

## THEMATIC DIVERSITY IN PUBLICISM OF MUHAMMET MAGDEEV

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**Abstract.** The article analyzes the journalism of Mukhammet Magdeev (1930-1995). This is a well-known literary critic, a Tatar national writer, literary critic, winner of the State Prize of the Republic of Tatarstan named after Gabdulla Tukai. The creative heritage of Muhammet Magdeev was widely studied by world and Tatar scientific thought. He was born in 1930 in the village of Guburchak, Arsky District of the Tatar Republic. After graduating from the seven-year school, he studied at the Arsk Pedagogical School. Then he worked as a senior pioneer leader in Sizinskaya village school, he taught history in the Sabinsky district. After five years of service in the Baltic Sea Fleet, he continued to work in the school, was the head teacher at the Kazanbash secondary school in the Arsky District, and in parallel studied at the correspondence department of the history department of the Kazan State Pedagogical Institute.

In order to identify the priorities of the writer's creative laboratory, articles published in Kazan Utlar magazine (Kazan Lights) were analyzed.

**Keywords:** the journalism of Mukhammet Magdeev, Tatar national writer, Pedagogical School.

### 1 Introduction

M. Magdeev later began to engage in literary work, came to the creative arena in only 35 years. His first work - the story "We Are Children of the Forty-First Year" was published on the pages of the magazine *Kazan Utlary* (Kazan Lights) in 1968. Then his novels "Front-liners", "Geese Flying", "Eternal Spring", as well as the novel "The Man Leaves - the Song Stays", "Hello, Kashfi!", "The Fire Flower", "Where the Cranes Nest", "Farewell" were published. Magdeev was read, he was a popular writer of the Tatar people.

So, having studied the work of Magdeev, the journalist scientist Rashit Fatkhekhmanov came to the conclusion about the richness of the spiritual world of the writer and his psychological instinct (Fatherakhmanov 1996). The work of famous publicists is assessed as the property of the Russian peoples, "a wonderful gift of nature, the basis of culture and the pride of the country" (Gorky et al 1991). Magdeev wrote journalistic articles based on the method of critical realism: that is, even criticizing, he respected the issue under consideration. This suggests the main conclusion of the study: it is necessary to investigate its journalistic heritage. "As I age, I begin to understand more deeply the most relevant law of pedagogy". This science teaches: "There are three factors in the formation of man. These are genes, aura, and education" (Magdeev 1984). He will not leave a journalist as a real publicist if he uses clichés, hypocrites or lies in his work ... Magdeev was a talented publicist. Important topics of his time made him turn to journalism, and a difficult mission was entrusted to the journalist. "We must do the constant work of publicists - to write the history of our time..." (Uchenova, 1979).

### 2 Materials and methods

Methods used: system analysis, the substantive analysis revealed the essential features of journalism Magdeev. The authors analyze Magdeev's articles published in the journal "Kazan Utlari". They are devoted to pressing issues of literature and the history of the Tatar people and at one time woke up public opinion. When analyzing the author's journalistic style, his characteristic features were revealed.

Magdeev in the article "Voice of the native land" studied the etymology of the names of some Tatar villages of Zakazanye: revealed their interesting origin, shared his observations. "Not a single name of the villages came about by chance; this must be accepted as an axiom" (Magdeev, 1988). To explore the etymology of the name of a particular village, the scientist is based on two scientific concepts:

1. The names of the villages were formed in connection with the forest, river, field, relief of that environment, growing trees and wild animals, birds of that area.

2. After entering (conquering, - note of the authors of the article) the Kazan Khanate in the Russian state, some villages were taken into account by Russian officials, land surveyors and when they recorded, the Tatar names of villages underwent changes in Russian, which means that the names of some villages must be searched from Russian to Tatar" (Magdeev, 1988).

### 3 Results

The main conclusions from the study of Magdeev's work are as follows:

- a) "the word "il" ("country") became the basis of the names of many villages, for example Thorna ile (the country of cranes), Ku ile (the country of swans), Mar ile (Mari El, i.e. the country of the Mari);
- b) the word "or" in one case meant a hill, in the other a pit, in the third case a dry river, for example: "Ku orysy" (river of swans), the word "op" also lies in the root of the name Archa (Arck);
- c) "The villages of Order several times changed their names in official documents. This was facilitated by landlord tenure, and some land reforms of the tsarist administration, sometimes moments of class struggle" (Magdeev, 1988).

For example: the village of Guburchak of the Arsky district was called in the 1930s *Small Mu*; Siza village - additional name *Maurya Musich*; Kazanbash village - the main name is *Karmysh*; The village of Old Tyurnale was called in the 19th century *Old Tyurmale*, because when they drove the Decembrists and other convicts along the Siberian Highway, they were locked for temporary rest in a prison that was in that village.

Since I come from the Arsky district of Tatarstan, I have information about the village *Talnamaz*. A lot of willows grew on the banks of the river, and there the people recited namaz. After the conquest of the Kazan Khanate by the Moscow state, church priests and Russian missionaries also came here. Later, serfs were resettled. Russian landowner Alexander was considered the owner of these lands. The new name of the village is associated with his name. In the XIX century, in the village of Aleksandrovka, there were 238 yards, the length of the main street was 1.5 km. In those parts - in the village of Khotnya, a water field was discovered at the beginning of the 19th century by the landowner N.P. Pertsov. The natural and miraculous action of the Khotninsky spring attracts all living things, whose unique composition with the content of natural silver effectively affects the body and its healing.

During the fire, the wooden church burned down, then a new stone church was built. Barin Alexander had a garden of 10 hectares, where only spruces, pines and birches grew. In such a beautiful garden there was his estate, they entered only on one road, at two ends of the garden there were two lakes, now there are none. This garden was called by the local peasants "the garden of the rich."

The second Tatar name of Aleksandrovka is *Tukhlamas*. Where did it come from? There is an interesting and even unusual explanation for this. Barin Alexander, having agreed with the headman of the neighboring village of Utnya, took 40 hectares of land from them. Upon learning, the villagers demanded that the headman return the land back. But he was afraid to go to the master, citing that he would not listen. After this incident, the village of Talnamaz began to be called *Tukhlamas*.

The Tuchins family are the last inhabitants of the 20th century Aleksandrovka; they did not enter the collective farm. Vladimir Tuchin was known as a wonderful veterinarian. He was considered a good specialist, worked in the veterinary clinic of the village of Hotnya. Vladimir's sister Olga died at the age of 100. According to Rafis Gabdulkhakov, a resident of the village of Utnya, O. Tuchina sawed branches of trees with a hacksaw as early as 95 years old.

At the end of the article, the author concluded: "... when you specify the names of our villages, you need to be very careful when you open them, you need to work as a neurosurgeon" (Magdeev, 1988).

#### 4 Discussion

Magdeev dedicated the article "Petrel - on the Volga" to the 120th birthday of M. Gorky. He acquaints readers with his works translated into the Tatar language. The translation of Gorky's works into Tatar was considered a major event at the beginning of the twentieth century. Sagit Rameev took up this noble cause. The playwright G. Kamal also paid attention to the translation of "Songs of the Petrel". In his drama "Unlucky Guy," thieves in chorus sing exactly Gorky's song translated by S. Rameev. In 1907, the drama came out as a separate book, gradually the song spread among the Tatar people. Soon it sounded on the Kazan stage - Gorky's work came to the Tatars as a song, the author stated (Jaramillo, 2018).

Thus, Gorky entered the Tatar literature of the early twentieth century. "The Tatar press often mentioned his name. Who is the - Gorky? As he wrote: The newspaper "Vakyt" informed Orenburg readers: "When Gorky writes in his room, he forgets everything, he gives his whole soul to his work" ("Vakyt", 1907, No. 252)" (Magdeev, 1988).

Gorky's novel "Mother" in 1908 was translated into Turkish and published in the Ottoman Empire. Magdeev wrote on this occasion: "Among the Tatar intellectuals, the thought is born: why do we Tatars not translate Gorky's works into the Tatar, who lived with us, loves and respects us?" (Magdeev, 1988). The scientist listed Sultan Rakhmankulov, Galimzyan Ibragimov, who translated the works of Gorky. Before the October Revolution, Gorky's prose was little translated into the Tatar language.

The Tatar newspapers Vakyt (Time) and Yoldyz (Star) well-advertised Gorky. To get information about the writer, they often turned to the Russian press.

After the October Revolution, the era of the study and translation of Gorky's work began in Tatar literary criticism. Who is he - Gorky? What qualities is he known in the literary world? This problem was raised by G. Ibrahimov in the early 1920s" (Magdeev, 1988). Magdeev positively evaluated the works of Ibragimov, written in 1920-1922.

Gorky's story "Man" (translated by N. Dumavi), published in No. 12 of the magazine "Beznes Yul" (Our Way) for 1923, Magdeev called the most successful translation in Tatar Soviet literature. The article by G. Nigmati "The First Years of the Literary Activities of M. Gorky" laid the foundation of the scientific direction "Studying Gorky" in Tatar philology. The thoughts of Lenin about Gorky were first voiced in the Tatar language by the same Nigmati. "Our writers want to learn a lot from Gorky, of course, in *first and foremost* (italics ours. - MM) writing" ("Yanalif", 1932, No. 8)" (Magdeev, 1988).

In 1929, at a meeting with Tatar writers in Moscow at the Herzen House of Writers, when he entered the Gorky Hall, there was prolonged applause in his honor, but he told them: "No, no, no more applause, write more ... You are writers, your main business is to write. How much and write well, you will show me so much respect."

...This advice of Gorky is still relevant today for writers of the eighties! Do many writers turn their anniversaries into philharmonic concerts with artists, composers?! Are there many writers who spent half their lives hearing applause, moving from one room to another, speaking?" (Magdeev, 1988).

At that meeting, the great Russian writer said another very important idea: "The value of Tatar writers lies in the birth of works of art about Tatar life. I read the works of some comrades - Tatar writers. They are mistaken, forgetting that they are Tatar writers. (Here Gorky, apparently, had in mind the story of K. Najmi "Shobaga" (Lot), he read it in translation in 1928. - M.M.).

The main tasks of Tatar writers are to display artistic images through specific moments characteristic of Tatar life, the formation of Tatar literature, national in form, Soviet in content, through such literature to familiarize the whole world with Tatar life" (Magdeev, 1988).

Magdeev's journalistic prowess is also evidenced by the fact that he skillfully used the journalistic style: "...Epochs, leaders, laws change, decisions come out, and Gorky always remains great. We are already so used to him, it seems to us that he lived all his life among us, wrote in our language. The reason for this is that we don't think about it, but intuitively feel: Gorky was a magnanimous person. Although he had the honorary title of a great Russian writer, he treated all national literatures with respect, did not write sharing and distributing rivers, birches, food, and baths according to nationality. If you reread his works, you begin to believe more: it turns out that Gorky encouraged people to be generous with all creativity and, *when generosity begins to become a deficit among our writers*, it turns out that with his beautiful, huge physique - creativity confronts us with Maxim Gorky" (Magdeev, 1988).

You can also find a scientific style from the article: "From Gorky's work, one would have to learn mastery, nationality, in general, think artfully, think. History has confirmed this" (Magdeev, 1988).

The author also used the literary style: "We hear the voice of the great writer when seagulls play over the sunny, gray-haired Volga, which covered the former Laishevsky forests, shrubs, and when this majestic river storms as if offended by the fineness of our souls, raising black-lead waves on windy-storm days. He warns us with the voice of a bird named petrel:

Literature is an art, the science of man. Literature is not a profession, it is a cry from the soul of a talented person! Real literature is heroism, you have to sacrifice yourself as a fan! And the heroism of the heroes we praise... (Magdeev, 1988).

Magdeev called on his colleagues in the shop to take an example from Gorky (Irvani & ShekarchiZade, 2014).

#### 5 Conclusions

The next article (Magdeev, 1994) Magdeev devoted to the study of the biography and work of the unjustly forgotten Tatar poet Mirgazit Ukmasi (1884-1946). The author mentions two letters sent to the Union of Writers of Tatarstan from Sakhalin. The first letter was written by M. Ukmasi, and the other by his granddaughter.

In 1920-1940, the name Ukmasi could not be mentioned. In the journal "Council adabyaty" (Soviet literature), his name appeared only in 1945. In 1956 there was a bright event in Tatar literature: an "Anthology of Tatar Poetry" was published. A biography of Ukmasi was printed in it, but there was still a ghost of the Stalin personality cult: in the preface to Ukmasi's verses, Professor Muhammet Gainullin hid that he was a political prisoner. Also, the reference book "Writers of the Soviet Tataria" (1986) does not mention this.

Ukmasi is from the village of Ukmas in the current Rybno-Slobodsky district, his wife is from the village of Kugarchino, the daughter of a mullah. The name Ukmashi first appeared in the Tatar press in 1906, his critical articles were published, urging him to clear the Tatar literature of trash, he supported the urgent idea of Tukay about the importance of literary criticism. Assessing the significance of criticism, Ukmasi emphasized that European literature developed thanks to criticism.

In 1910, at the Shurik club (East), Tukay said that Ukmasi's poem "Bride" was written on the basis of folklore and read it to the public.

M. Ukmasi died in 1946, and in the "Anthology of Tatar Poetry," it is written that the poet died in 1947. This indicates how the Man is not appreciated in our country!

## 6 Summary

Having studied journalism of Magdeev, we came to the following conclusions:

- a) analysis of articles by a journalist showed that Magdeev made a huge contribution to Tatar journalism at the end of the twentieth century;
- b) he had his own opinion about the past and present of the Tatar nation;
- c) the author is characterized by an individual style and bold thinking;
- d) he skillfully and at the same time used journalistic, scientific and artistic styles in the article "Petrel - on the Volga";
- e) the study of journalistic articles gives us reason to say that Magdeev was an intellectual and a generous person;
- f) in journalism he also showed himself as a literary critic.

Research issues of Tatar literature and journalism are under the close attention of scientists of Tatarstan. In the context of studying media processes, it is worth highlighting the articles of V.Z. Garifullin, R.L. Zaini, I.F. Fattakhov, L.R. Sabirova. (Garifullin & Khasanova, 2017; Guseinova & Zayni, 2017; Fattakhov & Zakirov, 2017; Fattakhov et al 2016; Garifullin, & Sabirova, 2016).

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