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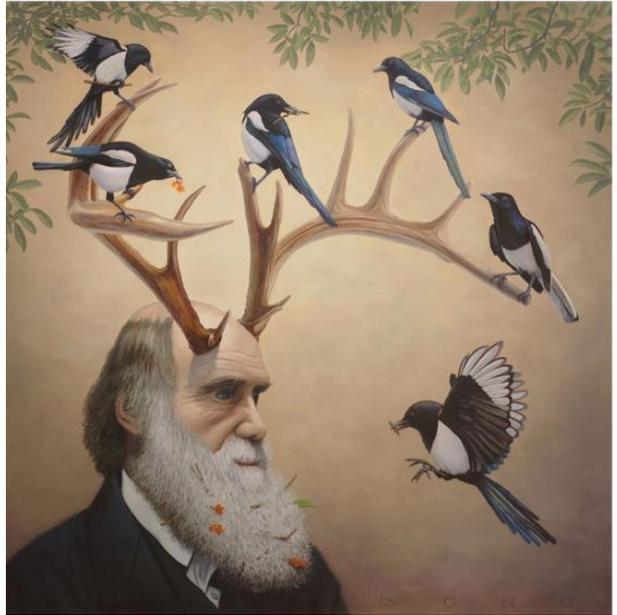
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Utilitarian and spirituality of tatar style of living spaces

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Abstract

The study aims to investigate utilitarian and spirituality of Tatar style of living spaces in Kazan of late XIX - early XX century via historical and stylistic methods and comparative analysis of documents. As a result, the development of the Tatar residential architecture of Kazan took place mainly within the territorial frameworks of the Tatars' living areas located beyond the Bulak Lake and the Upper Kaban. In conclusion, the importance of information about the utilitarian and spiritual nature of the Tatar style in the residential space of Kazan is enormous and priceless.

Keywords: Utility, Spirituality, Residential, Building, Tatar.

Utilidad y espiritualidad del estilo tártaro de espacios habitables

Resumen

El estudio tiene como objetivo investigar el utilitarismo y la espiritualidad de los espacios de estilo de vida tártaros en Kazán a fines del siglo XIX y principios del XX a través de métodos históricos y estilísticos y análisis comparativo de documentos. Como resultado, el desarrollo de la arquitectura residencial tártara de Kazán tuvo lugar principalmente dentro de los marcos territoriales de las áreas de vida de los tártaros ubicadas más allá del lago Bulak y el Alto Kaban. En

conclusión, la importancia de la información sobre la naturaleza utilitaria y espiritual del estilo tártaro en el espacio residencial de Kazán es enorme e invaluable.

Palabras clave: utilidad, espiritualidad, residencial, construcción, tártaro.

1. INTRODUCTION

The development and improvement of a Tatar apartment building have always been influenced by the following factors: nature and resources, the development of the region, the owner's practical skills, his interests and spiritual needs, traditions in the family and in the region. The uniqueness of each residential house was determined by a whole range of conditions. It was formed a new vision of the living environment in connection with the surrounding nature. The hosts sought to translate in the setting of their perception of perfect world order, as well as in rituals and rules of behavior, ways of hanging out and pastime, the manner of husbandry. All elements of the arrangement of a dwelling house obeyed the plan, were thought about, and therefore there was nothing accidental.

The main feature of the entire national Tatar way of life, spirituality, the mentality is the connection, almost undifferentiated unity in the awareness of the nature surrounding the person, social foundations and religious ideas, and the national Tatar house can be considered the material form of this association (KARAMOVA & AKHMETSHINA, 2010). The national architecture of the Old Tatar

settlement continues its unique development, where the Tatars are forced to move out due to the demolition of the Kazan Khanate. Initially, the construction was carried out randomly. Fences and driveways in the form of courtyards were erected on all sides. The fire of 1842 contributed to the systematic and regular construction of a European-type street. Basically, most of the houses were built of wood, sometimes the first floor was brick, the second - timbered. They were erected in the traditions of a country estate with outbuildings.

The proof of the antiquity of the first streets of Levaya embankment of Kaban and Zakharyevskaya - they make two turns out of the blue. After the defeat of the Kazan Khanate, the Tatars were evicted from the city to the marshes, to the south-west, to the Old Tatar settlement, where the national architecture continues its unique development. Initially, the construction was carried out randomly. Fences and driveways in the form of courtyards were built on all sides (DARYA, KONKOVA & EMANOVA, 2015; KADI & CETIN, 2018; SULERI & CAVAGNARO, 2016).

2. METHODS

An analysis of the established typology of national Tatar dwelling houses, the principles of their structure and connection with the environment, the unity of the exterior with the interior styling, made it possible to determine the specifics of national identity. The paper uses historical, stylistic, comparative analysis of documents,

phenomena and facts of the era, architectural buildings, as well as the originality of furniture.

3. RESULTS AND DISCUSSION

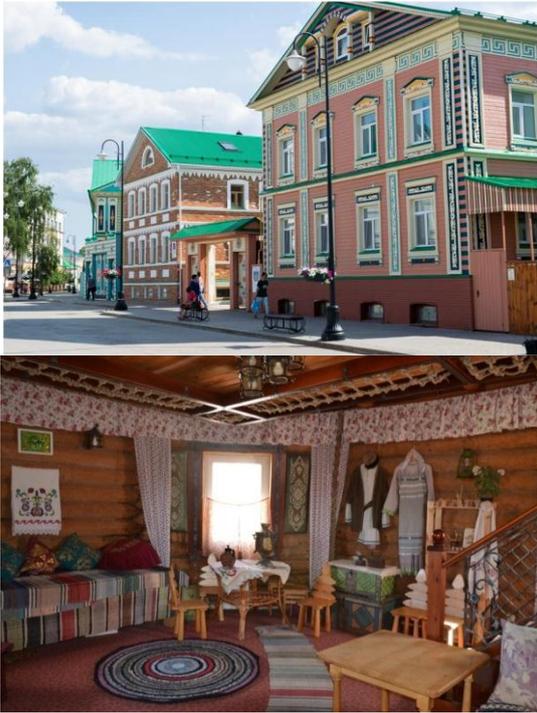


Figure 1: Tatar style

Mardzhani and Apanaevskaya mosques are the first buildings of the Old Tatar Sloboda, which were built entirely of brick. Special attention attracts the luxurious Apanaevs' house in the classical style.

Not far away are the houses of Yunusov and Sh. Mardzhani with a brick down part, a log upper part, with elements of national architecture, although they were designed in the classical style by Russian architects. First of all, they were manifested in the decoration of the gates, window trim, terraces, beautiful gables, in the originality of the location of the buildings characteristic of the rural Tatar manor. Gates was decorated with polychrome decoration, which is usual for the houses of the Old Tatar settlement. Resembling houses were located on the streets of Nasyri, Sultan and Tukai. The style of houses ranges from the late Baroque to classicism (KHUDYAKOV, 1924; MISHINA, YAVGILDINA¹, MISHINA, & BELOMOYEVA., 2017).

By the end of the 19th century, eclecticism based on Muslim architecture, Moorish style, became more common. Azimov mosque was built in oriental style with vaulted windows and lush decor. Elements of this style exist in the surrounding houses. It is influenced by Western European architecture (for example, the house of Shamil as a medieval castle with jagged turrets). However, there are few architecturally completed houses in the spirit of modernity. The main bulk consists of one-story wooden houses and dilapidated huts (AYDAROVA, 1982; ALAMDARI & BASHIRI, 2018).

At the end of the 19th and the beginning of the 20th century, a unique Tatar style was formed in the Old Tatar Sloboda. Its characteristic feature was that the facades of the houses were decorated with an ornament with Tatar motifs, pointed windows, horseshoe gates, stalactite cornices, carved and stamped overlaid patterns. Connoisseurs

of Tatar national art note that houses in the Tatar settlement have a special silhouette, a proportional structure of the facades, and special use of parts and plastics. Russian architects listened to the preferences and tastes of their Tatars customers. There was a joke that Tatar architecture spoke in its native language with a Russian accent. The continuous system of development in the Tatar settlement was determined only at the beginning of the XX century, with preservation of the tradition with its peculiar way of life, the norms of Sharia. The female half was closed and isolated. Nevertheless, urban conditions and Russian culture blurred tradition. Class stratification was also noticeable (ZYABBAROVA, 1979).

Augustus Hakstgausen, a Prussian statesman, visited the house of Iskhak Gubaidullovich Yunusov, a famous merchant in 1857, describes the interior as follows: the rooms where guests were accepted were completely furnished in European style: the sofa, chairs, tables, a beautiful samovar, in the cabinet behind the glass was a stone bowl with sayings from the Koran, brought from Mecca and it was kept as a shrine. By the way, religiosity was up to the mark and everyone who had the funds for it was obliged to perform the hajj. On a white wall, a verse from the Koran is written in large black letters. In the pots grew blooming orange, fig trees, palm trees and other flowers. The walls were decorated with a Persian sword and a dagger in the sheath, the secret of making which was owned only by Bukharians. On the table lay the Tatar calendar, the Koran in Arabic, another in the Tatar translation and several prayer books. There is a very beautiful Persian

carpet on the floor, the doors are covered with green saffian (EDWARD, 2009; CARRETO, GÊGO & FIGUEIREDO, 2018).

At the beginning of the 20th century, the Tatar bourgeoisie and intellectuals had ideas of national revival. However, due to the conservatism of residential construction, Tatar motifs in residential architecture began to appear much later. Probably, after the revolution of 1917, there was no wealthy customer for the revival of national culture. There was no time to develop a clear understanding of the national decoration in a residential house. The author of fantastic stories about the future of the Tatar people, Fatih Amirkhan, speaks about exclusively public buildings of the future in general terms: sort of European style, but decorated with the best of what the art of the East could give.

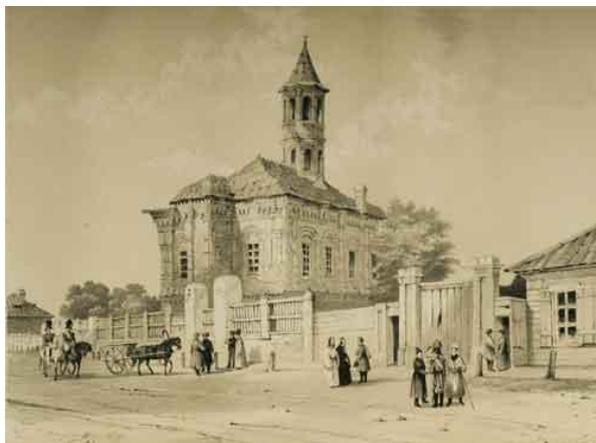


Figure 2: Tournereili. Tatar Cathedral Mosque (Apanaevskaya Mosque).



Figure 3: Lake view of Kaban and the Old Tatar Sloboda

Residential buildings of the late XIX - early XX century with elements of national romanticism of the Kazan Tatars fit within the Art Nouveau style, with interest in the art of the East, representing an excellent basis for the emergence of other stylistic trends. Some of these buildings are architectural monuments and deserve the most detailed art-historical analysis, and this cultural phenomenon has a different nature than ordinary residential buildings. If there it was possible to observe the interrelation of projects with the traditional vision of the Tatars about the living space, in other words, the administrative ego with the collective ego of the Kazan Tatars, then here we see conscious individual creativity (GAPTRAUPOVA, EMANOVA & SALAKHOVA, 2017).

Features of the planning of ordinary Tatar houses cannot be regarded as the result of a conscious choice; homeowners could not

imagine how to organize their living space otherwise. In the standard plan, in the structure of the plot and the house, traditional ideas about the organization of a cozy place to live — the national ideal — were felt. In the old part of the settlement lived the most affluent people. It was believed that if the financial condition allows, then it is here that one should build his residential house, and a commercial estate where the owner did not live - on Sennaya Square. It is typical that the settlement was divided into makhallas (literally translated from Arabic means city camp - as part of the city exists in almost all cities of countries with a predominantly Muslim population), where there was its own hierarchy - some parishes were more prosperous than others. The richer were located in the Old Tatar Sloboda, as we indicated above, then from the last third of the XIX century - in Zabulachye, where the rich merchants began to settle.

The feeling of space, the philosophy of the dwelling, as a kind of the center of the world, covered by zones, is inherent not only to the Tatars, but also to other ethnic groups.

To some extent, this feeling has retained strength to this day. The multiplicity of zones and the accuracy of the outlines of their borders reflect the understanding of the hierarchy of the orderliness of the world, the individual's belonging to a clan, tribe, and ethnic group. These ideas are blurred then and there, where equality and individualism prevail, where a person is left alone with the state. Thus, the views of the Kazan Tatars of the last century on the nature of living space were basically similar to the Russians, but they retained greater

intensity and clarity for the Tatars. The reasons for such conservatism are quite clear: The Tatars were a conquered ethnos, a non-faith ethnos, which could not but give rise to a situation of covert opposition to the authorities, opposition to the collective, requiring a sense of their community, and until a certain moment having no other goals than to preserve religious and everyday traditions.

4. SUMMARY

As a result of analyzing the history of the urban dwellings of Kazan Tatars from the middle of the 19th century to the beginning of the 20th century, we conclude that the development of the Tatar residential architecture of Kazan took place mainly within the territorial frameworks of the Tatars' living areas located beyond the Bulak Lake and the Upper Kaban. In the middle of the XVIII century in addition to the Old Tatar Sloboda, which arose as a result of the eviction of the Tatars beyond the city limits after the conquest of the city by the troops of Ivan the Terrible, a new Tatar settlement appeared.

In accordance with the settlement plan, the Old Tatar Sloboda was shifted to the south-western coast of the lake and, from this moment, the name of the Old Tatar Sloboda was officially applied only to this territory, the plans of the city for various years indicate this. Bounded by modern streets of Tatarstan from the west and Akhtyamov from the east, it remained almost unchanged throughout the subsequent

period, expanding only slightly to the south, where Malaya Meshchanskaya Street appeared, at present, Grazhdanskaya Street. Thus, there was a psychological expansion of the boundaries of the Tatar settlement, which remains in the minds of the people until our days. In conclusion, it is necessary to dwell on the current state of the old Tatar estates in the Tatar settlements of Kazan. To date, about 120 households in the Old Tatar Sloboda and 80 in Zabulach'e have survived. Novo-Tatar settlement almost all turned into an industrial area, in the building system of which there are three stone mosques.

In the Soviet period, as well as later, small wooden houses and buildings with no architectural and historical value in the suburb were demolished and built up with multi-store residential buildings. At the same time, several remarkable buildings have been preserved in the settlement, which allows it to remain an integrated landmark. In 1992, the settlement received the status of an architectural and historical conservation area.

5. CONCLUSION

Currently, the problem of complex reconstruction and regeneration of the Tatar quarters arises exists. A significant part is wooden buildings. Among the problems that hinder its solution is a general underestimation of ordinary residential buildings. Some hold the opinion that only a few, most historic or architecturally remarkable buildings - monuments deserve conservation. However, these

monuments have not been studied sufficiently. Even rich merchant houses today are lost in a degraded building. Many of them are not protected by the state, because they are still not included in the lists of monuments. The predominance of wooden houses also prevents the safety of Tatar settlements. However, it is the array of preserved ordinary residential buildings of the Tatar settlements of Kazan that is essentially the largest monument of the material culture of the Kazan Tatars.

The importance of information about the utilitarian and spiritual nature of the Tatar style in the residential space of Kazan is enormous and priceless, and it is impossible to overestimate its importance for studying the most diverse aspects of Tatar history. We set forth the task of detailed study, with the aim of further preserving these monuments. A large number of new, previously not entered into the scientific use monuments of Tatar culture was revealed in this study. The stages of development of Tatar settlements, established in the work, the predominant role of exemplary projects in their formation are important from the standpoint of restoring the appearance of the Tatar quarters are.

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