new way, plot tension was achieved by highlighting the internal psychological state of the characters.

The heroes of A. Valeev's dilogy "May Rain" and "Wild Rose Flower" are the engineer of the locomotive repair plant who arrived in the village at the call of the party Ramazan Azamatov, the young agronomist Zinuna Abyzbayeva, the party worker Isanberdin and others. The best features of contemporaries of those years were reflected in their images. In an organic connection with their activities and struggle, the author posed urgent moral and ethical problems and paid special attention to the management of collective farm production in the new conditions. One of the heroes, the secretary of the district committee Shamigulov, found it difficult to communicate with other people. He shouted, used pointing and intimidating gestures. He was contrasted with the images of the advanced collective farm machine operators Nisa, Yumaguzha, Kunakbaev and Kamil, the agronomist Zinuna, the conductor of the party policy Isanberdina, the fighter for the reorganization of the machine and tractor station Azamatov. They acted taking into account specific conditions, opposed the old methods of leadership for creative initiative. The actions of these characters formed the main storyline of the work.

The writer advocates for moral purity, a new worldview, new relationships between people. He showed how disagreements arose. Showing his heroes in various areas, A. Valeev managed to create lively, full-blooded characters. Particularly successful in the dilogy is the image of Ramazan Azamatov, a prominent representative of the progressive man. Leaving his usual work in the city, he went to the distant village Tally "lost among the expanse of snow". The characters of the novel "May Rain" were further developed in the novel "The Rosehip Flower", in the center of which is the struggle of honest people with the shortcomings of the collective farm, which have not been eliminated after the well-known party resolutions on a steep rise in agriculture, the fight against bureaucracy and excesses in the style of leadership. In the novel "The Rosehip Flower", Valeev described the process of spiritual development, tempering of character, improvement of human traits.

In the center of the social and everyday novels "People of distant roads" by N. Musin, "How the stars light up" by Y. Khammatov, "Eagles do not leave their

ests" by Y. Valeev, "Night on the new moon" by G. Ibragimov, there are the problems of attitude to soil, migration, a new lifestyle, culture, a new creative attitude to work. Workers are depicted in their personal and social relationships. Issues of collective farm production, culture of the village, elimination of differences between city and countryside were reflected in the main characters Midkhat Yakhin, Karim Khafizov, Kabir Yulamanov, who were creating in solving pressing problems. Gabdulkhakimov, Shakirov, Gabitov and others, who did not understand the essence of the new time, cut off from the masses, seeking to act with outdated voluntaristic methods that were incompatible with the democratic laws of society.

D. Islamov's novel "The Generous Land" has much in common with Valeev's dilogy in terms of ideological and thematic content, ideological and aesthetic positions. In the novel by Islamov, the main characters also manifest themselves in a sharp struggle for new moral and aesthetic relations, in speaking out against outdated methods of managing agriculture, stagnation and inertia. The authors were able to capture the originality of the era in their positive characters. The spirit's strength of Soviet man permeates all the episodes that show an acute clash between Rashit Bilalov who came to the village at the call of the party, and the secretary of the district committee Arslanov acting by shouting and intimidating.

In an organic connection with the struggle of the heroes for a sharp rise in agriculture, the question of trust was also covered. The problem of humanism turns out to be inextricably linked with production issues and receives great social and aesthetic resonance [3]. The intimate world of man, his personal happiness does not constitute a world isolated from "productive life". In the novel, attention is paid to features of the contemporary man. Islamov managed to reveal the spiritual development of his characters due to the depiction of social activities and private life, the relationship between Rashit and Zuhra, Rashit's feelings of love for Bibikey. The author put emphasis on the psychological motivation of deeds of his heroes.

The problem of humanism, faith in human capabilities, positive transformative power is raised in Bikchentaev's novel "I do not promise you paradise." The protagonist of the novel Khaidar is a young man embarking on the path of independent living. The reason for the unpreparedness, immaturity of a young representative of society for adulthood is considered to be poor family and school education. Being skeptical, Haidar tries to fight injustice and opposes himself to the older people, experiences deep disappointment. Over time, under the influence of workers of the chemical plant, the young crane operator develops a craving for socially useful work. Through various forms of internal monologue, the writer shows the spiritual rebirth of Khaidar [4] – the passive-contemplative attitude changed in the position of an active builder. All events were depicted through the perception of this hero, the narration was conducted on his behalf.

One of the significant works of Bashkir prose of the early 1960s was Khakim Gilyazhev's novel "Soldiers Without Shoulder Straps", in which the post-war years,

the period of the recovery from devastation is shown, the most characteristic phenomena are described, and heroes are depicted in typical circumstances in terms of moral ideals. The novel depicts multifaceted complex post-war reality, the thirst for spiritual renewal, new relationships. The complex and contradictory phenomena of post-war reality are depicted in an organic connection with the main problem – the struggle for new moral and production relations, new methods of leadership.

Kh. Gilyazhev shows the post-war village and the life of the victorious people in all its complexity and depth. [5]. The novel depicts contradictions of the era: joy of victory over fascism, sadness and sorrow of widowed women, orphaned children, sufferings of young disabled men, desires of fighters, who realized their strength and place in history on the fronts of the Patriotic War to live in a new world and attempts of some leaders to adhere to the old, obsolete dogmatic methods in managing the collective economy, hopes for more prosperous life after the transition to post-war peaceful conditions and the lack of opportunities to eat a hearty bread even at harvest times. The writer shows that this reality is generated by incredible difficulties of the war, sometimes by the wrong management of the economy at the beginning of the post-war period, wrong attitudes towards the peasantry and their work. The novel provides an artistic analysis of these complex and contradictory phenomena of post-war reality, characters are revealed in solving the most important social problems, in sharp clashes of ideological positions.

All the heroes – positive and negative – are social types associated with the originality and contradictions of the depicted time. Khabirov, for example, with his blind adherence to instructions, his arrogant attitude towards working people, used vicious management methods. Khabirov and Khabibullin who believe that they are "dedicated workers" are generated by the general conditions of a certain period of social development. Therefore, the activities of positive heroes are a struggle against the specific shortcomings of society. The heroes who take part in the struggle are portrayed as real people who transform life, striving to make it more beautiful and perfect. The conflict between those who truly care about people and adherents of dogmatic views determines the social sound of the novel.

Sahipyamal, Minnegalei, Aklima and other heroes are involved in the whirlpool of acute social events, they understand their place in the struggle, look at everything that happens through the eyes of the people and thus reflect the attitude of the people to reality. The chairman of the collective farm, Magira, is between two fires: she cannot fail to fulfill the orders by Khabirov and Khabibullin, but at the same time she understands that Amir, Sahipyamal, Minnegalei are right.

Magira, Sahipyamal, Aklima, depicted as masters of life and active fighters for its transformation, are called soldiers, because they provided front-line soldiers with bread and clothes. The word "soldier" is used as a synonym with the word "fighter". Depicting different characters, Gilyazhev recreates a convincing image of the heroic people in one of the difficult periods of the peaceful development. Thoughts and deeds of the people

are the main criterion for evaluating heroes' actions. For example, the actions by Amir Kutlubayev, which are supported by the masses, are perceived as correct and fair. "Soldiers without shoulder straps" is a novel that develops the best traditions of the Bashkir novel and is based on the achievements of Russian prose. Many problems raised in the novel and images recreated – Amir Kutlubayev and Khabirova – echo the images of Martynov and Borzov in Ovechkin's "District everyday life". The novel by Gilyazhev, who managed to penetrate into deep processes of the era, depict folk characters, contribute to the further development of Bashkir prose along the path of realism [6].

## 4 Purpose of the Study

The purpose of this article is to reveal features of the development of Bashkir novelism in the 1950s-1960s against the backdrop of socio-historical changes, the restoration of democratic legitimacy in all areas during the "thaw"; to analyze the principles of realistic reflection and stylistic features; to identify the range of problems of the novels by A. Valeev, N. Musin, Y. Khammatov, Y. Valeev, G. Ibragimov, D. Islamov, and A. Bikchentaev.

## 5 Research Methods

The methods of holistic analysis of works of art and the system-structural method were used in the study.

## 6 Findings

The Bashkir prose of the late 1950s and early 1960s is characterized by an in-depth analytical coverage of reality, formulation of topical problems [7]. The change in the nature of the conflict changed artistic techniques and ways of depicting social, spiritual and moral problems. Due to the close depiction of the spiritual world of person, attention of writers to morality, humanism, the concept of a contemporary hero began to be covered in a new way. Humanistic problems such as trust in person, creative initiative, and democratization determined the ideological and aesthetic originality of the novels. In Bashkir novelistics, the study of personality comes to the fore, a transition from the "novel of the theme" to the "novel of characters" clearly seen in Islamov's novel "The Generous Land" can be observed.

## 7 Conclusion

The genre of novel has achieved considerable success in depicting the reality, in creating typical characters of contemporaries by strengthening the ties of writers with reality. Updating and enriching the principles of realistic reflection of reality [8], various stylistic searches, deep and truthful coverage of the current problems and the image of an active hero marked the movement of Bashkir novelism towards genre diversity. Bashkir prose has risen to a new level in its development

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