



**Guide To The Historical And Cultural Heritage Of The City: The Technique Of
Creating**

**Zukhra N. Gaptraupova¹, Rasyh F. Salakhov², Vladimir S. Torbik³, Aislur R.
Abdulkhakova⁴**

**1 Kazan Federal University Institute of Philology and Intercultural
Communication named after L. Tolstoy, zuhra.i.m@gmail.com**

**2 Kazan Federal University Institute of Philology and Intercultural
Communication named after L. Tolstoy**

3 Saint - Petersburg State University

4 International Institute of Antiques

ABSTRACT

In this article the method of creating guides to the historical and cultural heritage of the city is studied. Based on the identification and analysis of guidebooks for the city of Kazan in the second half of XIX – early XX century, their methodical solutions were summarized, aimed at historically significant characteristics of the object and stimulating the interest of tourists. The benefits of the guidebook in comparison with other genres of information-bibliographic editions were identified and summarized. A guidebook as a source of historical information, as a genre, contributing to the formation of the country's image, traditionally in demand in the society, which is primarily due to such its qualities, as a cultural and educational orientation; implementation of information, impact and hedonic functions; free structural and compositional content, invariance; the complexity of the genre (the inclusion of memoirs, sketches, fragments of works of art, etc.); pragmatism. The preconditions for the emergence of regional guidebooks to the historical and cultural heritage are named, among them the leading place is occupied by the volume of regional knowledge about the region, their complexity and the possibility of the author's interpretations of historical events; publishing base.

The expediency of narrow themed guidebooks (routes) on specific monuments and places is proved, which is explained not only with the richness of such objects in most historic cities, but also the incompatibility of objective approach and emotions in presenting material and temporal constraints of the tour.



Key words: historical and cultural heritage, guidebook, procedure of creating the guidebook, local history, the author's concept of the guidebook.

1. INTRODUCTION

One of the most effective instruments of regional self-identification in the contemporary socio-cultural conditions is the use of historical and cultural heritage. Material and spiritual values created in the past, indicating the identity of the people and demonstrates his contribution to the world treasury, are a major component of the cultural capital of the region [Biswas,1999; Unesco. 1983]. The cultural heritage includes the objects of real property, arising out of historical events, representing the value from the point of view of history, archeology, architecture, urbanism, art etc., and being the evidence of epochs and civilizations, the true sources of information about the origin and development of culture of the area.

Cultural heritage is a complex object of study that led to the diversity of approaches to its classification. Thus, in accordance with the Federal law of 25.06.2002 No. 73-FZ "On objects of cultural heritage (monuments of history and culture)", in their composition they can be divided into complex and isolated, further are named – monuments, ensembles and noteworthy places. It is a part of the international legal system, actively developed in recent years [Kifle Jote. 1994]. And each species is capable of becoming a fact mythological and everyday consciousness, artistic interpretation, scientific interpretation, embodied in a variety of texts of different types. Subsequently, these texts can become the object of bibliographic reflection.

Evolution of primary documents in terms of content and genre led to a variety of bibliographic products: lists, memos, reviews, abstracts publications, signs, catalogs, etc. in traditional and electronic versions.

The bibliographic guidebook provides the information on a large number of sources, but this information is concise, not emotional, although credible, scientific, etc., a tourist guidebook, on the contrary, is directed on formation of the image of the place by presenting diverse material: scientific, entertaining, informational, visual, etc.

2. METHODS

A guidebook has always held a special place in the system of bibliographic publications. Its task is not only the representation of bibliographic information but also



its promotion to a wide range of users. The complex of methodological decisions of its development is aimed for this. The most popular group of guidebooks is editions of regional character, much of the content of which is devoted to the historical and cultural heritage. Starting with the first guidebook in the history of mankind, which is considered the book of the ancient Greek historian Pausanias "Description of Greece", the main content of a guidebook was the characteristic of the attractions of regions and cities [Pausanias. Description of Greece [Electronic resource].- <http://www.e-reading.club/book.php?book=132488>]. The attractions include not only architectural heritage, but also myths and legends, associated with these places. A significant place in the content is the information useful to the traveler: the distance between objects, transportation, information about the institutions necessary for the traveler (taverns, baths, theatres, etc.) and the way they work.

A guidebook as a source of historical information about the country/region has a wide audience, due to its cultural and educational focus for implementation of information, educational and hedonistic functions. According to I. I. Rucinski for the appearance of the region's guidebook, a few prerequisites are necessary: 1. the presence of mass and regular flow of tourists; 2. regional research conducted on a professional level and containing a significant amount of knowledge about the region; 3. own publishing base; 4. the perception of the region by its people and researchers as a kind of territorial and historical-cultural integrity [Rucinska ,2008, p. 26]. In the mid-nineteenth century Kazan had suited to all mentioned requirements – a major historical and cultural centre, the subject of numerous local history studies, a city with long literary traditions, etc.

With the establishment of shipping companies, especially with the advent of cruise journeys along the Volga, there is an active creation of the guidebooks in the domestic practice, with a story about such cities as Nizhny Novgorod, Yaroslavl, Saratov and Kazan [Monastyrsky,2013]. To date, a number of them are a rarity, where the very content of the guidebook, and ads, which it is saturated, are of the interest.

Among the most notable in the collections of the National library of the Republic of Tatarstan should be included the following: "Illustrated guidebook to the Volga" by Sergei Monastyrsky (Kazan, 1884), "A guidebook to Kazan by M. V. Kazansky" (Kazan, 1899) and the illustrated guide "Kazan in your pocket" (Il.1). Pursuing mainly



commercial goals, a guidebook claimed to be a companion, adviser, friend, story-teller, conscious that the traveler should feel comfortably to get acquainted with a new place. At the same time a guidebook reveals really valuable historical and cultural objects, such as the Kazan Kremlin, the monuments of Kazan, the boat of Paul I, on which he arrived to Kazan. One of them said: "In Russia there are only three churches of outstanding originality, they are: the Church of St. Basil the blessed in Moscow, Stroganov in Nizhny Novgorod and Petropavlovskaya in Kazan" [6, p. 132]. They provide information, actual for the traveler at any time (addresses of hotels, furnished rooms and pharmacies, transport firms, restaurants and cafeterias, public gardens, parks and shops, bathhouses and bathing facilities, addresses of doctors of various specializations, etc.) (II. 2). The modern reader perceives this information as historical and cultural, describing the life and customs of the city and its inhabitants a century and a half ago. The authors of these guidebooks understood the appeal of space as a set of geographical benefits, historical legends about important events and people, including that in the content of the guides.

The idea of a particular city, the monument etc. is formed not only by watching live, but also because of unique informational content, accompanying tourist. Historical information gleaned not only from the official (archival) sources, but from personal documents (letters, memoirs), artistic works, which thanks to the master's words forever etched in prose or poetry, of course, "warm" perception of the territory, involve a subjective – author's – flavor to the narrative. For example, the feature of Kazan is offered in one of the guidebooks of the late XIX-th century: " There are similarities between Rome and Kazan: they are both built on seven hills, in both the first settlers were outlaws and villains, both began its existence with war, and finished it with the one" [Monastyrsky, 2013, p. 102]. Or here is such – ugly – characteristics of the ancient city:

"Ah, Kazan you Kazan, sinful,

For the sins you are punish by God:

Pitch darkness in you is forever,

You don't have any water, no roads!" [Monastyrsky ,2013, p. 117].

3. RESULTS



Summarizing the results of the analysis of available to date guidebooks to Kazan of the XIX-XX centuries, we can speak of two opposite concepts of their creation, reflected in the method of collecting and presentation of the material. In one case, the authors tend to be entertaining, resorting to a variety of the reliability of the material, using visual features, illuminating the text with the folklore and mythological information. In the other – the most important principle in the development of the content becomes its scientific value, relying on "proved" archival sources and materials. The more impressive is historical age of the city, the more difficult is to implement such an approach. In particular, the history of millenary of Kazan is impossible to represent just as the history of the revolutionary liberation movement. For example, in the guidebook of R. M. Sabirov "The cities of Tataria" [Sabirov.,1976] issued by the 800-year anniversary of Kazan, the history of the city is reduced to a representation of the life and work of the revolutionaries of the last quarter of XIX - early XX centuries. And the guidebook "Leo Tolstoy in Kazan" (Kazan, 1952) is completely devoid of illustrations, references, sources, reference system, etc. Despite the modest printing of the guidebook, if the authors put the pictures of buildings of those years associated with the Tolstoy in it, its value today would be many times increased, as from the time of its release (1952) Kazan has lost many buildings.

Thus, in the method of the creation of the national guidebooks, it is possible to observe different models. Traditionally, these are the guidebooks, purposefully offering the tourist "the best angles of perception of the culture and history of the region", i.e. the basic programs of observing, sharing the sights for important and secondary ones [8, p. 238], among which are the two, mentioned above. Most of them have a universal character, i.e. include material about the region, its history, culture, famous people etc. However, there are other, reflecting the author's view on the historical and cultural potential of the area [Aleksandrova,2016], to which – with some tolerance- can be attributed the guidebooks of Kazan of late XIX-early XX century.

4. DISCUSSION

In modern conditions this approach is the most appropriate. The impossibility of reflection in the content of one guidebook, in parallel, the history of the city, the information about the most important people associated with it, cultural practices, etc.,



focuses the creators on the choice of restricted subject (sectoral) nature of the publication. This will inevitably require the authors to develop their own relationship to the historical past, the author's assessment of the events described, because many of them do not have a clear interpretation.

Thus, an important moment in the development of a methodology of a guidebook remains the definition of its target and readership purpose, which manifests itself in the criteria of selection of the material, its grouping, the principles of organization of a reference system, processing, etc., However the content of the guide is determined by its idea, which is based on the author's concept.

5. CONCLUSION

In modern conditions it is necessary to give preference to narrow-subject guidebooks (routes) on specific monuments and places, which is explained not only with the richness of such objects in most historical cities, but also with the incompatibility of objectivity and emotion of presenting the material and temporal constraints of the tour. Therefore, in practice of sightseeing, museum activities increasingly there are such routes as: "Kazan of tea", "Kazan of theatre", "Shopping Kazan", "Kazan industrial", etc. Literary routes associated with the names of Russian classics of national literature and art are also popular, such as "Pushkin and Kazan", "Kamenev – the first romantic poet in Kazan" (similarly – devoted to Derzhavin, Korolenko, Gorky, Boratynsky, Tolstoy), etc. The abundance of the city's parks, squares, cultural institutions encourages the learning of them in the form of special routes: Kazan of parks, university, museums, botanical...scientific, Orthodox Kazan, Muslim Kazan, memorial, etc.

Modern Kazan is actively positioning itself at both the Federal and international level, and there are serious grounds: high socio-economic indicators of the Republic, innovation activities in various fields, participation in international projects, sports life, quality of life etc. One of the attractive aspects of historical and cultural heritage is showing its restoration. The Republic of Tatarstan in recent years is experiencing a tourist boom, precisely because of large-scale restoration activities. The results obvious for all are historical monuments of Bulgar and Sviyazhsk [Valeev,2013]. For tourists it is the possibility of obtaining historical and cultural knowledge, and for restorers – a professional school and the object of scientific study, the importance of which is



emphasized in all international workshops of restorers [International Restorer Seminar (8th : 1993 : Veszprem, Hungary)]. All of this leads to revisit the genre of the travel guide, but in a new format.

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7. LITERATURE

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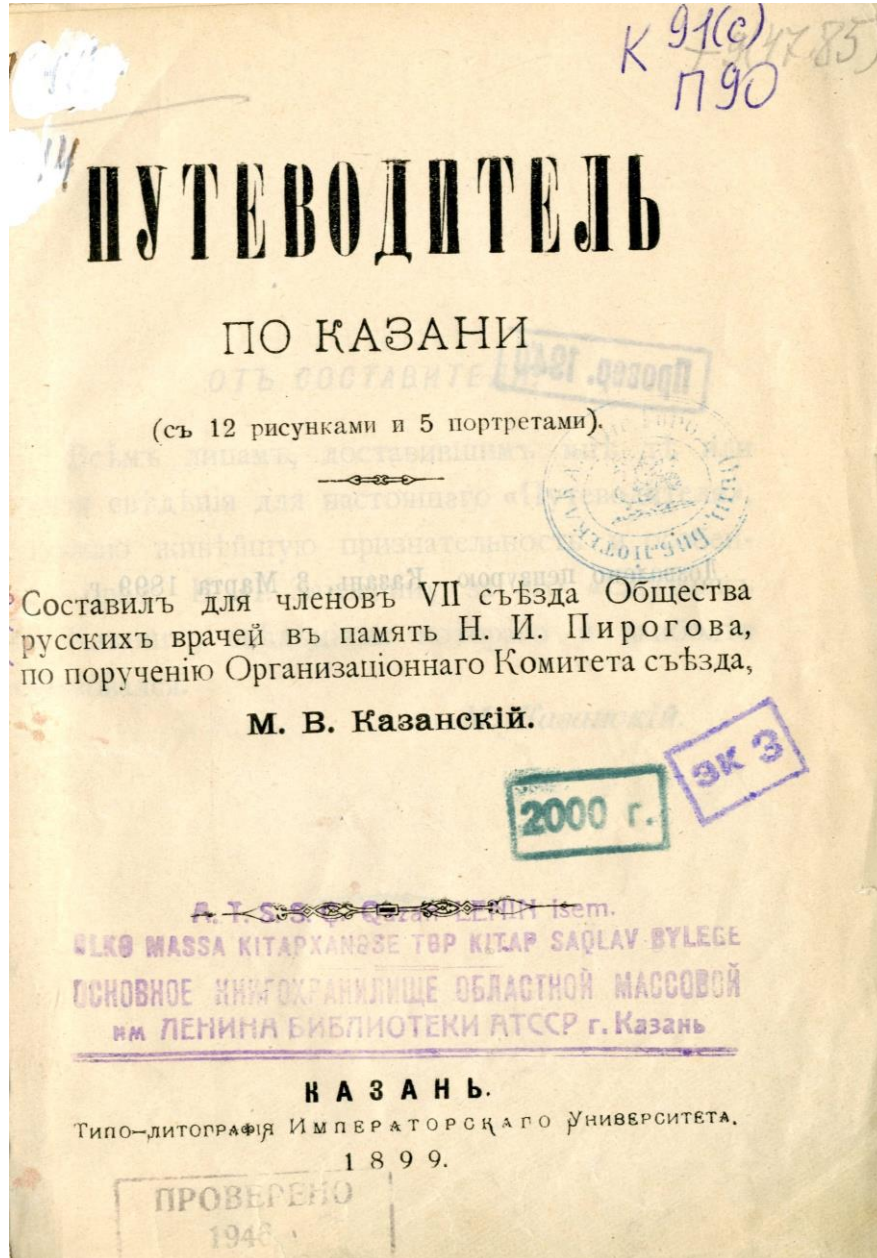
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П.1. Illustrated guide " Kazan in a pocket " (Kazan: T-br. Perevoscikov, 1904) provided the tourists with cultural, educational, and practically-useful information



П.2 "Guide to Kazan" (Kazan: Tipo-lit. Imp. University press, 1899) was created for the Society of Russian doctors, therefore, contains comprehensive information about medical institutions and practicing physicians of the city in 1899