

THE QUESTION ABOUT ETHNIC IDENTITY OF THE MODERN TATAR POETS OF THE REPUBLIC OF BASHKORTOSTAN (BASED ON THE LYRICS OF MARIS NAZIROV)

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ABSTRACT

In the article the attempt of estimation the specifics of ethnic self-identification of Tatars on material of modern Tatar poetry of Bashkortostan is made. The short characteristic of modern literary process in the republic is given. Components of ethnic self-identification of the Tatar poet Maris Nazirov as bright representative of the Tatar literary Olympus of Bashkortostan are revealed. The current state of the Tatar literature in Bashkortostan shows not dual opposition of the Tatar and Bashkir literature, but much more complex picture of cultural interaction at which the polycultural principle of mutual influences, but not dominations, appears the most productive. Dominants of the Tatar and Bashkir cultures form for it "mine / native" space and are a source of poetic inspiration. Works of the Tatar poet Mâris Nazirov (Maris Nazirov) (1949-2013) became an object of attention. An object of research – is specifics of self-identification of the poet living in Bashkortostan in the period of an aggravation of ethnic contradictions. The methodological base of a research is made by a method of the comparative and matching analysis of texts. We understand such analysis in which common features of works are considered as they are, however also distinctions are emphasized; certain "point of comparison" is selected in a more general background, and, perhaps, alternative realization in texts is studied.

Keywords: Bashkortostan, ethnic self-identification, Tatar culture, Tatar poetry, Tatar.

INTRODUCTION

The terms "cultural identity", "national identity" and "ethnic identity" strongly were proved in the thesaurus of the modern humanities [Identification, 2004], [Lur'e, 1994], [Sadohin, 2008], [Gurevich, 2007], [Safiullin, 2010, p.29-31]. Identification is connected with assessment, with judgment or unconscious experience by the person of the place in the welfare world surrounding it ([Gurevich, 2007, page 226], [Sadohin, 2008, p. 22-23] As A.A.Belik specifies, ethnic identity is "feeling of belonging to a certain cultural tradition" ([A.A.Belik, 1998, page 173], [E.A.Poleva, 2009, p. 75]).

It is well-known that identification is connected with self-understanding. In the center of our attention there was a problem of self-identification of the Tatar poets living in Bashkortostan, **which** received relevance in connection with the ambiguous nature of relationship of two ethnoses at the present stage. In A.A. Skorobogataya's research it is established that though most of researchers of ethnogroups of the northern region of Bashkortostan notes proximity of Tatars and the Bashkir in the language and cultural relation, however "the Tatar and Bashkir groups of respondents showed the known variability in **estimations of each other**" [Skorobogataya, 2008, page 8]. According to the empirical research A.A.Vyskochil and N. M. Lebedeva conducted in Northern Bashkiria, the high level of definiteness of ethnic identity at Tatars is connected with pride for achievements of the people; besides, this interrelation amplifies with increase in their social and cultural distance with Bashkirs [Vyskochil, Lebedeva, 2003]. According to results of empirical studying of the Tatar ethnogroup in Bashkortostan, Tatarstan and other

regions by S.P. Sajfutdiyaroova, among it's representatives prevalence of positive type of ethnic consciousness and ethnic identity is observed [Sajfutdiyaroova, 2015].

RESEARCH OBJECT

Our research bears both theoretical and applied character. The object of study constitute the works of the Tatar poet Mâris Nazirov (Maris Nazirov) (1949-2013). An object of research – is specifics of self-identification of the poet living in Bashkortostan in the period of an aggravation of ethnic contradictions. When developing a subject we were based also on the data obtained earlier: M. M. Khabutdinova, L. F. Bayanova [Khabutdinova, Bayanova, 2013]; A. Mashakova and Habutdinov M. M [Mashakova, Khabutdinova, 2016]. We used M. Ibragimov's works about specifics of identity of the Tatar poets [Ibragimov, 2015], [Fazlutdinov, 2016].

RESEARCH METHODS

The methodological base of a research is made by a method of the comparative and matching analysis of texts. We understand such analysis in which common features of works are considered as it, however also distinctions are emphasized; certain "point of comparison" is selected and its more general background, and, perhaps, alternative realization in texts is studied.

RESULTS AND DISCUSSION

M. M. Nazirov is the native of the village of Karakuchukovo of the Chekmagushevsky district located in the north of the Republic of Bashkortostan where according to ethnologists, "the most part of the Tatars living in Bashkiria is concentrated" [Skorobogataya, 2008, page 8]. The majority the Bashkir in these areas considers the Tatar as their native language [Ganeev, 1992, page 62]. "The Tatars and Bashkirs who are generally living there are indistinguishable neither on culture, nor on language. They are distinguished by only ethnic identity" [Skorobogaya, 2008, page 8]. Korostelev A. D. notes existence in this region of people with dual, marginal, indistinct or unstable identity [Korostelev, 2002].

In the 1990th in Bashkortostan's literary environment the discussion about ways of development of the Bashkir and Tatar literatures in new conditions erupted. It led to split in the literary environment [Fazletdinov, 2016]. It is known that M. M. Nazirov sharply endured growth of tension in the Tatar-Bashkir relations in the 1990th, during "parade of sovereignties": "How there was a wish to hammer between us a wedge, nothing will turn out" [Amirov, 2014, page 1]. These moods found reflection in his creativity. In the poem "Tatar Spirit" (1991), the poet tries to define specifics of national character: responsiveness, breadth of soul, readiness for mutual assistance, devotion and love to the native language are peculiar to Tatars [M. Nazirov, 2002, page 172].

M. M. Karimov compared M. M. Nazirov with Antaeus taking strength from the native earth [Amirov, 2014, page 1]. About the role and the place of the Bashkir homeland in his soul we can judge by the cycle "Five Poems as a Gift to Bashkortostan" (1960-2000). In "The soul felt" (1962) the poet includes in a semantic complex of the native earth images of mother, father and Bashkortostan [M. Nazirov, 2002, page 8]. The poet seeks to enter his individual destiny in a mirror of his family history into his homeland history. M. M. Nazirov is proud of the fact that his poetic gift revealed in Bashkortostan ("The homeland forever") (1972) [M. Nazirov, 2002, page 8-9].

The similar tendency is observed in the Tatar poetry in general where processes of detection of national identity become more active [by Yusupova, Sayfulina, Gainullina, Ibragimov, 2016, river 214]. Washing out of ethnic identity, oblivion of national history, culture and language are perceived by the Tatar poets as a tragedy. [Yusupova, Ibragimov, 2012, page 118].

M. M. Nazirov with some words approved the personal participation in this concept which entered historical, geographical, moral and philosophical, poetic lexicon - Bashkortostan. And this image in consciousness of his works is stretched from Burayev to Baymak, from Birsk to Burzyan, from Askino to Assa. Indissoluble, blood threads. The poet **constantly told about a unity of historical destinies of national heroes such as Salavat Ulayev and Kanzafar, Shajmuratov and Kusimov, about spiritual relationship of poets such as Tukai, Tufan, Mustai Karim, Nazar Nazhmi.** For this reason the Homeland for him is the Earth in the Universe, both Bashkortostan, and **long-suffering Tatarstan, who every time rises from ashes and its Baikonur, Chekmagush, and a spiritual axis - Minishta with its spring of the native language**" [Amirov, 2014, page 1]. It is easy to be convinced of reliability of these observations if to address texts of poems **"We and you will live"** (1982) [Nazirov, 2002, page 10-11], **"And again my song is about you"** (2002) [Nazirov, 2002, page 13], etc. M. M. Nazirov sought for interaction of cultures. **In a contradiction** with conclusions of sociologists [Skorobogataya, 2008], the lyrical hero of the poet shows tolerance and lack of aspiration to separate **himself** from the Bashkir culture.

At consciousness of the poet there is a tendency on ethnic tolerance and positive ethnic identity (a close social and cultural distance with the Russian and other people of the Volga region and the Urals; positive autostereotypes and heterostereotypes of Russians, Bashkir). Characterizing **his** ethnos, M. M. Nazirov **considers kindness and hard-working to be the main traits** of Tatars. The poet managed to record the ethnos eyes of other nationalities (in particular, Russians): hospitable and patriotic Tatars. Hospitality, as we know, is one of the most widespread and uniting stereotypes ("The real owners"), etc. [Nazirov, 2009, page 240]. In style of behavior of the tribespeople the poet marks out such lines as honesty, generosity, patience, endurance **"The Tatar villages"** [Nazirov, 2009, page 241], etc. At the same time the poet points to tendency of Tatars to migration: **"Can seem that in heaven the star blew up: / Soul of Tatars was scattered by drops in the Caucasus, Azov and Don ... And only one remained on Volga banks! And only one remained on Volga banks!"**. To contain in this poem the valuable observations concerning the general style of activity: efficiency, patriarchal character, conscientiousness [Nazirov, 2009, page 241].

In collections **"Snow of Times"** (2002) [Nazirov, 2002], **"Soul wings"** (2009) [Nazirov, 2009] are presented various forms of the subject organization (actually the author, the lyrical hero, polyphony), but at the same time it is possible to speak about a uniform image of the author which consciousness is defined by the valuable orientations including the attitude towards the nation, the people. Nation (people) **is not only an** object of the relation (including, and critical), but **is also an** object of author's identifications, various in character: in **"The capital of my soul"** (1996) [Nazirov, 2009, page 14], **"The native village at a river Dim source"** (1996) [Nazirov, 2009, page 30], etc. national identification is based on the archetypal model "mother-child (son)", in **"In a nostalgia vice"** (1974) [Nazirov, 2009, page 67], **"I decorate the earth"** (1976) [Nazirov, 2009, page 71], **"Where my people is your diligence..."** (1970) [Nazirov, 2009, page 245-246] etc. **makes a** critical empathy of negative manifestations of nationalism, a protest against patriotism fading, withdrawal from a national esthetic ideal; in **"Morning in Bulgar"** [Nazirov, 2009, page 190], **"Native language"** [Nazirov, 2002, page 187] **constitutes the mutual existence of the author and Tatar people.**

At M. M. Nazirov **creativity** the collectivism, understanding that the destiny of the people depends on personal acts of everyone is observed. **Ode intonations are characteristic to a number of poems. This tendency received the embodiment in songs of the poet especially brightly.** So, in the poem which became the anthem of the World congress of Tatars, the poet makes an attempt to look at Tatars through a prism of historical time. With bitterness M. M. Nazirov reflects that the destiny scattered Tatars on different corners of the world. The poem finds inter-textual communication with well-known Derdemend poem. **"The country ship"** at M. M. Nazirov is in searches of the lost statehood and independence. The problem of identity is implemented through a code of the native language, finds expression in an image of mother.

The poet lifts a problem of responsibility of generations for the homeland and its boundaries. The refrain in the poem carries out a role of a semantic and emotional brace [Nazirov, 2009, page 246].

The poet is sure that Islam performs the uniting, consolidating function in life of all Turkic people, and Tatars and the Bashkir in particular ("Bulgar with a white towel") [Nazirov, 2009, page 240], "My spiritual ancestor") [Nazirov, 2002, page 189], "Morning of Bulgar") [Nazirov, 2002, page 190]. The role of the Arab graphics in preservation of cultural heritage of Tatars is highlighted ("Repeatedly plastering a stone wall..."). [Nazirov, 2009, page 251].

The poet **sees a national history** as one of the uniting factors of ethnic consolidation ("Тарихтагы ак таплар да...") ("White spots of history are not eternal at all...") (2008) [Nazirov, 2009, page 255]. The same tendency we observe in works of many Tatar poets of this period [Yusupova, Ibragimov, 2012, page 118] where the destiny of the nation **is considered from the historical perspective**.

In a number of poems the motive of friendship between two fraternal peoples that is figuratively transmitted through the intertwining waterways of **Belaja and Volga rivers** ("The light of color white motor ship") M. Nazirov (2000) [M. Nazirov, 2009, page 253]. M. M. Nazirov was not tired to "repeat over and over about the unity of our historical roots embodied in names and destinies of it's creators" [Amirov, 2014]. The view of the poet **on his own people destiny is distinguished by discretion** and sobriety. Watching processes of ethnic consolidation among Tatars or the Bashkir, M. M. Nazirov urged **them** to be exempted from illusions, noted that his tribespeople are still far from unity, they are hindered with separation, self-interest, vanity, individualism ("Gathered...") (2008) [M. Nazirov, 2009, page 255].

"Hard work over a poetic thought is behind external simplicity and traditional character. Historically and philological perfectly educated, knowing the price to the word Maris Nazirov aspired, as well as his mentors - A. Atnabayev, M. Karimov (A. Atnabaev, M. Karimov) - most of all to achieve substantial filling of a traditional verse [Amirov, 2014]. Назиров, 2009, с. 255].

CONCLUSIONS

The current state of the Tatar literature in Bashkortostan shows not dual opposition of the Tatar and Bashkir literature, **but** much more difficult picture of cultural interaction at which the polycultural principle of mutual influences, but not dominations, appears the most productive. Works of the poet Mâris Nazirov – are bright undoubtedly. Dominants of the Tatar and Bashkir cultures form for it "mine / native" space and are a source of poetic inspiration. Readers will find valuable observations over specifics of the Tatar national character in his creativity. For the poet literary creativity turned into means of fight against assimilation. M. Nazirov reconstructs heroic history of ancestors, propagandizes values of the Tatar national culture. In his creativity as in mirror key tendencies of development of modern Tatar poetry found reflections in the Republic of Tatarstan.

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Thereafter, the exact ethnic origins of these people gets quite incredibly complicated with multiple waves of people incoming from west, south, and east. However, I recently saw a brilliantly simple guide for the layman and laywoman so he or she doesn't have to read all the history books and genetic studies - and there are a lot. However, the former component does not differentiate between Middle Eastern Caucasoid or European 'White' Caucasoid, so that awaits further analysis and breakdown. It, from what I have seen, is also heavily regional-based. Although the average or mean for the group as a whole is "25%"Mongoloid", many Tatars in the far west of their natural range show little signs of Asian in them - some even being blond and blue-eyed like their Finnic neighbours! The object of study constitute the works of the Tatar poet MÄçris Nazirov (Maris Nazirov) (1949-2013). An object of research " is specifics of self-identification of the poet living in Bashkortostan in the period of an aggravation of ethnic contradictions. RESEARCH METHODS The methodological base of a research is made by a method of the comparative and matching analysis of texts. In the 1990th in Bashkortostan's literary environment the discussion about ways of development of the Bashkir and Tatar literatures in new conditions erupted. It led to split in the literary environment [Fazletdinov, 2016]. The Republic of Bashkortostan, also called Bashkiria, is a republic of Russia located between the Volga and the Ural Mountains in Eastern Europe. The republic covers an area of 143,600 square kilometres (55,400 square miles), with a population of 4 million residents. Bashkortostan is the most populous republic in Russia, and its capital and largest city is Ufa. THE QUESTION ABOUT ETHNIC IDENTITY OF THE MODERN TATAR POETS OF THE REPUBLIC OF BASHKORTOSTAN (BASED ON THE LYRICS OF MARIS NAZIROV) Turkish Online Journal of Design Art and Communication. 2017 | journal-article. DOI: 10.7456/1070ASE/103. THE ROLE OF COLOUR DEFINITIONS IN TATAR POETRY (AN EXAMPLE OF MARSEL GALIEV'S WORKS) Ad Alta-Journal of Interdisciplinary Research. 2017 | journal-article. WOSUID: WOS:000417968800009. Source: milyausha Khabutdinova via ResearcherID. Preferred source. The role of prayer discourse for karaganda concentration camp image creation in the works of Tatar writer Ayaz Gilyazov and the Kazakh poet Halim Zhaylybay Astra Salvensis. 2017 | journal-article. During the 9th to 15th centuries, the Tatar economy became based on mixed farming and herding, which still continues. The Tatars also developed a tradition of craftsmanship in wood, ceramics, leather, cloth, and metal and have long been well known as traders. The Crimean Tatars had their own history in the modern period. They formed the basis of the Crimean Autonomous Soviet Socialist Republic, which was set up by the Soviet government in 1921. This republic was dissolved in 1945, however, after Soviet leader Joseph Stalin accused the approximately 200,000 Crimean Tatars of having collaborated with the Germans during World War II .