

**DOI: 10.7596/taksad.v6i4.1118**

**Citation:** Gimadieva, G., Mingazova, L., Sayilov, G., & Sayfulina, F. (2017). General Roots, General Spirituality: Literary Interrelations of Literatures in the Aspect of Cultural Dialogue. *Journal of History Culture and Art Research*, 6(4), 497-504. doi:<http://dx.doi.org/10.7596/taksad.v6i4.1118>

## **General Roots, General Spirituality: Literary Interrelations of Literatures in the Aspect of Cultural Dialogue**

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### **Abstract**

The article deals with the works of Turkic writers, including Tatar and Turkmen, in which a close interaction is clearly manifested at the synchronic and diachronic levels. Using the example of such works as the heroic epos "Manas", "Kitaby Dede Korkut" of Oguzes, as well as the poems of "Kissa-i Yusuf" by Kul Gali, the works of Turkmen writers Berdy Kerbabaev, Makhtumkuli, Zahir Bigiyev, Shakir Muhammadov, the literary and cultural interrelations of the Turkic peoples are revealed. The Turkmen poet Makhtumkuli is among them. There is information about the distribution of his works among the Tatars in manuscripts, some works were published in pre-revolutionary Tatar publications. The article deals with the history of creation, study, analysis and publication of the poems by Makhtumkuli in Tatar and Turkmen languages. Some of Mahtumkuli's works are in the library collections of Kazan, St. Petersburg, Ufa, as well as in private collections. Thus, the article concludes that despite the national differences of the Turkic peoples, they are united by common literary roots, common goals and interests, moral, spiritual and cultural values. The fact that the literature of the Turkic peoples is characterized by an abundance of authors and works, a variety of genres and poetic forms, ideological and thematic riches and a high artistic level is confirmed once again.

**Keywords:** Dialogue of literatures, Dialogue of cultures, Tatar literature, Turkmen literature, Turkic literature, Interaction of literatures, Common literary roots, Common goals, Translation, Typological relations, Poetry, Poet makhtumkuli.

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## **Introduction**

All Turkic literatures have common cultural roots. A national spiritual heritage, which became the basis for the further development and flourishing of the verbal art among the Turkic peoples, is a truly reliable evidence of this. This, first of all, folklore and mythology, reflects the worldview, philosophy, morality, ideals and life experience of ancestors. A significant part of the oral materials developed into separate works afterwards. The most famous of them are "Oguzname", "Alpamysh", "The Book of Grandfather Corkut" and, of course, the famous "Manas". It should be emphasized that the oral and written forms of verbal art have been interacting with each other for many centuries and interpenetrate each other. For example, during the creation of *Kyssai Yusuf* (1212-1233) by Kul Gali, "The Legends of the Prophets" ("Kyissa al-anbiya", 1310) by Rabguzi, the folklore and mythological materials, the poetic achievements of oral folk art were used abundantly.

In more than a thousand-year history of Turkic literature a great number of writers created a huge number of works. Only one enumeration of their names would occupy several volumes. But there are sign figures among these authors, who played an important role not only during their life, but also in the subsequent fate of verbal art history. Among them we can name some important figures in here such as: Ahmed Yasawi (died in 1166) and Kul Gali (1183-1230s), Yunus Emre (1250-1320) and Saif Sarai (1321-1396), Ahmedi (1329-1413) and Nasimi (died in 1417), Navoi (1441-1501) and Makhtumkuli (18th century), Isma-il Haspraly (1851-1914) and Mirza Fatali Akhundov (1812-1878), Akmullah (1831-1895) and Abai (1845-1904), Ahmed Midhad (1844-1913) and Riza-eddin Fahreddin (1858-1936), Gabdulla Tukai (1886-1913) and Konstantin Ivanov (1890-1915) et al.

## **Methods**

The issue about the interaction of national literatures was examined traditionally by comparative literary studies, whose founder was A.N. Veselovsky. Various forms of comparative literary studies (historical-genetic, comparative-historical, historical-typological, etc.) allow us to trace the succession of artistic values of various national literatures and typological convergence, to determine the interrelations and the influences of literatures, which were subsequently concretized in the work of comparative literary criticism theoreticians.

Typological study of literatures allows us to determine the conditions for the emergence and the development of homogeneous literary phenomena and processes. This type of research allowed literary scholars, linguists and culturologists, such as V.R. Amineva, F.G.

Galimullina, A.F. Galimullina, R.K. Ganeyeva, M.I. Ibragimov, L.S. Karabulatova, O.N. Korshunova, S.M. Mikhailova, H.Yu. Minnegulov, L.I. Mingazova, E.F. Nagumanova, R.R. Zamaletdinov, A.M. Zakirzyanov, F.S. Safiullina, A.Sh. Yusupova and others to consider linguistic and literary interrelations in the context of systemic and comprehensive study of languages, literature and art, within the framework of integration studies in the humanities and social sciences, the interaction of conceptualism, methodology and research methods peculiar to various areas of social science (Amineva, 2014; Galimullin, 2014; Galimullin, 2016; Gainullina, 2017; Karabulatova, 2013; Mingazova, 2014, 2016; Sayfulina, 2013; Zamaletdinov, 2014; Yusupova, 2014).

Thus, comparative-historical, comparative-typological, comparative-functional, thematic-mythological methods that allow the comparative analysis of works became the basis of our study concerning the interaction of Turkic literatures.

## **Discussion**

It is known that Tatars and Turkmens make the part of the same group - the Turkic one - in the ethnic and linguistic plan. The Oguz tribes, which dominate the ethnogenesis of the Turkmen, also belonged to Tatars partially. For many centuries our ancestors communicated closely, and the interpenetration took place. Long years they lived together in the same states. Islam and common Islamic values (primarily in the form of Arabic, Persian-Tajik classical literature), the general Arab graphics served as a unifying, convergent factor for Turkmen, Tatars and some other peoples. Ancient Turkic verbal art was our common heritage, the basis for national Turkic literatures. Many Tatars studied and worked in Central Asia, also in Turkmenistan. Turkmen colleagues mention the role of the Tatars in the field of education, science and culture with gratitude. An outstanding Turkmen writer, the author of the famous novel "The Decisive Step" Berdy Kerbabaev (1894-1974) wrote: "I love Galimjan Ibrahimov as much as the Tatar people love him. Together with the Tatar people, Tatar writers, I learned a lot from Galimjan. Galimjan made a great contribution to the development of Tatar literature and also to the development of Soviet literature among the peoples of Central Asia ..." (Khasanov, 1977: 69). It should be noted that Berdy Kerbabaev translated the verses by G. Tukay and M. Jalil into Turkmen.

There are works in Tatar literature where the subjects related with Turkmen are reflected more or less. Zahir Bigiyev in his book "Journey through the Mesopotamia" (1893), describing his impressions of Turkestan, writes with bitterness and respect about Turkmens who fought heroically in 1881 against the colonial troops of tsarism. Shakir Muhammadov in

the story "The Khan's Daughter" (1908), depicting the war between Iran and the Turkmens, writes with admiration about the courage of Khan's daughter Fatima. In the pre-October Turkic-Muslim space written works were read and listened, as a rule, in the original language, as the literary languages of the Tatars, Uzbeks, Turkmen, Azerbaijanians were alike. Arab graphics promoted the dissemination and reading of works by Central Asian authors in the Volga regions and the Urals, and the Tatar works were read there.

Under such conditions and circumstances, the meeting of the Tatar readers with the poems by Makhtumkuli is quite logical. There is information about the distribution of works by the Turkmen poet among the Tatars in manuscripts. Such materials are available in the library collections of Kazan, St. Petersburg, Ufa, as well as in private collections. Some of the works by Makhtumkuli were published in pre-revolutionary Tatar publications. Professor I. Berezin (Ilias Biraberzin from the Tatar race) from Kazan University, later from Petersburg University, placed a number of poems by Makhtumkuli and other Turkmen poets in the original language to his "Turkish Anthology" (Berezin, 1857).

A well-known Turkologist Ahmed Zaki Validi (1890-1970) published a series of articles about Makhtumkuli on the pages of the Tatar magazine "Shura" in 1913 (Orenburg) (Validi, 1913).

The articles have interesting facts and information. A. Validi also expresses his attitude to the poet's work. In his opinion, the poems by Makhtumkuli are characterized by simplicity and accessibility, the elegance of style. "So far", - says the author of publications, - "the peculiarities and the significance of the Turkmen poet creativity are not disclosed". A. Validi's great merit is also the fact that he publishes an index of 269 poems by Makhtumkuli (Validi, 1913). The first lines (bates) of gazelles, kasid are given in it by original language. They are placed in alphabetical order. The published texts contribute to the presentation of the great Turkmen poet works to some extent.

A relatively complete edition of the poems by Makhtumkuli in Tatar language was published in 1960. The book consists of 172 pages. The compiler is the famous Tatar poet Ahmed Iskhak. In the foreword to the collection he highly appreciates Makhtumkuli's works, emphasizes the nationality and the humanism of his works. The book contains 107 poems by the poet. 39 of them were translated from the source language by the compiler, the rest ones were translated by talented poets N. Arslanov, Z. Nuri, A. Davydov, and Faik Takhtamyshev (the poet's son N. Dumavi). Translators tried to convey the samples of Makhtumkuli's creative heritage to Tatar reader, to convey the ideological and aesthetic values of the Turkmen author as far as possible. The collection, the translations of the poems leave a good impression and are read with interest.

The works by Makhtumkuli have a striking typological similarity with Tatar poetry, in particular with the works by Gabdussalam (1700-1766), Utyz Imyany (1754-1834), Abulmanikha Kargali (1782-1833), G. Kandali (1797-1860) and others. The same or close motives, details and images. The images of Yusuf and Zuleiha, Leyli and Majnun, Tahir and Zuhra, religious-Sufi motifs are found in the works of these poets. Genetic relationship, linguistic closeness, the unity of religion, common nature of many spiritual values, primarily of the ancient Turkic verbal art, as well as reliance on the Arab-Persian and Turkic classics of the Middle Ages created the necessary conditions and prerequisites for the similarity and the proximity of Turkic literatures. Makhtumkuli lived and worked during the 18th century, which is characterized by the lawlessness and the hard life of Turkmen. A similar situation is among Tatars. Moreover, there was the cruel colonial policy of tsarism, forcible Christianization and Russification. The typological similarity of social and political conditions created similar literary and artistic values.

As is known, Turkmen, like Uzbeks, Tatars, Azeris, Turks, Kazakhs and some other Turkic-speaking peoples, have long been full members of the Muslim East, which already in the Middle Ages were famous for their high achievements in culture, art and science. Such writers of Arabic, Persian-Tajik and Turkic literatures as Al-Mutanabbi (915-965), Abul-Ala Al-Maari (973-1057), Rudaki (860-941), Firdousi (935-1030), Omar Khayyam (1048-1131), Attar (1119-1223), Nizami (1141-1209), Saadi (1203-1292), Jala-Rumi (1207-1273), Hafiz (1325-1389), Jami (1414-1492), Navoi (1441-1501), Fizuli (1494-1556) were more or less known to the readers of the Muslim East, including Turkmen regardless of ethnicity. Against the background of the enormous creative legacy of these great predecessors, the creation of new works capable to attract the attention of readers and listeners required a great poetic talent and civic courage. Makhtumkuli had these properties. His poetry, on the one hand, is based on the rich traditions of the previous spiritual heritage of the Muslim East peoples, absorbed much from it, on the other hand, it relies on the verbal art of the Turkmen tribes.

Makhtumkuli writes about many things: about the fate of his people, about time and about himself, about the meaning of life, about ethical and humanistic values, about love, about religion and Sufism. The names of numerous Makhtumkuli's works reflect the main essence, the themes of his poems: "Talking with the father", "I don't understand", "Let the name be honored", "He will cry at the sight of me", "Fate did not regret", "A donkey will not become a horse" and others. Surprisingly, everything the poet wrote about, his state of mind and his personal participation in a depicted phenomenon is felt in every stanza. All this gives his poems an individual coloring, the uniqueness inherent to this art:

A wide open space is covered from Khazar swell

To Jayhun's smoothness by the winds of Turkmenistan.

The bliss of my eyes, the rose of the fields, -

The stream generated by the mountains of Turkmenistan (Makhtumkuli, 1983: 3).

Makhtumkuli's poems are musical and rhythmically harmonious. The artistic images and details and poetic figures used by the author are capacious, euphonious ones. Almost every poem ends with the mention of the poet's name (pseudonym). This method helps to summarize the content, to strengthen the individual sounding of poems.

One of the literary Makhtumkuli's pseudonyms was Firaki, who has many meanings: separated, divided, grieving, melancholy, regretful, leaving, sad, etc. All these meanings characterize the poet to some extent. He was never indifferent, neutral and careless. He always suffered, burned and yearned; he knew and felt that life is short, that every moment, every day takes a person's life, brings him closer to death.

The son of man enters the world to leave,

A grave is where all the paths lead (Makhtumkuli 1983: 15).

Therefore, the poet strove to create, compose, express his innermost thoughts and emotions, leave his words as a gift to his descendants. And Makhtumkuli achieved his goal, and he knew about this:

Descendants will remember Makhtumkuli:

Truly, he became the mouth of Turkmenistan, or else, another passage:

Makhtumkuli, centuries will pass,

But your line will not die,

You will be heard in the yurt of a poor man

And in a stone chamber (Makhtumkuli, 1983: 51).

These words of the poet came true. More than two centuries have passed since Makhtumkuli's death. Many events and changes took place during this period. But, the poet's poems do not become old, they are modern, consonant with the needs of people of the 21st century.

## **Conclusions**

Despite the national differences of the Turkic peoples, they have common literary roots, common goals and interests, moral, spiritual and cultural values, ethics norms, the desire to preserve and develop the traditions inherent in the Turkic culture. Therefore, the traditions of

interaction and the dialogue of literatures among Turkic peoples are actively developing at the present stage.

Thus, the study of folklore and the literature of the Turkic peoples is very important in comparative terms. Because these people solve the common problem for all in the unity: the preservation of the language, literature, culture, national identity of each ethnos and people entering into a dialogue, on the one hand, and the preservation of the literary multicultural space unity of all Russia and the neighboring countries, and also the comprehension of a special place of Turkic literature in the world literary and cultural process in the conditions of globalization.

### **Acknowledgments**

The research is performed according to the Russian Government Program of Competitive Growth of Kazan Federal University.

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