

## THE CONCEPT OF THE CHARACTER IN THE NOVELS OF GAYAZ ISHAKI

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**Abstract:** The Tatar national classic of Gayaz Iskhaki's characters are discussed in the article. The writer came as enlightener in Tatar literature, but he is the first person who began the reform of the concept of personality. Ideally, the writer's characters must be with the national heart, adventurous, literate and attracting others. Thus in the national tatar literature Gayaz Iskhaki raises the question of a new character.

**Keywords:** G. Ishaki, character, concept, novel, literature, image, genre.

### INTRODUCTION

At the beginning of the XX century Tatar literature has significant changes. Arts rises above the words, figurative thinking has reached high levels and won new points. The achievement is the result of high talented people who had an aesthetic independence and a free soul. One of these individuals was Gayaz Iskhaki (1878-1954).

Gayaz Iskhaki begins his creative activity with lighting of the enlightener's ideals and aspirations. However, from the first steps of consecration the enlightener's ideas, characters seek to express the opinion and to create the character on the ideal. It is known that literature of an era of time is born from the character of an era of time. "Enlighteners writers carefully described the realizing, perfect people who gave the life to the most advanced intentions and belief and even what had purposes only in thoughts" (Bashirov, 2002).

### STATEMENT OF THE PROBLEM

G. Iskhaki is the personality who begins the reform of the concept. On the first place in the writer's idea is the character of work who has to be with national soul, enterprising, competent, and resolute. Also Gayaz Iskhaki considers to be the character of the literary work has to be the person who sets the purpose of high moral rules and arrives under all ethical laws. Thus G. Iskhaki opened a new type

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of a hero in national literature and he treats the character from the critical part. Such critical attitude of the writer towards characters is explained by that in reality there were no leaders who called themselves for the people. In some measure there were such leaders, but they coincided with appearance, but not from the inside.

### RESEARCH METHODS

The images of the writers of the XIX century as M. Akjeget, Z. Bigiyev, Z. Hadi, G. Ilyasi are divided into on 2 types of characters: positive and negative. Such contradicting division shows the hero only from one side: either with positive, or from a negative one.

The vital events of G. Ishaki's novels are described from different sides (Gabidullina, 2014). For example, from the teaching and educational side (Husnutdinov, 2015), the description action of the character, communication with a social life and etc. One of such works is the novel "The beggar" (1901). "The novel is a true art, revival of new Tatar prose" (Bashirov, 2002).

People, who study the history of the novel, consider that the main problem is the character's problem to create not repeating image of the hero (Gabidullina, 2013). We will stop on the concept of the literary character and the character of the novel itself (Korableva & Kalimullina, 2014; Korableva & Kalimullina, 2016). The concept of the character can be understood differently, explained differently. Usually the concept of the word "the literary character" is used as "a character in the literary work", "character", "type", "and person". The ideal of the author use the concepts "character" and "positive character".

### CONTENT PART: REVIEW OF LITERATURE, MAIN DISCUSSION

The literary scientist F. Khatipov writes: "Through destiny of the character, through his actions we learn one tendencies of reality and the important phenomena about the person, about his soul through destiny of the character through his actions" (Ganieva, 1986). Three main characters participate in the novel "The beggar". Sagadat grew up in a usual country family. There was an adverse year and she moved to the city with parents forcedly. But they were met by there with difficulties. Sagadat's parents couldn't find work. And they were sent to houses for poor people. There they were seriously ill and died. Sagadat became as the orphan. She started begging and even reached for prostitution.

The following main character – Gabdulla Amirkhanovich, the hereditary honorable citizen. He is guilty for that Sagadat started being engaged in prostitution. Once he falls in love with the young girl.

The third main character is opposite to the second main character Mansour. He is the reformer, who helps the poor and unfortunate, worries about them. He was born in a usual rural family. He studies in the city and provides himself. "The

facts and details of this image are parallel to G. Iskhaki's biography" (Ishaki, 1991). Gayaz Iskhaki seeks to execute the requirements. There is only one ideal character – in the first part. It is Mansour. Therefore the writer doesn't feel sorry for the warm emotions when describes this hero. Mansour teaches Gabdulla to Russian and other subjects. Mansour sets the purpose: for himself. It is to make the humane, approximate personalities of the rich, ugly person. According to the author Mansour achieves progress. The writer wants to show that Mansour carries his idea, an esthetic problem of work. Mansour is represented as the hero of a new revolutionary revolt. "I can't distinguish Mansour from Mr. G. Iskhaki in this novel. He drew himself, but it is too much ideal", - Jahmal Validi wrote due to time. Mansour as well as author is, mullah's son. He studied in Kazan, was interested in the Tatar, Turkish, Arab-Persian, Russian classical literature. Much time they met in the house of Gabdulla Amirkhanovich and his friends. Mansour often gave examples as Turgenev, Tolstoy so Gorky. Mansour is the hero, but he isn't a social asset. When Sagadat appears in the novel, Mansour becomes the helping image in completion of an image Sagadat. As character Mansour completely didn't reveal.

Gayaz Iskhaki carries out the ideal of Sagadat's image. Image her can be accepted as the revival of enlightener concepts of the author. Communication with Mansour and with his friends is opened in her by eyes. Sagadat becomes the human, generous girl. She comes the back for the fourth form of a gymnasium, she studies Russian. Sagadat completely breaks off the relations with Gabdulla and comes to study to St. Petersburg. G. Iskhaki thus shows the inner meaning of the novel. The feeling that Sagadat got out from Gabdulla's cell is: "I became the public person, I realized that it is necessary to be with people". Mansour estimates Sagadat's moving to St. Petersburg as "a way to the sun". The novel comes to an end with light hopes for the future.

The literary scientist M. Khasanov writes: "Sagadat is not opened from the literary and esthetic side yet" (Hasanov, 1998). We can present this image of Gayaz Iskhaki as a novel of a highlight. The image of Gabdulla is considerably artificial, isn't enough for vitality (Gabidullina, 2013). His heroism is effort of Mansour Gabdulla's marriage on the girl he fell in love at. The hero even began to be brought from the emotional side, but these are all temporary changes. Gayaz Iskhaki as a realistic writer does not contradict to completely vital concepts. When social changes began in the country, Gabdulla returned to the former life again. This hero is thought up in this novel as a negative hero in this novel. It is opposite to the author's idol, but his character is completely opened, than Mansour's character. Generally, in literature negative characters take a certain place. R. Salikhov writes: "Description of the negative character turns very often out more successful, than the description of the positive one" (Salikhov, 2001). Therefore artificiality of the hero is not a weakness of the author, but the feature of the birth of the negative hero.

“Revolutionary-democratic revolt, growth of proletarian idea at the beginning of the XIX century and at the end of the XX century do demanded the Russian and European literature” (Ganieva, 1986). The aspiration of writers on tradition of the Western and East sintez becomes results of these processes. At the period of the deepening the literary communications, Gayaz Iskhaki looks for such heroes who could consecrate the Tatar people. And so he builds the special concept of the hero. In the novel “Is it the Life?” (Ishaki, 1911) you can find special, anonymous pupil. It is possible to understand him as a sign of the typical hero. His vital purpose and meaning of life is given in this novel. That human life was available to the reader. The author found a running plot. His work is conducted in the form of the diary of the story-teller. This method helps to reflect an inner world and sincere evolution of the hero. At the beginning of the novel, the author treats critically his hero, he doesn't find the purpose of his life: “The soul is demanded something, not quiet to me. It is boring to live, senselessly! I want something to create, to make something. It is impossible anything” (Ishaki, 1991, p. 90). The hero can't find any peace in the village and hopes to move to the city. Having disaccustomed in madrasah he wants to be clever. He starts learning Russian and other languages, read books with such intentions in madrasah. There were no modern Tatar educational institutions and he studied that time that's why began studying himself. Of course there were no results. As a result he had done as the father ordered. The anonymous hero becomes a mullah and marries the girl who was studied by the father. Apparently on a plot, the hero isn't happy with neither life, nor the world surrounding him. He even didn't realize strength knowledge. Though he lived with many ideals. Well of course Gayaz Iskhaki couldn't have such pessimist hero. On the one hand the writer uses the hero of this kind as an example, and on the other hand he urges the contemporaries to live with the general ideals and actions.

The main character Halim from the novel “Grandfather Mullah”, is very similar to the pupil in the novel “Is it the life?” Halim became shakier as he became a mullah in the village. Halim and his friend were bothered by their rural madrasah because it was small and dirty and they burned it. After that Halim goes to the city's madrasah. In the city he was half-starving disaccustomed for ten years and with great difficulty became the mullah in the village. At the end of the novel you can find a feeling of incompleteness.

At the beginning of work Halim is represented quite aggressive. He didn't even stand aside from the burning of madrasah in the village. Though this act isn't approved, but the writer offers such an action as positive business. The reader of the novel expects more important events from Halim, but unfortunately the hero becomes passive. His passivity is connected with the purposes of his life. Whether there is a difference from the hero in the novel “Is it the life?” Halim has too vital purposes. He doesn't want to rule the world. Halim is simply a country man; he seeks to for serving, working in the village. The author is satisfied with the hero.

The writer describes Halim, as the hero in the novel “Is it the life?” defective, underdeveloped in the concrete direction. But annoyingly that it is happy with the knowledge. Of course such hero doesn’t satisfy Gayaz Iskhaki. During a plot, it becomes clear that Halim is the supporter of some of the problems. Then he was fond of family and economic affairs: “... these and other occupations didn’t leave Halim to time to read books ... A problem one isn’t important enough of chagrin. Short-term pleasures entailed Halim in the sea of happiness.” His assumptions which were in madrasah and weren’t forgotten, but decreased on the second, on the third steps.

## CONCLUSION

Halim plunged into vital efforts and of course it not without influence on it. He though mentally, but disagrees with this life. However the author understands that his hero is monophonic, it has no high vital purposes to which he would be brought up. And therefore Gayaz Iskhaki connects the hero with small cares. The writer doesn’t idealize the hero and it he considers himself as a realist.

In the whole G. Iskhaki looks for such heroes who seek to preserve the rest, the peace and people, devoted and purposeful, capable to win against any problems. The writers had such problems, have now and will have in the future. Followers of Gayaz Iskhaki Fatikh Amirkhan and Galimzyan Ibragimov came to literature later. These famous writers had the same problem too. It shows that writers needed heroes who protected the people and their requirements.

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