

SIMILARITIES IN THE POETRY OF THE “AWAKENING ERA” IN THE PEOPLES OF CENTRAL ASIA

Zhanakul Sametova

PhD, Abai Kazakh National Pedagogical University, Kazakhstan
E-mail: janagul-85@mail.ru

Aisulu Alzhanova

Master of Pedagogical Sciences,
Abai Kazakh National Pedagogical University, Kazakhstan
E-mail: alzhanova00@mail.ru

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Abstract. The article analyzes the formation of poetry of the “Awakening Era” in Central Asian literature and its historical and cultural significance. This period is marked in the 19th and 20th centuries by anti-colonial movements in the region, the awakening of national consciousness and the development of enlightenment ideas. The author considers the main manifestations of the “Awakening era” in literature on the example of the poetry of the Kazakh, Uzbek, Kyrgyz and Turkmen peoples.

The article notes that the poets touched upon such current topics as national unity, freedom, social justice, modernization of education and culture. Special attention is paid to the works of such personalities as Abay Kunanbayev, Mirzhakyp Dulatov, Magzhan Zhumabayev, Arstanbek Builash uulu, Togolok Moldo (Bayymbet Abdrakhman uulu), Moldo Kylych, Abdurauf Fitrat, Hamza Hakimzoda Niyoziy, Berdi Kerabayev. In their works, they sang the spirit of the anti-colonial struggle, the people’s desire for spiritual revival.

The article reveals the influence of poetry of the “Awakening era” on the formation and development of national literature, its role in preserving the cultural heritage of the people and adopting the values of the new age. As a result of the study, the significance of this period in the history of Central Asian literature and culture is revealed.

Keywords: Central Asia, literature, “awakening era”, poetry, song

Orta Asiya xalqlarının “Oyanış dövrü” poeziyasında oxşarlıqlar

Canagül Səmədova

Abay adına Qazax Milli Pedaqoji Universiteti, Qazaxıstan
E-mail: janagul-85@mail.ru

Aisulu Alcanova

Abay adına Qazax Milli Pedaqoji Universiteti, Qazaxıstan
E-mail: alzhanova00@mail.ru

Xülasə. Məqalədə Mərkəzi Asiya ədəbiyyatında “Oyanış dövrü” poeziyasının formalaşması və onun tarixi-mədəni əhəmiyyəti təhlil olunur. XIX-XX əsrlərdə bu dövr regionda müstəmləkəçiliyə qarşı hərəkətlər, milli şüurun oyanması və maarifçilik ideyalarının inkişafı ilə səciyyələnir. Müəllif Qazax, Özbək, Qırğız və Türkmən xalqlarının poeziyası nümunəsində “Oyanış dövrü”nün ədəbiyyatda əsas təzahürlərini araşdırır.

Məqalədə vurğulanır ki, dövrün şairləri milli birlik, azadlıq, sosial ədalət, təhsilin və mədəniyyətin müasirləşdirilməsi kimi aktual mövzulara toxunulub. Xüsusi diqqət Abay Kunanbayev, Mirjakıp

Dulatov, Mağcan Cumabayev, Arstanbek Buylash uulu, Toğolok Moldo (Bayımbet Abdurrahman uulu), Moldo Kılıç, Əbdürauf Fitrət, Həmzə Həkimzadə Niyazi və Berdi Kerbabayev kimi şəxsiyyətlərin yaradıcılığına yönəldilmişdir. Onların əsərlərində anti-müstəmləkə mübarizəsinin ruhu və xalqın mənəvi dirçəlişə can atması tərənnüm olunur.

Məqalədə, həmçinin “Oyanış dövrü” poeziyasının milli ədəbiyyatın formalaşmasına və inkişafına təsiri, xalqın mədəni irsinin qorunmasında və yeni dövrün dəyərlərinin mənimsənilməsində oynadığı rol araşdırılır. Tədqiqatın nəticəsi olaraq bu dövrün Mərkəzi Asiya ədəbiyyatı və mədəniyyəti tarixindəki əhəmiyyəti üzə çıxarılır.

Açar sözlər: Mərkəzi Asiya, ədəbiyyat, “oyanış dövrü”, poeziya, mahnı

The term awakening is a widely used concept in historical, cultural and literary studies.

This term characterizes the awakening and revival of the spiritual, cultural and national consciousness of a particular people or society, the desire for self-knowledge. Usually, “awakening” is used in the transition of a people from one historical stage to another, that is, in moments when, after periods of colonialism, darkness or stagnation, they turn to national and cultural revival.

Awakening is when society rethinks its values and, in addition to returning to its past history, language, literature and culture, looks to the future in a new way. This concept can be understood not only at the national level, but also in terms of the awakening of the consciousness of the individual. In history, this process was often accompanied by movements against colonial oppression, enlightenment movements and periods of revival.

In the context of Central Asia, the “awakening” is inextricably linked with the Jadid movement of the late XIX – early XX centuries and the revival of national literature. During this period, the intelligentsia of the peoples of the region used literature and culture as the main means of education, the development of national languages and the preservation of national identity.

Features of poetry of the “Awakening era” in Kazakhstan:

Poetry reflecting the “awakening” in Central Asian literature is a reflection of the spiritual and cultural revival of the people. In the late XIX-early XX centuries, colonial policy, social inequality, and stagnation of traditional society in the region led the nation’s intellectuals to struggle and the creative community to enlightenment. In this historical context, poetry has become a powerful tool for awakening the people, appealing to knowledge, and resistance to injustice.

The works of the poets of this period were devoted to the formation of the national consciousness of the people and encouraging them to take a responsible approach to their future. In poetry, the national language, culture, and spiritual values are reflected in a new way and enriched with modern themes. Through creativity, the poets touched upon the most important problems of society and assigned a civic and educational mission to their poems.

In their poems, the poets longed for the freedom and independence of the nation and called on the people to unite. Poetry highlighted the importance of education and science and promoted literacy. Poets openly criticized the harm of the colonial policy of Tsarist Russia. The poetry depicted specific social issues (land disputes, poverty, injustice) and hope for the future of the nation. The main representatives of the “Awakening era” of Kazakhstan:

Abay Kunanbayuly (1845-1904). Abai became the leader of the spiritual awakening of the Kazakh people. His poetry called for knowledge, science and morality. Abay’s poems and “Words of edification” played a special role in reviving the consciousness of the people. “*Studying in a boarding school*” – shows the importance of education. “*My vast nation, my Kazakh people, my dear kin*” – reflections on social injustice and the fate of the people:

*My vast nation, my Kazakh people, my dear kin,
A mustache has touched your lips without a razor.*

*You no longer distinguish between good and bad,
One cheek stained with blood, the other smeared with fat.*

Akhmet Baitursynuly (1872-1937). Akhmet's poems and articles were intended to awaken the national consciousness of the people and support the desire for independence. Through the collection "Masa" he called the people to action, knowledge, awakening. "*Qyryq mysal*" – a collection of examples criticizing injustice and social inequality. "*Masa*" – a collection that aims to stimulate the minds of the people:

*Buzzing, flying, this is our mosquito,
Bright yellow, with long legs, the mosquito.
Its inherent color never changes,
Though it might be black or red.
Flying around the sleeping one,
Until its wings are battered and worn.
Wouldn't it disturb their sleep a little,
If it keeps buzzing in their ear?*

From these lines, it can be seen that "Buzzing, flying, this is our mosquito" is a figurative image that radiates freshness, a state of movement, a surge, and search. "Flying around the sleeping one," serves to awaken society from a passive, lazy, sleepy state.

Mirzhakyp Dulatuly (1885-1935). Mirzhakyp's works were the personification of anti-colonial protest. His collection "Oyan, Qazaq!" played a special role in the national awakening of the Kazakh people. "*Tugan el*" – reflections on love for the native land and its difficult fate. "*Oyan, Qazaq!*" – a work that called on the people to wake up from their sleep and fight for the future of their country:

*Open your eyes, wake up, Kazakh, lift your head,
Do not waste your youth in the darkness.
The land is gone, religion is weakened, the state is corrupt,
My dear, it is no longer fitting to remain idle.*

Turkish professor Hüliya Kasapoğlu Chengel compares the motif of "Oyan" in the Kazakh, Turkish, and Uyghur peoples and says that its earliest origins extend from Mirzhakyp. "The author of the motif "Oyan," which awakened the Turkic world, is Mirzhakyp Dulatuly. His poem "Oyan, Qazaq!" brought a breakthrough in awakening the consciousness of the Turkic peoples. The Alash movement is of great historical importance in Kazakhstan's independence. Such a song is also found in the works of Turkish poet Mehmet Akif and the Uyghur resin Abdilkhalyk. In general, there is a spirit in all three songs. Therefore, the source of the motif "Oyan" in the Turkic world is Mirzhakyp Dulatovuly." This opinion of Mr. Hüliya is very compelling because a scientist studying historical and social phenomena in the Turkic world, having studied in detail the development and spiritual renaissance of related nations, did not ignore the influence of the intellectual community in it on each other [3].

Magzhan Zhumabayev (1893-1938). Magzhan's poetry was full of romance. He dreamed of the liberation of the Kazakh people and sang about the importance of spiritual awakening. "*Turkistan*" – a reflection on the unity and spiritual revival of the Turkic peoples. "*I believe in the youth*" – expressed confidence in the strength of young people, in the desire for knowledge:

*As fierce as a lion,
As mighty as a tiger,
With the strength and wings of an eagle,
I believe in the youth!*

*Their eyes play with fire,
Their words carry flame,
Honor is dearer to them than life,
I believe in the youth!*

These works contributed to the awakening of the spiritual and national consciousness of the Kazakh people. Laid the ideological foundations of national anticolonial movements. Strengthened the desire for education, culture, and national independence. The poetry of the “Awakening era” in Kazakhstan was not just a product of literary creativity but a powerful tool of the national movement. This poetry initiated the spiritual breakthrough of the people and the rediscovery of their own identity.

Kyrgyz poets and the literary era of the “awakening”

In Kyrgyz literature, the end of the XIX and the beginning of the XX centuries are marked by the awakening of national consciousness, the spread of spiritual revival and enlightenment ideas. During this period, Kyrgyz poetry embarked on the path of transition from traditional epic works, oral literature to written literature. Kyrgyz poets and educators called on the population to receive education, national unity and modernize in accordance with the requirements of the times.

Kyrgyz poets and their role:

Togolok Moldo (Bayymbet Abdrakhman uulu) (1860-1942) was an outstanding Kyrgyz poet, zhyrau, and educator. His works were aimed at awakening national consciousness. Topics: social injustice, promotion of education and enlightenment, popularization of the unity of the people. Works: “*The virtue of man*” – about morality and hard work. “*Rich and poor*” – a work that criticized social inequality. “*Call to knowledge*” – a poem that appealed to young people to read and learn.

Moldo Kylych (1866-1917) was one of the most important figures in Kyrgyz literature. He coordinated the fields of religion, culture, and education and promoted spiritual awakening. Topics: the importance of Islam and modern education, literacy of the population, popularization of spiritual values. Works: “*People’s sleep*” – dedicated to the awakening of the people from spiritual sleep. “*Appeal to youth*” – a call for innovation for the younger generation.

Zhenijok (1864-1918) was a poet, known for his sharp language and poetic skills. His works were aimed at describing the hard lives of the people and at criticizing injustice. Topics: social inequality, education and enlightenment, spiritual awakening of the people. Works: “*The consequences of slave life*” – about the dangers of colonialism. “*Awakened consciousness*” – a series of poems about national consciousness.

Arstanbek Builash uulu (1824-1878) was a representative of the traditional Kyrgyz poetic school. His poems were devoted to the preservation of cultural values of the people and adaptation to new times. Topics: national values, social problems, the future of the Kyrgyz people.

Features of Kyrgyz poetry of the Awakening era: Poets understood that education, enlightenment, and literacy are the main forces that develop society. Promoted ideas about the need for educational institutions. Injustice in society, and the gap between rich and poor have been criticized. The poets noted that it is necessary to adapt to the new times, preserving the culture and traditions of the Kyrgyz people. Poets used the educational potential of Islam to glorify spiritual purity and morality. Kyrgyz poets made a special contribution to the spiritual and cultural development of the people in the era of the awakening. Their works formed the national consciousness and became the main driving force of the enlightenment movement. The poetry of this era strengthened the people’s faith in the future and paved the way for the preservation of cultural and historical heritage.

Poetry and representatives of the “Awakening era” in Uzbek literature

In Uzbek literature, the “Awakening era” was a period of spiritual, literary, and cultural revival, closely connected with the Jadid movement. The poetry of this era was aimed at awakening the national consciousness of the people, explaining the importance of education and science, and

calling against injustice and colonialism. In their works, the poets raised social problems and called on the people to innovate and wake up.

As features of the poetry of “awakening” in Uzbekistan, we can mention the following features:

Influence of the Jadid movement: Jadid poets took education and enlightenment as the main theme. Their poetry encouraged the people to pursue knowledge and progress. ***Ideas of national unity and independence:*** Poets tried to reveal the consequences of colonial oppression and strengthen national consciousness and spiritual unity. ***Portrayal of social problems:*** Inequality in society made injustice and poverty the main themes of poetry. ***A new look at religion and tradition:*** Poets sought to pave the way for the development of education and culture through the reform of Islam.

Abdurauf Fitrat (1886-1938) was a prominent representative of the “Awakening era” of Uzbek literature, thinker, educator, poet, and playwright. He was a person who had a great influence not only on the Uzbek people but also on the cultural and spiritual revival of the Turkic peoples in general. His works were aimed at awakening national consciousness, enlightenment, and the fight against colonialism.

“*Public grief!*” the poem called on the Turkic peoples to wake up from their sleep and fight for independence. His works sang the common goals of the Turkic peoples. One of Fitrat’s most famous works is the poem “Wake up, Turk!”. This work is designed to awaken the national consciousness of the Turkic peoples. The poem clearly reflects the call for the people to receive education, fight against colonialism, and preserve the national culture. Main ideas: national unity and independence, the fight against colonialism, popularization of the common history of the Turkic peoples.

Hamza Hakimzoda Niyoziy (1889-1929) was a poet, playwright, composer, and educator who took a special place in the cultural and spiritual history of the Uzbek people. Through his works, he became one of the spiritual leaders of the “Awakening era,” calling on society for social, cultural, and political revival. Hamza’s works were aimed at awakening the national consciousness of the people, the fight against injustice, and the development of education and enlightenment. In his works, Hamza criticized injustice in society, the restriction of women’s rights, and ignorance. His work called for social equality and justice for the people.

“**The case of Maysara**” (1911). In this dramatic work, Hamza defended women’s rights and made the inequality in society clear. The work describes the life of the common people and its hardships and emphasizes the need for social reforms. Hamza appealed to the people for education and the elimination of illiteracy. He opened schools and developed training programs. His poems and dramas were written for educational purposes and gained great popularity among the people.

Historical background of the Turkmen “Awakening era”

The strengthening of the colonial policy of the Russian Empire, social inequality, and changes in the traditional way of life also caused a spiritual crisis in the Turkmen people. But during this period, Turkmen intellectuals, including poets and writers, tried to preserve the national consciousness of the people and used literature as a means of awakening.

Berdi Kerbabayev (1894-1974) was an outstanding representative of Turkmen literature of the twentieth century, poet, writer, playwright, and translator. With his work, he contributed to the development of the national culture of Turkmenistan, the preservation of the spiritual wealth of the people, and the dissemination of enlightenment ideas. His life and activity took place in the Soviet period, but through his works he tried to awaken the national consciousness of the people and increase their interest in education. Innovation in poetry: Berdi Kerbabayev developed the traditions of Turkmen poetry in a new direction. In his poetry, he wrote about such topics as social justice, labor, sadness, and the joy of the people. The poet’s poems did not consist only of beautiful words but touched upon pressing problems in society.

Berdi Kerbabayev's poem "To a New Life" is one of the works of the poet, which called on the people to accept the values of the new age. This poem reflects the ideological orientation of the era of socialist realism and calls for revival and progress. The work describes the adaptation of the Turkmen people to the new life of the Soviet period and the transformation of public consciousness.

Except from the poem (free translation)

*Breaking the chains of ancient customs,
The people moved forward joyously.
The bright light of a new life,
Swayed their hearts, leaving them delighted.
A path to knowledge and labor opened,
The young generation now soared freely.
Being a free nation in this new life –
Is the fulfillment of our dream!*

This poem by Berdi Kerbabayev is not only an ideological work characteristic of his time but also a spiritual work that called the people to hope and faith. He also conveyed the ideas of preserving the national characteristics of the people, calling for them to accept the challenges and changes of the new age.

Poetry of the "Awakening era" in Central Asian literature is a historical and cultural phenomenon that reflected the revival of the national spirit and the formation of enlightenment ideas. During this period, the poets devoted their creativity to such topical issues as the fight against colonialism, the preservation of national identity, and the popularization of education and science. They contributed to the spiritual growth of the people, the preservation of historical memory, and adaptation to new times.

In the peoples of Central Asia, the similarities of the poetry of the "Age of Awakening" arose from their common historical conditions and aspirations for spiritual revival. Poets fought for the independence, culture, education, and social justice of their people. Their works have become an invaluable heritage of Central Asian literature today, and reflections on the awakening of national consciousness and the need for social change still remain relevant.

Abay Kunanbayev, Mirzhakyp Dulatov, Magzhan Zhumabayev, Arstanbek Builash uulu, Togolok Moldo (Bayymbet Abdrakhman uulu), Moldo Kylych, Abdurauf Fitrat, Hamza Hakimzoda Niyoziy, Berdi Kerbabayev, and other poets through their works conveyed the voice of the nation against colonial oppression and proved that literature occupies a special place in the public consciousness. In poetry, such ideas as freedom, justice, equality, and striving for knowledge were reflected, which became a spiritual mirror of the historical and political struggle of the people.

The poetry of the "Awakening era" was not only a literary heritage but also a powerful tool that contributed to the preservation of national culture, language, and identity. The poetry of this period has not lost its relevance until modern times and has become a golden treasure of Central Asian literature.

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