

## THE FORMATION OF THE CRIMEAN TATAR PERIODICALS

The goal of the present article is to investigate non-Slavic typography of the XVIII–XX centuries. There are materials about the first Printing house in Crimea and the activity of the Crimean Tatar Printing house in Bakhchisarai. The methodology of the research consists in historical, cultural and comparative methods that allow to investigate the whole process of the formation of the Crimean Tatar periodicals. Academic novelty lies in the grounding of the fact that the development of the tatar periodicals was influenced by certain historical processes that formed its contextual filling. There is an interesting story about publishing of newspapers "Terjiman" and "Enclosing to Terjiman", where compositions of the Crimean Tatar authors were published. Conclusions. Due to the deportation of the Crimean Tatar people, the typography has not been developing for a long time in Crimea. Most of print and electronic media in the Autonomous Republic of Crimea are issued in the Russian language.

**Key words:** Crimean Tatar periodicals, nation's culture, periodicals printing, typography.

*Динікова Лілія Шерифівна, кандидат культурології, старший викладач кафедри української мови, літератури та культури факультету лінгвістики Національного технічного університету України "Київський політехнічний інститут"*

### Становлення кримськотатарського періодичного друку

**Мета роботи** полягає в дослідженні неслов'янської друкарської справи XVIII–XX століть. Подаються матеріали про першу друкарню в Криму, розповідається про роботу Кримськотатарської друкарні в Бахчисараї. Подано історію видання газети «Терджіман», «Додатка до Терджіману, де публікувалися твори кримськотатарських авторів. **Методологія** дослідження визначається застосуванням історико-культурологічного та компаративного методів, які дозволяють дослідити загальний (повний) процес формування кримськотатарських періодичних видань. **Наукова новизна** полягає у обґрунтуванні того факту, що розвиток кримськотатарських періодичних видань відбувався під впливом певних історичних процесів, що сформували їх змістове наповнення. **Висновки.** Отже, у зв'язку з депортацією кримськотатарського народу типографіка його в Криму тривалий час не розвивалася. Більшість друкованих і електронних ЗМІ в Автономній Республіці Крим виходили російською мовою.

**Ключові слова:** кримськотатарські видання, культура нації, друк періодичних видань, типографія.

*Дыникова Лилия Шерифовна, кандидат культурологии, старший преподаватель кафедры украинского языка, литературы и культуры факультета лингвистики Национального технического университета Украины "Киевский политехнический институт"*

### Формирование крымскотатарских периодических изданий

**Цель работы** заключается в исследовании неславянских печатных изданий XVIII–XX веков. Подаются материалы о первой типографии в Крыму, рассказывается о работе Крымскотатарской типографии в Бахчисарае. Подано историю издания газеты «Терджиман», «Приложения к Терджиману», где публиковались произведения крымскотатарских авторов. **Методология** исследования определяется применением историко-культурологического и сравнительного методов, которые позволяют исследовать общий (полный) процесс формирования крымскотатарских периодических изданий. **Научная новизна** заключается в обосновании того факта, что развитие крымскотатарских периодических изданий происходило под влиянием определенных исторических процессов, сформировавших их наполнение. **Выводы.** Итак, в связи с депортацией крымскотатарского народа типографіка его в Крыму длительное время не развивалась. Большинство печатных и электронных СМИ в Автономной Республике Крым выходили на русском языке.

**Ключевые слова:** крымскотатарские издания, культура нации, печать периодических изданий, типография.

Relevance of the investigation. The culture of any nation is unique and multi-faceted phenomenon. This, also, concerns the ethnic communities in Ukraine. According to the postulate, common among the ethnographers: anyone who knows just one nation, knows every nation. Indeed, knowledge of the "outsiders", especially related genetically or geographically, allows better defining and clarifying the role and place of their own nation among others.

The aim of the present article is to research non-Slavic typographical case of the XVIII–XX centuries. Materials about first Printing house in Crimea are presented.

Academic novelty lies in the validation of the fact that the development of the tatar periodicals has been influenced by certain historical processes that formed its contextual filling.

Presentation of the main material. The nation with ancient history and the ancestors of the Crimean Tatars were Tauris who lived in the Crimean peninsula more than two thousand years ago. People who just 200 years ago had powerful state, Crimean Khanate, have turned out to be left-over in their own land without a national homeland and culture. All the historical and cultural values (material and spiritual) which the Crimean Tatars left in the national homeland during deportation were destroyed. Everything was burned and destroyed,

even the printing works in the Tatar language. All this must be brought back to life, should be revived. It hasn't been studied for a long time. It is actually a white spot in our culture. Typography of the Crimean Tatar minority requires profound study.

Studying the non-Slavic book-printing of XVIII-XX centuries in Crimea, we can say that all the national printing houses are determined by a single basis: the central location of the clergy subject to availability of sufficient population. Another factor is the desire for a national formation of specific bright personality (Karaites–Firkovich, Armenians – Aivazovsky, Crimean Tatars – Gasprinsky). Of course, in the XIX century the printing center of Crimea became, appointed by decree in 1784, the capital of Taurian area, Simferopol. On the one hand, this is the spiritual center of the religious life (“from the unorthodox”– Jews, Mogamedans), on the other hand, the administrative center. The book-printing began its existence in Simferopol as the printing administrative subordination. In fact, it was Slavic.

The first Printing house in Crimea was established at the beginning of the XVIII century by the Karaites Erushals. The dates of published books in the Printing house suggest that it has already existed in 1731 in Chufut Calais, the capital and religious center of the Karaites. The first books were leather-bound, similar in design to the Ukrainian books of that time. The first page begins with a traditional screen. There is no adornment on the books pages except for the titles composition. The design of the book corresponds to the simplest design of the western and Slavic books of that period. The arrangement of words and sentences is quite thought out and balanced.

The first Armenian Printing house was established at the initiative of G. Aivazovsky (priest and uncle of the famous artist) in 1860 in Feodosia at the Armenian Halibovsk College. Acquired from the famous French master Aramyan Armenian font was distinguished as elegant. In general, design of the Armenian typography of the greatest period can be characterized as the most westernized in Crimea. The first national journal of national printing in Crimea became “Masyats Aghavni”, which was published in Feodosia. Modern Printing is presented such newspaper as “Masyats Aghavni” (Simferopol). A combination of printing administrative part in Russian and cognitive part in national languages is typical for Crimea.

The Crimean Tatar typography in Bakhchisarai begins its work on the issue of the first newspaper called “Gonguch” (“Firstborn”) by I. Gasprinskyin (1881), from May 1881 it got the title “Shafan”. Two small sheets of paper came in a limited run.

Newspaper “Terjiman” [1] has existed for 35 years. Its first issue was released in April 10, 1883 and was coincided by I. Gasprinsky with the 100th anniversary of the integration of Crimea to Russia. This issue had 320 copies. In 1885, circulation was just over 1,000 copies, and eventually grew to 15-20 thousand copies a year. Geographical distribution of the newspaper was significant (from Bulgaria to China). The newspaper existed until 1918. Later, after the death of Gasprinsky, Dzh. Celebi wrote: “Created by him (Gasprinsky) “Terjiman” newspaper became an oasis of culture of the nation.”

At first, the newspaper was published in Russian (the first pages) and Turkish (next pages). Ornaments and types of Russian fonts are characteristic for the entire Crimean typography of that time, regardless of nationality. This is especially evident on the title, which is in exact accordance with the layout of Crimean newspaper headlines. An example of this is a private Simferopol city newspaper “Salgir” and the newspaper “Tavrida”, which were edited by the Karaites enlightener I. Casas.

In Bakhchisarai publishing house new periodicals began to appear in the Turkic language at the end of 1905. Women's journal “Alem-i-Nievan” (“Women's World”) [2] was published on the initiative of Gasprinsky's wife and then his daughter, Shefiki. It was planned as a “special weekly journal, specifically for “Muslim women” on such a program: the rights of Muslim women in accordance with Sharia and the law; household, health and education; needlework, weaving, carpet weaving, silk farming, etc. (with illustrations: drawings and photographs); women's lives and activities of women of other nations; science and literature.

Children's journal “Alain e-Subyan” has been printed since 1906. For the first time the national comic journal “Ha-ha-ha” comes out in Crimea. General political newspaper “Millet” (“Nation”) was the mouthpiece of the Muslim faction in State Duma of Russia. During the period of 1892-1894, a special “Enclosing to Terjiman” was released where works of authors of the Crimean Tatar were being published.

In the late XIX – early XX century a large number of popular scientific and educational literature, instructional medium were issued. Printing of the Quran of three sizes (small, medium and large) was arranged. The books' layout of Bakhchisarai lithographic corresponded with the layout of provincial publishers of the Russian Empire at the time. Given the influence of the Muslim religion on the mindset of the Crimean Tatar people, illustrations were completely absent in the early issues. Textbooks for children have illustrations with marine and land equipment, trees, land and seascapes, map of the Earth, etc. There is no image of a human face that is characteristic for Western publishing houses. The image of a human face appears just in the post-revolutionary period.

It is worth noting that “Terjiman” headlines possess sophisticated arrangement and calligraphy. I. Gasprinsky as a designer of books and newspapers, issued in his printing house that he had understood the impracticalness of the Arabic alphabet to the phonetic structure of Turkic languages. But there could be no question of any change of fonts at that time. He developed a modernized font system for the Crimean Tatar printing created on the basis of Arabic calligraphy with the simplification and aesthetic improvement of its sign system which complies with the technical capabilities of lithographic of the late XIX – early XX century. Gasprinsky noted that at first setter was from Constantinople as well as the font.

In fact, the Crimean Tatar mass typography in Crimea before the revolution was produced only in Bakhchisarai and administrative center – Simferopol.

The number of publications issued in the Crimean Tatar and Russian languages reflecting the life of one of the indigenous nations of Crimea – the Crimean Tatars was gradually increasing in the post-revolutionary period. Not only secondary, but popular science and scientific literature was issued. The example pages of the book about the Tatar stigma [3] correspond to the high-quality direction of decoration of scientific books of the time.

When the Crimean Autonomous Soviet Socialist Republic was created the Crimean Tatar language, along with the Russian, became state in Crimea. Simultaneously, in both languages administrative typography is formed.

National motives found the biggest reflection in fairy tales and in special literature of the Crimean Tatar typography of the XX century. After considering numerous illustrations for the “Tales and Legends of the Tatars of Crimea” [4], a wide use of national Crimean Tatar ornament created under the influence of ornament patterns of other nations should be noted. If we look at patterns of early typography in Ukraine, it is obvious that its main motive is floral. Some ornaments of the Crimean Tatars, which were formed under the influence of neighboring people ornaments, despite the Quran prohibition of portraying all living things, still contain elements of the floral world. There are specific for Crimea plants in the ornamental study. The ornament was influenced by climatic zone distribution of Crimea.

Other types of printing issues can be considered on the example of postcards represented by the pre-revolutionary and pre-war printing. Their design is fully consistent with the artistic trends of their time. Thus, pre-revolutionary printing uses Repin painting depicting the Crimean Tatar guide in the mountains. Creating the painting art Repin sought to configure the plane based on the theory of the psychology of perception, with an emphasis on the visual scope to the right edge. From the point of view of the image of coastline of the South Coast and posture of the guide on the horse, etc., the postcard is not quite realistic: the Ayu-Dag and Gurzuf can't be located so close to the mountains and the guide may fall off the horse, because of the uncomfortable posture. But these compositional techniques achieved another goal set by Repin: to show the pristine beauty of the coast, elegant suits and proud posture of the representative of one of the indigenous people of Crimea highlighting him as a personality. Everything presented on the figure post-revolutionary postcard reflects the pre-war compositional trends; realism is displayed in one of the many nations of the Soviet state and its customs. Thus, even the postcard by means of decoration transmits the trend in the perception of the policy of the same issue – the national.

Conclusions. So, due to the deportation of the Crimean Tatar people, the typography hasn't been developing for a long time in Crimea. On their return to Crimea in the last decade, primarily educational work and political mouthpiece of the nation– the newspapers were produced. These products correspond to the current trend of the economically cheapest Ukrainian provincial press.

For obvious reasons, most of print and electronic media in the Autonomous Republic of Crimea are issued in the Russian language, but, recently, there has been a tendency to increase the number of publications in Ukrainian language. Nowadays, there are six publications: the newspaper “Kryms'kasvitlytsya”, “Bud'mo”, “Dzherel'tse”, “Krymsport”, “Dumka” and newsletter “Kryms'kotatars'kepytannya”. Republican Committee on Information of the Autonomous Republic of Crimea registered 15 publications founded by representatives of various Crimean Tatar organizations. Five of the most influential and replicable Crimean Tatar socio-political newspapers are issued: “HolosKryma”, “Areket”, “Avdet” and “Qırım”, religious newspaper “Hidaet”, as well as two journals: “Yildiz” and “Yyldyzchik”.

Unfortunately, most Crimean issues in minority languages come out irregularly because of a difficult financial situation. Newspapers “Izvor” (in Bulgarian), “Hoffnung” (in German), “Golub Masisa” (in Armenian), “Sholem” (in Russian and Hebrew) have got more or less stable situation.

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