

TURKIC LITERATURE

Culha, Tulay, PhD

Course Description

The aim of this course is to provide for an outline of the literature of the Turkic language peoples called “Turkish world” with its leading representatives.

For the purpose of providing an account of the Turkish world, the fact that Turkic people have lived across a wide geography for centuries should be taken into account and it should be indicated within historical as well as contemporary context and additionally within the context of folk literature bearing the traces of a common culture. Within the context of this evaluation, as the historical and contemporary Turkish literature regarded as the literature of Turkish spoken in Turkey is an independent research subject on its own, it will be excluded from the scope of this course.

About the Professor

Tulay Çulha currently gives lectures as an associate professor in Modern Turkish Language of the Department of Turkish Language and Literature in Kocaeli University. The area of expertise of Dr. Çulha includes the Turkish World North-West (Kypchak) Turkish language and literature, especially Karaim Turkish and Literature and recently conducts academic research in this field.

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General Instructions

This course consists of five different chapters each of which represents a different group. Each chapter deals with the introduction of the representatives from the Turkish communities within the scope of each respective group whose language and literature is practically in use and concludes by the analyses of sample texts. After obtaining detailed information about the respective literature from reference sources, each unit is concluded by the assignment of a short essay to be prepared about the content of each respective unit. At the end of the course, a work of historical, contemporary or folk literature of a Turkish community to be chosen is evaluated within the framework of its respective subject, content or literary movement it belongs or a subject to be chosen is comparatively evaluated and reported as a final essay.

Instructions for the Short Essays

Regarding the short essays to be prepared by the end of year are expected to comprise of 1200-1500 words and prepared taking into account of written (literary) composition rules. Prior to submission of such short essays, Instructor of the course provides feedbacks, instructions and guidance during the period given for the preparation of drafts.

Instructions for the Final Essay

The final essays are expected to comprise of 5000 words on average and deal with three questions directed towards a certain work from Turkish world chosen to be read. As in the case of short essays, the students may submit their drafts in case they need.

Required Texts

- Akiner, Shirin (1987). *Islamic Peoples of the Soviet Unions*, London: Routledge& Kegan Paul.
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- Bainbridge, M. (1981). *The Turkic Peoples of the World*, London, New York: Routledge& Kegan Paul.
- Barfield, T. J. (1989). *The Perilous Frontier, Nomadic Empires and China*, Oxford: Basil Blackwell.
- Clauson, Sir G. (1972). *An Etymological Dictionary of Pre-Thirteenth-Century Turkish*, Oxford.
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- Findley, C. V. (2005). *The Turks in World History*, Oxford University Press.
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- Golden, P. (1992) An Introduction to the History of the Turkic Peoples, *Turkologica* 9, Wiesbaden: Harrassowitz.
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- Tekin, T. M. Ölmez (2003). *Türk Dilleri Giriş*. İstanbul.
- *The Turkic Languages* (1998). Ed: L. Johanson, E. A. Csato, London, New York: Routledge.
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Unit I: South-West (Oghuz) Turkish Literature

Overview

Turkic languages known as South-West (Oghuz) group comprise of the languages spoken by the Turkish communities of approximately 150 millions of people from the Balkans to China as well as the literature of such languages. Despite the fact that Turkish spoken in Turkey as the successor of Ottoman Turkish accounts for the most important branch of this group, it will be excluded from this course as it would be an independent course subject on its own. On the other hand, Turkic languages included in this group also include the following: Turkmen, Azerbaijani, Gagauz in particular and Khorasani Turkic as well as the dialects of Khorezmian Oghuz Turkic language.

Turkmen Literature: The term *Turkmen*, encountered for the first time in Kashgar and referred to as a synonym for the ethnical name *Oghuz*, is currently used for the communities who speak Turkmen. Turkmen consists of the east branch of the Turkic languages included in Oghuz group. It is spoken by approximately 6 million people in Turkmenistan, Persia, Afghanistan, and Iraq.

As in the case of Turkish world in general, whereas Turkmen literature has continued to exist especially in the epic genre contained in oral culture until the 20th century, written literary works began to appear as of this century. During the early years of the 20th century, the works of poetry appeared in Turkmen literature in general and the poems were written about the bloody and anguished life under the hegemony of Russians. The first Turkmen newspaper called *Ruznama-yı Maverâ-yı Bahr-ı Hazar* began to be published in 1915 and ensured the revival of literature. In addition to the poems praising the Tsar of Russia, the poems about bloody Göktepe events were also published in this newspaper.

During the 1920s when Soviet period began, the works have widely dealt with such subjects as the problems suffered by the common people, land and water reforms, women's rights as well as the struggles between the rich and the poor. Moral values began to lose its significance under intense oppression and the intellectuals, poets as well as the authors rejecting the Soviet ideology suffered from severe accusations. Although the poetry was used extensively, the novels and stories also began to appear in that period in Turkmen literature.

By the 1930s, as in the case of other Turkish communities under the hegemony of the Soviet rule, such poets and authors who rejected the new regime were confined to severe punishments in Turkmenistan. Whereas such poets and authors as Abdilhekim Gulmuhammedov, Oraz Vepayev (1931), Oraz Taçnazarov, and Hocanepes Çarıyev (1937) were executed by firing squad, Berdi Karababayev, Garaca Burunov, Şalı Kekilov, Ruhı Aliyev and Hıdır Daryayev were committed to prison. Apart from these, many poets and authors were sent off to war in the World War II and they died in the war. Turkmen literature experienced a standstill period in those years due to the unfortunate events. The works created in that period included information about the life in the state farms and the villages. The authors who were able to come back from the war have written about their war memories for a long period and told about what they had lived through during the war in detail in their works.

With an attempt to leave behind the misfortunes occurred since the years of the World War II, such works dealing with the peace and economic developments in general began to be created. Such authors as Ata Govşudov, Berdi Kerbabayev, and Güseyin Muhtarov wrote stories, novels and dramas dealing with these subjects.

In the works created after 1960, especially "industrialization" in conjunction with the moral matters were evaluated and reviewed together. The main subjects came into existence as the storyline of the stories and the novels were such matters as the changes in the urban and the village life as well as public works carried out in parallel with the developments and changes which took place. Such novelists as Berdi Karababayev, Berdinazar Hudaynazarov, Ata Atacanov, and Nuri Bayramov proficiently approached to and dealt with such subjects in their novels.

In that period, the authors gradually approached to past events and historical topics from a national point of view and began to reinterpret them. Whereas Gılıç Kuliyevev depicted in his stories and novels the agony and distress

suffered by the eastern nations under colonial administration, such authors as Ata Govşudov, Gurbandurdi Gurbanshehdov, Sapargeldi Annasehdov, Bazar Amanov, and Nazar Gullayev included the elements of the national history in their works.

Since the 1960s, poems gained importance again and lyric poetry was created. As a matter of fact, it can be said that the literary works created in that period have enriched the content of Turkmen poetry and improved the state of the art. Durdi Haldurdi, Ata Atacanov, Gara Seyitliyev, Memmet Seyidov, Kerim Gurbannepesov, Berdinazar Hudaynazarov and Allaberdi Hayidov were the poets writing in the poetry.

The literature undergoing a change and development in concurrence with the life in the 1980s has transformed into a new form and experienced a reconstruction period. The literature dealing with political and social contents was much sought after and the liberation movements which came into life began to take place in the literature as well.

Turkmenistan has overthrown the Soviet oppression reflected on itself by the proclamation of its independence in 1991. The subjects dealt with in Turkmen literature have changed as a result of this development, and national history, national pride as well as independence have continued to be depicted with enthusiasm.

Azerbaijani Literature

Azerbaijanis as the descendants of the Oghuzs conquered and settled in Persia, Azerbaijan, Eastern Anatolia and Northern Iraq. The majority of Azerbaijanis lives in the Republic of Azerbaijan whose capital city is Baku and Azerbaijan province whose center is Tabriz. With the inclusion of Azerbaijanis, who live in Northern Iraq, Kirkuk and Erbil and called themselves as Turkmens and those who live in around Kabul in Afghanistan, it can be said that the total number would be around 14 to 15 millions although such number is not conclusive.

It would be appropriate to indicate Azerbaijani Literature under two categories:

North Azerbaijani Literature: The oppressions diminishing as a consequence of the revolution in Russia in 1905 provided opportunity for the beginning of the national revival as well as the development of political and literary life. Many newspapers and journals began to be published and numerous authors had the opportunity to discuss national and social problems in these newspapers and journals. *Hayat*, *İrşad*, *Füyuzad*, *Molla Nesreddin* and *Açık Söz* were the most significant examples of these newspapers and journals.

The years following this revival movement were those for Azerbaijani literature to identify itself and learn more about the world. The literature was under the influence of the literary movements and political developments taking place in Crimea, Kazan, and Turkey in those years. The authors shared their point of views about the future of Azerbaijan and the Turkish world as a whole within the scope of the articles published in the aforementioned newspapers and journals. The main topics being discussed during that period were such issues as independence, Turkism, Islamism, civil developments and educational campaigns. The developments and transformations occurred under prevalent political and social circumstances were also effective in the literature.

The literature in the beginning of the 20th century especially developed around the journals of *Füyuzat* and *Molla Nesreddin*. Hüseyinzade Ali Turan, the editorial author of the journal *Füyuzat*, have received education in Turkey. He featured especially the principles of the solidarity and modernity of the Turkish world in his journal and severely argued against the policy of the Russians to assimilate Azerbaijani Turks. Such poets as Hüseyin Cavid, Abdullah Şaik, and Mehmed Hadi had continued their literary activities in this journal.

Molla Nesreddin was published by Celil Memmedkuluzade. The poets dealing with social problems in their works criticized the corruptions and degenerations observed in social life through wit and humor. Mirza Elekber Sabir, Abdürrahimbey Hakverdiyev, Ali Nazmi, Alikulu Gamküsar, Ömer Faik Nemanzade, Memmed Said Ordubadi, and Üzeyir Hacıbeyli continued to write poems in the literary school established within the scope of this journal.

Such persons as Hüseyinzade Ali Turan residing in Istanbul have strengthen the cultural bounds between Turkey and Azerbaijan and their newspapers and journals such as *Füyuzat*, *Hayat*, *Şelale*, *İrşad* and *Açık Söz* were also published in Turkish spoken in Turkey.

During this period up to the downfall of the Republic of Azerbaijan in 1920, the majority of the works dealt with patriotism and social problems as well as daily life were the main topics in such literary works. This phenomenon would be a subject to the criticisms to be made in the following periods.

After 1920, the literature began to suffer from the oppression of Soviet ideology. The national literature providing for belles-lettres together with the classical literature since the beginning of the century was rejected and the poets as well as the authors were forced to write literary works praising the Soviet system. On the top of it, the literary works up to that period were prohibited and the books were burnt. Such artists as Hüseyin Cavid, Ahmed Cevad, and Mikayil Müşfik, who had put a brave face on these oppressions and rejected to adopt the Soviet system, were declared as public enemies and was executed in 1937.

The poets and authors, who fled abroad to escape from this oppression and regime, created a new literary movement called "Muhaceret (Immigration) Literature". Such artists as Elmas Yıldırım, Mirzabala Mehmedzade, and Ceyhun Hacıbeyoğlu were the pioneers of this literature and dealt with such sentiments as "independence, nostalgia, and nationalism". Among the leading figures of this school were Süleyman Rüstem, Resul Rıza, Samed Vurgun, Osman

Sarıvelli, and Nigar Refibeyli as well as those appeared in the world of literature during World War II and began to create works during that time were Bahtiyar Vahabzade, Nebi Hazri, Hüseyin Hüseyinzade, and Zeynal Cabbarzade.

Since the relief period beginning after the death of Stalin in 1953, the poets and the authors began to deal with such concepts reflecting the national identity as “language, history, and homeland” once more in their works. As a result, a national literature criticizing and even rejecting the system began to be formed. In this period characterized as “objection literature”, in addition to such artists creating works, such literary figures as Tevfik Bayram, Halil Rıza Ulutürk, Sabir Rüstemhanlı, and Mehmet Araz also created literary works.

In the following years, such poets and authors as İlyas Efendiyev, Anar, Elçin, and Ekrem Eyilisi also participated in this literary evolution which triggered the “national enfranchisement” movement in 1980s.

North Azerbaijani Literature: South Azerbaijan came under the domination of Persia after the Treaty of Turkmençayı signed between Russia and Persia in 1828. The political schism suffered in the country was also reflected on the cultural life and while the impacts of Russian and Western culture had continued in the North, the tradition of old literature continued in the South.

In the second half of the 19th century, Mirza Aga Tebrizî, influenced by Mirza Fethali Ahundzade, began to create the earliest dramas beginning from 1870. These dramas created in the comedy style were the first examples of this genre not only in Azerbaijan, but also in Persia. Mirza Abdürrahim Neccarzade from Tabriz, who lived towards the end of the century, introduced this genre to the Persia literature through his novels. The developments occurred in the North Azerbaijan in the 20th century also affected the South Azerbaijan, which resulted in the development of the consciousness for “national identity and being Turkish” and these subjects began to be dealt with in the literary works. Azadistan State, founded in 1920 as a result of the struggles for independence since 1906, has been the source of inspiration for the national passion. Following the collapse of this state, the oppressions reflected on the society increased and the South Azerbaijani Turks were forbidden to use their own language. Such problems similar to those suffered in other Turkish states were also experienced there: Turkish literary works were destroyed and the schools providing education in Turkish were closed. The literature had considerably fallen behind as a result of this oppression exercised by Persia. Although the Turkish poets and authors were forced to create their works in Persian due to the racist policies in effect, they secretly continued to write their works in Turkish.

South Azerbaijani Turks published such journals as *Varlık*, *Yoldaş*, *Birlik*, *Köroğlu*, *Dede Korkud*, *Yeni Yol*, *Güneş*, *Ülker* after 1978. However, only the journal *Varlık*, published by Dr. Cevat Heyet, was able to survive among them. Bulud Karaçorlu Sehend, Habib Sahir, Ali Tebrizi, Muhammed Hüseyin Şehriyat and Yahya Şeyda were the most well-known poets of the South Azerbaijani literature.

Readings

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Minorsky, V. (1942). "The Poetry of Shah Ismail". *Bulletin of the School of Oriental and African Studies*, University of London **10** (4): 1053.

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Schippmann, K. (1989). *Azerbaijan: Pre-Islamic History*. Encyclopedia Iranica. pp. 221–224.

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Theroux, P. "Letter from Turkmenistan, The Golden Man, Saparmyrat Nyyazow's reign of insanity" *New Yorker*, 28 May 2007

Tyrrell, M. S. (2001). *Aesopian Literary Dimensions of Azerbaijani Literature of the Soviet Period, 1920–1990*. Lexington Books. p. 12.

Paper topics

Write a 1250-1500 word essay on one of the following topics:

1. Evaluate the main topics discussed in the Azerbaijani / Turkmen literature according to their related periods. Evaluate the effects of the oppressions on the literature.
2. Choose a literary work and evaluate in terms of the content and method.

Unit II: South-East (Turkistan-Uyghur) Turkish Literature

Overview

Uzbek and Uyghur under *ayak/taglık* group of the Turkic languages are indicated in this group.

Uzbek Literature: The Uzbeks are a Turkish community, composed of Turks, Mongols, and Persians and called after Emir Özbek, who was one of the admirals of the Golden Horde. The majority of the Uzbeks live in Uzbekistan, whose capital is Tashkent. Apart from Uzbekistan, highly populated Uzbek groups live in Tajikistan, Kirghizstan, Kazakhstan and Turkmenistan. With the inclusion of the Uzbeks living in Afghanistan, the People's Republic of China, and Turkey, it is possible to state that approximately 19 to 20 millions of people speak this language. The Uzbek language and literature are a follow-up of the Chagatai language and literature.

Towards the end of the 19th century, the nationalist reflections of the idea “The unity of language, idea and action” of İsmail Gaspiralı began to take effect in Turkistan and the schools called *Usul-i Cedit* were introduced in Samarkand in 1900 with an aim to provide modern education. The number of schools increased despite the oppression of Tsar regime and a number of schools in Tashkent, Bukhara and Fergana began to provide education adopting the new modern system.

With the introduction of these schools, the enlightenment movement began in Turkistan. An intelligentsia club called “Ceditçiler todesi” (the Community) was established by Mahmut Hoca Behbudi in Samarkand in 1903. The intellectuals forming this community began their activities with an aim to illuminate the nation and absolve them from the ignorance and start the struggle for independence. One year later, Münevver Kaari opened Tashkent branch of this nationalist intelligentsia club. The intellectuals of Turkistan consolidated under this club. In the following periods they founded associations called *Yaş (young) Buharalılar* in Bukhara, and *Yaş Hiveliler* in Khorezm.

Various newspapers and journals were published after the 1905 revolution and played an important role in the national revival until the 1917 revolutions. The journalism came into prominence thanks to such figures as Mahmudhoca Behbudi, Abdurrauf Fitrat, Münevver Kaari and Mirmuhsin. The literary societies established within the scope of the newspapers and journals of the period as well as the developed article authorship ensured the development of social and literary criticism. With the articles written, the issue of “national identity” began to be discussed and this discussion spread out to other Turkish communities in the following periods.

The earliest drama activities in Turkistan began in the same period between 1909 and 1923, during which Turkistani youngsters had been sent to other countries to receive education. *Pederküş*, written by Behbudi in 1911, was published in 1913. Abdullah Avlani established the first theatral group called *Turan* in 1913. The production of *Pederküş* by putting it on the stage made an overwhelming impression. With the impact of this play, Abdullah Kadiri, Abdullah Avlani, Hamza Hakimzade Niyazi, Abdullah Bedri, and Haji Muin Köknari began to produce the earliest significant works of the Uzbek drama.

Beferzend Açıldıbay (1914) of Mirmuhsin, and *Yengi Saadet* (1915) of Hamza Hakimzade Niyazi are regarded as the earliest examples of the novel genre in Turkistan.

As in all the other Turkish communities since the second half of the 19th century, the struggle for independence had influenced the literature in Turkistan quite significantly. In this period, enlightenment, educational campaign and freedom provided a basis for the nouveau literature. The theme “native land and nation” often appeared in the literary works. The metaphors and similes formerly used in the poetry were attributed different meanings.

The adjectives describing the love and the lover as used in the Uzbek literature, regarded as the successor of the Chagatai literature, began to be used to describe the knowledge, science, progress, national solidarity, the native country and the nation. Arabic and Persian words were excluded for the purpose of the simplification of the language. In addition to prosody (*aruz wezni*), the syllabic meter and free verse were extensively used in the new poems. These novelties that appeared in the poetry constituted the general character of the contemporary Uzbek poetry.

Besides poetry, some important changes also took place in the epic tradition in those years. The new examples of the epic genre affluently dealt with the independence of Turkistan. Some epics were written about the young people sent to the front line during the First World War and about the 1917 February revolution.

Many literature and culture associations were established after the February Revolution. *Çağatay Güirüñgi* (Chagatai Association), established in 1918, was the most significant amongst the other associations. The matters about the language and literature being in the first place, national matters used to be discussed in this association which received a great deal of attention from the poets and authors contemporary to that period. The young poets and authors cultivated within this association published their first works and published their articles in the newspapers and journals.

During the innovation (Ottoman Turkish: Cedit) period, the Uzbek poetry was culminated thanks to the works of Çolpan. Fırta, Hamza and Gulam Zaferî wrote the most delightful works of the Uzbek drama in that period. Significant developments also took place in the Uzbek novel in the beginning of the 1920s. Abdullah Kadiri became the founder of a significant school with his works named *ÖtgenKünler* and *Mehrabdan*, dealing with the political and social life in the midst of the 19th century in Turkistan.

Uzbekistan also suffered from a period of dark days after 1924 and nationalist poets, authors and intellectuals began to be arrested and sent to prison. Through the suppression of the freedom for expression, some impositions began with regard to the religious matters. As a result of the Soviet ideology, a new and artificial literature was attempted to be established. In 1929 called as the year of *Büyük buruluş*, the movement for innovativeness (Tr. Ceditçilik) came to an end and the persons who represented this movement were killed. In the first instance, Münevver Kaari was killed in 1931. All poets and authors were forced to go under the control of the Communist party and the Soviet ideology in 1932. With the Soviet Authors Association established in 1934, it was decided that the literature shall serve for socialist purposes. The works of those who acted against these purposes were rejected and such artists were not given the right to live. As a matter of fact, the expatriations and massacres began in 1927. Many poets and authors such as Abdullah Kadiri, Abdurrauf Fırat, Abdülhamid Süleyman Çolpan, Batu Elbek, Atacan Haşim, Osman Nasır, Gulam Zaferi, Kayum Ramazan and Gazi Alim were declared “public enemy” and killed between 1937 and 1939 in Uzbekistan. Beginning from this period, the trend was to promote Lenin and the communist party in literature and the main subjects dealt with in the literary works were “Sovietification of the country and defamation of history”. The poets and authors adopting the Soviet ideology wrote poetic letters of thanks (Tr. *şükranes*).

Besides such poets as Gafur Gulam, Hamid Alimcan, Aybek Mirtemir, Şeyhzade and Osman Nasır writing poetry, such authors as Abdullah Kahhar, Hüseyin Şems, and Aybek created novels during the 1930s. In the literary works of this period, the change in social life and the foundation of socialism were reflected with great excitement. “Cosmopolitan human” called as the *Soviet man*, but in fact retrograded by losing its national values, was idealized. During this period, whereas the prominent intellectuals of the nation were murdered, such themes as “the beauties of the nature, joy, love and affection” were being mentioned.

In concurrence with the Second World War, a number of changes also occurred in literature. With an aim to encourage Turkistani Turks to take part in the war against Germans, who occupied Russia, the poets and authors were given permission to deal with the national matters and prominent persons in history. Hamid Alican, Aybek and Maksud Şeyhzade wrote their historical novels and stage plays in those years.

At the end of the war, the policy for promoting the Soviet life-style and people came back again. Such poets and authors as Maksud Şeyhzade, Mirzakalan İsmaili, Mirtemir, Şühret, Seyit Ahmed and Şükrollah, who rejected this policy, were considered to have committed a political crime and thus they were sent to prison. The epic called *Alpamiş*, which reflected the life of the common people, was forbidden on the grounds that “such works indoctrinate bad habits and feudal bourgeoisie morals”.

After the death of Stalin, the policies that were in practice for 30 years received severe criticism. As a result of these developments, a relief period began and the poets and the authors murdered in the 1930s were declared to be innocent and they reclaimed their reputation. The poets and authors imprisoned were released and the early cultural

heritage began to be protected again. Leaving behind the privileges of the classical literature, folk poets and authors were also respected besides those poet laureates and authors as courtiers. A new literary movement began to be formed during the 1960s as a result of these transformations and developments in progress. The most significant characteristics of this literary movement included the reinterpretation of the past and present day, the review of the native land and nation as well as re-questioning of such concepts as the socialist lifestyle and the brotherhood of people. In this period, such poets and authors as Adil Yakubov, Pirmkul Kadirov, Ölmes Ömerbekov, Hüsniiddin Şeripov and Abdullah Aripov created works.

The relief period that began just after the death of Stalin scaled down during the 1960s as a result of the problems suffered by Russia. Even though the oppression had increased, it failed to eliminate the ongoing “national revival” movement.

After Uzbekistan had achieved its independence in 1991, new opportunities were available for the development of the national culture and literature. The works of “Ceditçiler” (Innovators), declared as traitors and executed by a firing squad, were published once more giving the opportunity for such literary works to be read again. The book series were written about “Ceditçiler” called as “the guardians of the independence”. Such poets and authors as Adil Yakubov, Öktem Osmanov, Ötkir Haşimov, Erkin Vahidov, Maksid Kariyev, Mirmuhsin, Azim Süyün, Muhammed Ali, Uygun, Aman Metcan, Abdullah Aripov, Sadullah Siyayev, Maksud Şeyhzade, Pirmkul Kadirov, Rauf Parfi, Şükür Halmirzayev, Tahir Melik, Tagay Murad, Abdullah Kahhar, Ölmes Ömerbekov and Abdulkahhar İbrahimov were some of those who created works during the recent years of the Uzbek literature.

Uyghur Literature: Today, the vast majority of Uyghurs live in Uyghur Autonomous Region of the People’s Republic of China. The total number of the Uyghurs living in China is 6 millions. Apart from China, there are also other Uyghur groups living in Kazakhstan, Kirghizstan, Uzbekistan, and Turkmenistan Republic. The New Uyghur, as the Uzbek language, is the successor of the Chagatai written language.

The struggles of the Uyghur Turks to be freed from the domination of China as well as the developments in cultural and intellectual realms were reflected in the literature and also led to the creation of a new literature criticizing the fallacies in the society apart from the classical literature. The literature flourished not only in terms of the subjects, but also in terms of the language, style, genre as well as the form.

The Eastern Turkistan Uyghur literature was under the influence of the classical literature until the end of the 19th century. Such well-known works as Layla and Majnun as well as Yusuf and Zulaikha of the Eastern culture were written again and the parallel works to those of the famous poets of the classical literature were also written. By the 20th century, a lot of literary works were written about China’s invasion of North Turkistan. These works underlie the national literature of Uyghur. The tragedies suffered by the Uyghur Turks were dealt with in the works of Arzu Muhammed, Umudi, Muhammed Alem, Kasim Bey, Muhammed Salih Yarkendi, Mulah Yusuf, Seyid Muhammed, Mullah Şakir, Sheikh Garibi, Kurban Sufi Seferbay, and Mullah Musa Sayrami in that century. Besides these authors, the folk artists called *koşakçı* dealt with the invasion of China in the epics they told.

The war between Uyghur and China in 1931 was referred to in the poems of the great poet Abdülhalik Uygur. Other significant poets of this period were Lütfullah Mutallip, Nim Şehid, Ahmed Ziyai, Enver Nasir and Kutluk Şevki.

When East Turkistan began to come under the rule of China in 1949, some Uyghur poets and authors were killed by torture and some others had escaped and were able to save their lives. The Uyghur literature was prohibited and the poets and the authors were made to write literary works to praise Mao and China and such works began to be taught in the schools. From those years until the death of Mao in 1978, the Uyghur literature had been swept away and the national culture had been rejected.

The oppressions decreased after 1978 and the literary activities were resumed. In addition to Abdullah Ötkür, such artists as Turgan Alas, Hacı Yakup, Seypiddin Ezizi, Zordun Sabir, Turdi Samsak, Zünun Kadiri, Elken Ehtem, Teyipcan Eliyop, İmin Tursun, Rehmitullah Cari had created many literary works during that period.

Readings

- Allworth E. A. (1990). *The Modern Uzbeks: From the Fourteenth Century to the Present: A Cultural History*, Hoover Institution Press.
- Critchlow, J.(1991). *Nationalism in Uzbekistan: Soviet Republic's Road to Sovereignty*, Westview Press
- Henders, S. J. (2006). *Democratization and Identity: Regimes and Ethnicity in East and Southeast Asia*. Lexington Books.
- “Ozbek”. *Encyclopaedia of Islam* (CD-ROM Edition v. 1.0 ed.). Leiden, The Netherlands: Koninklijke Brill NV. 1999.
- Ramsey, S. R. (1987). *The Languages of China*. Princeton: Princeton University Press.
- Waterson, N. (1980). *Uzbek-English Dictionary*, Oxford: Oxford University Pres.

Paper topics: write a 1250-1500 word essay on one of the following topics:

1. Evaluate the main topics discussed in the Uzbek/Uyghur literature according to their related periods. Evaluate the effects of the oppressions on the literature.
2. Choose a literary work and evaluate in terms of the content and method.

Unit III. North-West (Kypchak) Turkish Literature

Overview

The group which includes Tatar, Bashkir, Kazakh, Qaraqalpaqstan, Noghai, Qumuq, Karachai, Balkarian, Crimean Tatar, Karai or Karaim is called the *Kypchak group*. When providing for the literature of the Kypchak group, being quite a large family with regard to written language, it would be sufficient to illustrate Kazakh and Tatar.

Kazakh Literature: Kazakhs are composed of a combination of Turkish and Mongols, originating from the Mongol invasion in the Central Asia. The vast majority of them live in the Republic of Kazakhstan. There are also some other Kazakh communities who live outside Kazakhstan. Based on the population census in 1989, the number of Kazakhs living in USSR (Union of Soviet Socialist Republics) was more than 8 millions. The total number amounts up to 10 millions in casesuch Kazakh groups living outside Kazakhstan are also added to the former number.

The foundation of the constitutional monarchy in 1905 in Russia also had an impact on Kazakhs and paved the way for the intellectuals who had studied abroad to carry out their activities more freely. The society was oriented to the national revival by the inclusion of the ideas about freedom in the works created within the scope of such genres as stories, novels, dramas and poetry. Especially the long poem *Oyan Kazak*, written by İrcakıp Duvlat and the newspaper called *Kazak*, published by Ahmet Baytursunulı, Alihan Bükeyhanulı, Mustafa Urazulı and Mircakıp Duvlat, played quite an important role in the revival of Kazakh Turks. The great revolt occurred in 1916 and the creation of the works dealing with this revolt strengthened the concept of independence among Kazakh Turks. All these movements resulted in the foundation of *Alaş Orda Kazakhs' National Government* in 1917. Other significant poets and authors of that period were Mağjan Cumabayulı, Saken Seyfullin and Muhtar Avezov.

During the 1920s when the Soviet regime was established, as in all Turkish communities, the poets and authors in Kazakhstan also suffered from severe oppressions and such oppressions had an adverse effect on the literature. Due to impositions, such poets and authors were forced to write their works about class distinctions and support the Soviet regime while at the same time the nationalist poets and authors were arrested and some others were expatriated. The poets and authors who rebelled against such impositions and oppressions were executed as of the 1930s. Such poets and authors as Şekerim Kudayberdiulı, Ahmet Baytursunulı, Mircakıp Duvlat, Mağjan Cumabayulı, who were regarded as the most significant figures of the 20th century Kazakh literature, were executed by firing squad.

As a result of a partial freedom during the World War II, a new revival was observed in the literature. A good number of literary works dealing with the heroism of Kazakh soldiers during the war were written in verse and prose. This relief period only lasted a short time and as in the political and social life, the oppression period on literature came back again. Such poets and authors as Mukhtar Avezov, Sabit Mukanov, Abid Mürrepov, Kalmağan Abdülkadirov, Tahir Carikulı, Abdullah Tacıbayev, Ali Urmanov and Olcas Süleymanov wrote their works during this oppression period that continued until 1991.

With the foundation of the Republic of Kazakhstan in 1991, Kazakh literature was recovered from oppression and entered into a new period. A new literature, dealing with the national life of Kazakhs and evaluating the Soviet period from a critical point of view, began to be formed

Tatar Literature: The name *Tatar* was first encountered in the Orhon inscriptions in the 8th century. However, these names referred to as *Otuz Tatar* and *Dokuz Tatar* were presumed to be used for the Mongolian communities rather than the Turkish communities. The name *Tatar* was encountered for the second time in the well-known dictionary of Mahmud al-Kashgari. The appearance of Tatars by their own names was during the period of the Golden Horde. Having used the Chagatai written language until the middle of the previous century, Tatars began to use their own language called Kazan Tatar since the middle of the 19th century. The vast majority of those who speak Tatar live in the Republic of Autonomous Tatarstan. Other than Tatarstan, a considerable number of Tatar groups live in Bashkir, Chuvash, Mordov Autonomous Republics and other various regions. The total number of people who speak Tatar is close to 7 millions based on the census in 1989. Small groups of Tatars are also found outside the Russian Federation such as Romania, Bulgaria, Turkey, Finland, etc.

Due to the fact Kazan became the political and cultural center of the Turks living under the rule of Russia in the 20th century, the resistance and the national independence movement against Russia was conducted from Kazan. For this purpose, the congresses were organized under the control of such persons as Kadi Abdurreşid İbrahim, Yusuf Akçura, Fatih Kerimi, Ali Merdan Topçubaşı, Musa Carullah Bigi, Abdullah Apanay, Sadri Maksudi, and İsmail Gaspıralı and a good number of newspapers and journals were published. Such activities were the source of inspiration for the development of the national consciousness and national literature in the Turkish world as a whole. The Tatar literature present in Kazan in the 20th century was significantly influenced by these developments. Such poets and authors as Rızaeddin b. Fahreddin, Zakir Hadi, Ayaz İshaki, Sadri Maksudi, Fatih Kerimi, Aliasgar Kemal, Abdullah Tukay, MecidGafuri, FatihEmirhan, Alimcan İbrahim, Şerif Kemal, KerimTinçura, Derdmen, ZariİBeşiri and HacibünnecarÖteki etc. created literary works.

Kazan Turks were divided in the Soviet period and three different autonomous republics were formed as Tatarstan, Bashkortostan and Chuvashia subordinated to Moscow. The fact that the Innovative (Tr. Ceditçi) poets and authors were suppressed following this political division and forced to create works in accordance with the Soviet ideology had an adverse effect on the Kazan literature as in the other Turkish communities. Such scientists and intellectuals as Ayaz İshaki, Sadri Maksudi and Zeki Velidi Togan had no choice but leave the country.

Abdullah Tukay, the most influential and well-known poet of Kazan Turks in the 20th century, wrote lyric poetry appealing to national and religious feelings. Widely acclaimed for his works, Tukay is the national poet of Kazan Turks. Some significant figures well-known for their works in the Soviet period included Hadi Toktaş, Seyfi Kudeş, Musa Celil and Mustay Kerim.

Readings

Flynn, M. (2004). *"Migrant resettlement in the Russian federation: reconstructing 'homes' and 'homelands'"*. London : Anthem Press, 2004

Krueger, J. R. (1980). *Introduction to Kazakh*, Teaching Aids for the Study of Inner Asia 9, Bloomington: Indiana University.

Shnitnikov, B. N. (1966). *Kazakh-English Dictionary*, Indiana University Publications, Uralic and Altaic Series 28, London, The Hague, Paris: Mouton.

Paper topics: write a 1250-1500 word essay on one of the following topics:

1. Evaluate the main topics discussed in the Kazakh/Tatar literature according to their related periods. Evaluate the effects of the oppressions on the literature.
2. Choose a literary work and evaluate in terms of the content and method.

Unit IV:North-East (Sakha/Yakut-Tuva-Khakas) Turkish Literature

Overview

Khakas Literature: The Khakas language is spoken by the people living in the midst of the watercourse of Abakan, Yenisey and Çulım rivers in Khakas autonomous region of the Russian Federation. The Khakas, formerly called as Abakan Tatars or Yenisey Turks in the historical records, obtained their own name in the Soviet period from the old records of Chinese origin. However, it was found out in the later periods that the people called by this name in the Chinese records were in fact the Kirgiz people.

The vast majority of the Turkish people speaking the Khakas language were formed by such groups as Sagay-Beltir, Kacha-Koybal-Kyzyl and Shor. The total number of the people who speak the Khakas language is around 81 thousands based on the 1989 census.

The earliest written examples of the Khakas literature were composed of the alphabet works published with the use of the Cyrillic letters in 1926. Besides these activities, public courses were introduced and such comprehensive campaigns of literacy activities began. A newspaper called *Hızıl aal* “Kyzyl Village” began to be published in 1927 and the poets as well as the authors wrote their works in this newspaper.

Whereas the earliest literary works of the Khakas literature were similar to folk ballads in style, their content encompassed the political and social problems of the period. Those creating this kind of literary works included such poets and authors as A. M. Topanov, V. A. Kobayakov, K. K. Samrin, and A. İ. Kuzugaşev. The books published in Moscow in 1928 were the earliest examples of the poetry and the drama. In 1930, the competitions for the literary works were initiated by a party organization in Kahakasia and such works submitted to this competition were published based on the evaluations being carried out.

Khakas National Theatre was established in 1931. A. Topanov contributed greatly to the development of the Khakas theatre as a playwright, a director as well as a player. *Aydo*, the first example written by A. Kobayakov in the form of a long story, was published in 1934 and received considerable attention. In this work, the despotism suffered by the poor people, the revolution plans of the Bolsheviks, the conflicts between the communists and the common people as well as the “coming of happiness” following the accomplishment of the revolution were narrated from the perspective of a child. This theme firstly depicted in *Aydo* continued to exist in the stories of A. Kuzugaşev and M. Kokov.

The subjects contained in the literary works changed when the World War II broke out. The poets and authors who went to war and never came back as well as their heroic deeds were frequently contained in the literary works. Regardless of the ideology, the “patriotism” was prioritized in such works. İ. Momojakov, who was assigned as the chairman of the “The Institute of Language, Literature and History” established during the post-war period in 1944, made great contributions to the cultivation of the authors and poets.

With the foundation of the contemporary literature, the literary genres have been developed. Especially the poetry, which was the most influenced genre by the traditions, had been developed. Such developments were then reflected on the short stories as well as the newspapers and the literature anthologies. The opening of the Khakas national theatre in the early periods provided for the development of the playwriting. The novels, regarded as the longest literary genre, began to appear in the Khakas literature in the following periods. The first novel called *Irahlı Aalda* was published in 1960.

Following the downfall of the Soviet Union, the movement back to their origins, as in the Turkish world as a whole, reflected itself on the field of literature as in all the other fields. The play called *Sarnalbaan Sarın* “The Deep Passage” of V. Şulbayeva was a significant example for confronting with the past and questioning the future.

The works of the Khakas poets and authors were mostly published in the newspapers and the journals. In the following periods, such works were either compiled in the form of anthologies or partly contained in the textbooks. The recognized authors and poets began to publish books composed of their works in the recent periods.

Readings:

Akbas, B. A. (2007). "Khakassia: The Lost Land", Portland State Center for Turkish Studies.

Deusen, K. V. (2003). *Singing Story, Healing Drum: Shamans and Storytellers of Turkic Siberia*. McGill-Queen's University Press.

Paper topics: write a 1250-1500 word essay on one of the following topics:

1. Evaluate the main topics discussed in the Khakas literature according to their related periods. Evaluate the effects of the oppressions on the literature.
2. Choose a literary work and evaluate in terms of the content and method.

Unit V: Chuvash Literature

Overview

The Chuvashes, regarded as the descendants of the Old Volga Bulgarians, primarily live in Chuvash Autonomous Republic, located on the central watercourse of the Volga River today. In addition, there are also small groups of Chuvash people living in Tatar and Bashkir Autonomous Republics as well as Kuybyshev and Ulyanov regions of the Russian Federation. The number of people who speak Chuvash in the former USSR is approximately 2 million based on the 1989 census.

The Chuvash people did not have a written language when the Russian missionaries came to them. For this reason, the Chuvash language began to be written for the first time in the Russian alphabet in the 1730s.

The earliest works of the Chuvash literature developed as the successor of the oral literature dealt with the folk literature and the social life of the Chuvash towards the end of the 19th century. On the other hand, it is in fact possible to refer to the work called *Arsurri* "The Wisdom Forest" written by F. Federov as the origin of the Chuvash literature. Afterwards, the short stories of I.N. Jurkin, who told us about the village life of Chuvash.

The first weekly Chuvash newspaper called *Hypar* "The News" began to be published in 1905 during which Chuvash gained its independence. Gathering the young authors together, this newspaper was discontinued due to the political oppressions in 1907. As a result of shutting down of this newspaper, the young authors were dispersed leading to the prevention of writing new works with an intention to sweep away the Chuvash literature. All Chuvash works as well as the aforementioned newspaper were forbidden to be published and read. Some activities were carried out between 1909 and 1917 to revive the literature previously interrupted due to the political reasons. A small anthology was created by N. V. Vasilev in 1911. This work was composed of 7 poems and short stories. T. Kirillov published a separate book composed of his works previously published in the newspaper called *Hypar*. Such authors as Efimov and Korenkov published their articles as books one after another. Born between 1910 and 1911, this literature has laid the foundations of the contemporary literature also including the translations of the world's classics.

The Chuvash literature, as in the Turkish world as a whole, lived through hard times during the period of the Bolshevik revolution. Five thousands of works written so far were burned and destroyed. After a short period from this destruction plan, the *Hypar* newspaper began to be published again. Some dramas of Michail Fedoroviç Akimov were published. The works of Feodor Pavloviç Pavlov as *Sutra* "Before the Court" and *Jalta* "In the Village" as well as the comedy of Efromov as "The Rich Karuk" were also published in this newspaper. In addition, a series of works were published as a result of the oppression of the Soviet ideology with an aim to stand out against the nationalism among the Chuvash.

Polorussov, who wrote articles in *Hypar* during this oppression period, greatly contributed to the Chuvash literature by publishing his work called "Chuvashi tales and legends" that he prepared making use of Chuvash tales and legends. Konstantin Vasileviç İvanov, one of the authors of the period, opposed to the political policies imposed under the disguise of innovation during that period. Nikolay Vasileviç Vasilev, creating valuable narrative works in the Chuvash literature in 1930, is regarded as the prominent figure in the rebirth of the Chuvash literature.

In the following periods, the works promoting the independence and the national feelings were created in the Chuvash literature. Such works as *Henhur Ajence* "Oppression and Sorrow" and *Samana* "Time", written for the sake of becoming an autonomous republic, played an important role. The influence of Peter Petroviç Chuzangaj (Husankaj) as a member of the Chuvash Pedagogic Institute was also of great importance.

Following the 1930s, the Chuvash literature experienced significant transformations within 30 years. Some of the most influential authors of that period included V. Rzaj, P.P. Chuzangaj, P. Morozov, M. SumilovUjap and P. N. Osipov. Besides the Chuvash and Russian works, some works qualified as international were also translated in addition to some Chuvash works being translated into other foreign languages.

Readings

Akbas, B. A. (2007). "Khakassia: The Lost Land", Portland State Center for Turkish Studies.

Deusen, K. V. (2003). *Singing Story, Healing Drum: Shamans and Storytellers of Turkic Siberia*. McGill-Queen's University Press.

Krueger, J. R. (1961). *Chuvash Manuel: Introduction, Grammar, Reader and Vocabulary*, Indiana University Publications, Uralic and Altaic Series 7, The Hague: Mouton.

Rona-Tas, A. (1982). *Chuvash Studies*, Budapest: Akademia Kiado.

Paper topics: write a 1250-1500 word essay on one of the following topics:

1. Evaluate the main topics discussed in the Chuvash literature according to their related periods. Evaluate the effects of the oppressions on the literature.
2. Choose a literary work and evaluate in terms of the content and method.

Final Paper: write a 5000 word essay on one of the following topics:

1. Evaluate the effects of the adopted policy reflected on the literature in view of the main points discussed in the literary works.
2. Which literary genre provides more examples than the others and why? Evaluate the reasons in view of the literary works.
3. Choose a literary work and evaluate in terms of the content and method.