

ЗАГАЛЬНЕ МОВОЗНАВСТВО

UDC 811

DOI <https://doi.org/10.32782/2710-4656/2024.4.1/07>

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SAMAD VURGUN AND THE KYRGYZ LITERARY CONTEXT

The seventy-year dominance of the Soviet regime established a foundation and created conditions for the formation of new paradigms in literature, art, and cultural fields. It is justifiably noted that the subject of Samad Vurgun holds particular significance within the Kyrgyz literary milieu. Samad Vurgun, who diligently preserved the spiritual and national values of Turkic-Muslim peoples, saw his works translated into various Turkic languages. This phenomenon is a clear reflection of the deep appreciation for his creative output. Translators from Turkic backgrounds have played a crucial role in rendering Samad Vurgun's works into their native tongues. These translations are notable for their ability to retain the essence of the original works, successfully conveying Vurgun's stylistic and formal attributes. Translators have adeptly preserved the artistic and aesthetic integrity of the originals, capturing the specificity and individuality of the works in their translations. Consequently, the Azerbaijani national poet's works have become accessible to Turkic peoples in their own languages, thereby enhancing his popularity and reaching poetry enthusiasts across the Turkic world. Depending on the principles adopted by the translators, these works have been presented to native audiences in diverse styles, each adapting to their national idioms. These translators, fully cognizant of the complexities and responsibilities involved in translating poetry, have undertaken this mission with great skill, thereby conveying these works to Turkic readers with high competence. This, undoubtedly, is attributable to the translators' intrinsic poetic talents.

In 1934, Samad Vurgun's collection of poems and epics, "Talistan," was translated into Kyrgyz by K. Akayev. Additionally, R. Ryskulov's poem "Meeting with Samad Vurgun" deserves special recognition. Samad Vurgun, the eminent Azerbaijani poet, was as connected to Turkic peoples as he was to his own nation. This sense of kinship and connection to the lands of Turan is eloquently articulated by the Kyrgyz poet Soronbay Jusiev in his poem "Samad Vurgun," where he vividly portrays the bond between Samad Vurgun and Azerbaijan.

Key words: progress, socio-political environment, spiritual culture, Azerbaijani literature, Samad Vurgun, Turkic peoples, Kyrgyz literature.

Introduction to the Problem. The eminent Kyrgyz writer Chingiz Aitmatov once wrote: "The cultural heritage of the world has been enriched by the imaginative power and experience of many generations, from Homer to Pushkin in the West, and from Fuzuli to Samad Vurgun in the East" [1, p. 35].

The scientific and technological advancements of the 20th century inevitably influenced socio-political discourse, leaving profound imprints on culture and literature. Consequently, new aesthetic perspectives and theoretical frameworks emerged in literary circles. Undoubtedly, the seventy-year hegemony of the Soviet regime established a foundation and created conditions conducive to the development of new paradigms in literature, art, and cultural fields. Turkic peoples, akin to other Soviet nationalities, were com-

pelled to produce within such standardized frameworks. From this perspective, it can be asserted that the Azerbaijani and Kyrgyz peoples experienced analogous fates and could not remain unaffected by this overarching mission. Both nations faced the repressions of the 1930s and endured the severe tribulations of war. Considering the parallels between Samad Vurgun and Kyrgyz literature, the literary-aesthetic viewpoints and theoretical constructs that underpinned this reality are noteworthy. It is also important to acknowledge that, in contrast to the history of Azerbaijani literature, Kyrgyz written literature began to emerge in the 1920s. When Samad Vurgun embarked on his creative endeavors in the 1930s, exemplars of the maturity period of Kyrgyz literature were being produced.

Degree of Problem Elaboration. The Kyrgyz literary milieu became acquainted with Samad Vurgun's oeuvre in the 1930s. In 1934, Samad Vurgun's collection of poems and epics titled "Talistan" was published in Kyrgyzstan, translated by K. Akayev [3, p. 54]. Twenty years later, the same collection was reprinted (1954) [2, p. 56]. Additionally, various poems by Vurgun were translated into Kyrgyz at different times and published. In 1970, S. Maimulov translated Samad Vurgun's poem "Azerbaijan" into Kyrgyz [4, p. 67]. Numerous studies have been conducted on Samad Vurgun's literary connections and translation endeavors. Notable among these are works by Alizade Asgerli [9], Aslan Salmanov [10], and Sanubar Samadova [11]. Various facets of the poet's work have been analyzed, highlighting the characteristics of his literary contributions among Turkic-speaking peoples. However, the specificities of the interaction between Vurgun's oeuvre and the Kyrgyz literary environment have not been comprehensively analyzed.

Objectives and Tasks. This article provides an analysis of the connections established between Samad Vurgun and the Kyrgyz literary environment, reviewing the work conducted in this domain.

Methods. To achieve this objective, Samad Vurgun's intellectual legacy is examined, and the works of various local and Kyrgyz writers and critics are analyzed.

Main Section.

A Comprehensive Overview of Samad Vurgun's Creative Work.

Samad Vurgun's oeuvre, which is rooted in an ancient historical tradition, represents one of the most sophisticated and commendable expressions of literature of his era. In the 1930s, there was a marked inclination towards engaging with historical themes. This tendency is evident in the works of Samad Vurgun as well as in the literary contributions of prominent Kyrgyz authors such as Moldogazi Tokobayev and Kasymaly Bayalinov. Despite the prevailing harsh conditions and the challenging artistic climate, the power of literature managed to penetrate the oppressive environment like a striking bolt of lightning. The recourse to historical narratives provided substantial support to these authors. They turned to history for two primary purposes: firstly, to comment on historical events and illuminate the obscurities of the past; secondly, to use historical events as a medium to address contemporary issues. The reference to the Qajar period in Samad Vurgun's play "Vagif" is, therefore, not coincidental. Similarly, historical references are present in significant works of Kyrgyz literature from that era, such as Moldogazi Tokobayev's poem "The Death

of Turdy" and play "Kakey," as well as Kasymaly Bayalinov's novella "Hajar," which reflect the realities of 20th – century Kyrgyz society.

In 1986, Vurgun's poem "Our Party" was published in 15 languages, including Kyrgyz, translated by S. Maimulov [5, pp. 47–49]. This suggests that Samad Vurgun's literary output from the 1930s to the 1950s not only represents the zenith of Azerbaijani literature but also occupies a significant position in the literature of Turkic peoples. Despite the challenges, the artistic and national characteristics in his work shielded his people from the dehumanizing process described in Chingiz Aitmatov's "The Day Lasts More Than a Hundred Years." Vurgun's work served as a guiding light for subsequent generations of poets. Academic Isa Habibbeyli, discussing Aitmatov's connection with Azerbaijani literature, writes: "Chingiz Aitmatov's high regard for the works of Azerbaijani writers such as M.F. Akhundov, S. Vurgun, Rasul Rza, Bakhtiyar Vahabzade, Anar, and others not only objectively reflects the significant transformations in Azerbaijani literature but also contributes to its broader dissemination" [6].

The book "Vurgun Lives in Our Hearts" [7, pp. 87–90], compiled by V. Rustamzadeh, features reflections and poems of various esteemed poets, writers, and public figures from around the world about Samad Vurgun. Included in this book is Ramiz Ryskulov's poem "Samad Vurgun" from Kyrgyzstan. In his poem, Ramiz Ryskulov speaks with great pride about his initial encounter with Samad Vurgun:

Bunu taleh mənə yazdı,
Yoxsa özüm tapdım onu?
Köçməyinə bir il qalmış,
Görə bildim mən Vurğunu
Moskva. Zal. Qonaq evi.
Saçlarında kəpəz qarı.
Bu ağ saçlı ulu xilqət,
Addımladı mənə sarı
Həyəcandan zağ-zağ əsdim
Sandım ki bu ulu şair,
Min-min nəsli yola salmış
Karvansaray sahibidir.

In this poem, the poet fondly remembers Samad Vurgun with deep respect and affection, referring to him as the "Mother who bore Manas." The poet also touches upon the literary connections between Azerbaijan and Kyrgyzstan, calling Samad Vurgun a "Spiritual Bridge" between these peoples.

İgid Manas, qoç Koroğlu,
Nə birinci, nə sonuncu.
Bir qılıncın iki ağzı,
Bir kompasın iki ucu.

The creativity of Samad Vurgun has spread across a wide geographical area, exerting a strong influence on Turkic literary traditions, contributing significantly to their enrichment, thereby marking a significant transformation in Vurgun's poetry. The subsequent lines of R. Riskulov's poem "Encounter with Samad Vurgun" carry a more sentimental character in this regard.

3.5

Bu gün yanıb, yaxılıram,
Hanı o möhtəşəm qoca?
Gözüm onu axtaracaq,
Şeir, sənət söz, qalınca.
Bəlkə də bu rəmzdür bu
Qarı açıb tale mənə.
Qəlbim dəyib, əlim dəyib,
Bir dahinin əllərinə.

The legacy of Kyrgyz poets and Samad Vurgun.

The Kyrgyz poet R. Riskulov takes pride in acknowledging the literary prowess of Azerbaijan's national poet Samad Vurgun and the enduring quality of his poetry in fervent lines, noting with satisfaction that his legacy has illuminated a path for him. Furthermore, the poet also finds gratification in the fact that his hands have come into contact with the illustrious hands that composed Samad Vurgun's remarkable verses. It is precisely for this reason that R. Riskulov fondly reminisces about this event with pleasant, affectionate sentiments, considering it a source of solace for himself. The poet likens his admiration to a delicate balance, signifying the distinction between himself and this admiration. He laments the premature demise of Samad Vurgun. Utilizing poetic lines, he conveys his own sentiments of lamentation, contemplating the weight of life as the burden on this scale of balance, illustrating the exigencies of our existence and expressing his own feelings of regret.

Tale titrək tərəzidir
Tez seçir əyrini, düzü,
Tərəzinin müdrik daşı,
Tələb edir ömrümüzü.
Sorun nədən yaranmışdır,
Yer üzündə okeanlar?
Acı-duzlu alın təri
Göz yaşdır bəlkə onlar.
Çatmaq üçün ağ günlərə
Dəmir çarıq geydi bəşər
Daş çarıqlar, mis çarıqlar,
Çaylar yarar, dağlar deşər.

In the subsequent lines, the Kyrgyz poet compares Samad Vurgun to a nightingale, evoking the image of his life being consumed for the sake of love, akin to a burning flame.

Səməd Vurğun! Sən yandırdın,
Həyatını bir eşq üçün.
Alovlandı məşəl kimi
Bütün əzmin, bütün gücün.
Öz ömrünü, öz gününü,
Qurban verdin öz elinə,
Dünən sənə daş atanlar,
Gül uzadır bugün sənə
Əziz şair, qoy var olsun,
Ruhun sənin, eşqin sənin.
Qoy hər zaman şaqqıldasın
Könlündəki daşqın sənin.

Samad Vurgun is esteemed by the poet, regarded as a monumental figure, a paragon of greatness in both life and art, acknowledged as eminent and illustrious, and esteemed as a locus of reverence.

Böyüküyün qanunu var,
Qismət olmur ona, buna,
Böyük girir Allah kimi,
Kiçiklərin yuxusuna.
Sən işıqlı həqiqət tək,
Gəlib çatdın bugün bizə
Mın buruqlu məmləkətdən,
Axdın təşnə könülmüzə.
Gəldim bugün səni tapım
Tapdım uca heykəlini
Sevgililər məhəbbətin
Özü kimi görür səni.
Azərbaycan nə gözləyir
Yeni Səməd Vurğununu.
Kür üstündə uşaq gördüm
Sənə bənzər gördüm onu
Gözlərindən yaş sıçrayır
Ancaq gedə bilmirəm mən.
Göz ayrılır, can ayrılır,
Bu müqəddəs heykəldən [8, 35–36].

As depicted, the poem culminates with a profoundly emotional and resonant scene. These impassioned and profound sentiments arise not solely from the poet but also from the deep-seated longing and affection of the entire Kyrgyz populace.

Samad Vurgun, revered as the "spiritual emblem" of the Azerbaijani nation and their illustrious poetic tradition, epitomized a poet intrinsically tied to his people and homeland with unyielding bonds. Consequently, his verses have transcended into an anthem of fraternity, evolving into a melodious hymn and a majestic symphony reverberating across the expanse of the Turkic domain. This fervor, coupled with his allegiance to the Turanian heritage, is eloquently depicted by the Kyrgyz poet Sooranbay Cusuyev in his poem "Samad Vurgun," portraying Samad Vurgun and the Azerbaijani duo in a vivid language and an associative style:

Vurğun, Azərbaycan əkizdir dedim,
Şair taleyi ilə ucaltdı onu.
Harda Azərbaycan sözü eşitdim,
Düşündüm od oğlu Səməd Vurğunu.

As is commonly understood, S. Vurgun's corpus of decadent poetry did not exhibit a continuous trajectory. In contrast to H. Cavid, he aligned himself with the sphere of socialist realism, akin to literary figures such as Lui Aragon, Henri Barbusse, Johann Becher, Nazim Hikmet, and Pablo Neruda. There exists a particular, transitional phase (193–1938) in S. Vurgun's shift towards socialist realism poetry, which could be interpreted as influenced by avant-gardism. Avant-garde poetry, characterized by its subjective summons to a new life, revolutionary fervor, and emphasized socialist construction, articulated life's rhythm with emphatic flourishes, appeals, and exhortations,

often employing lightning flashes of free verse [9]. The enduring vigor of spirits nurtured by the folk consciousness never wanes, never fades. S. Vurgun's poetic essence remains perennially contemporary, an enduring companion to our eternal historical narrative.

Moreover, S. Vurgun has made significant contributions to the expansion of Azerbaijani-Uzbek literary interconnections [10].

Conclusion. The exploration of General Turkic literary relations, a pivotal domain, assumes particular importance, with the distinguished Azerbaijani People's poet S. Vurgun contributing distinct insights within this literary context. The continual development of literary-cultural ties between S. Vurgun and the Kyrgyz people on the literary relations map reflects a perpetual broadening of their intellectual horizons.

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Бахшалієв А. САМАД ВУРГУН І КИРИЗЬКИЙ ЛІТЕРАТУРНИЙ КОНТЕКСТ

Сімдесятирічне панування радянського режиму заклало фундамент і створило умови для формування нових парадигм у літературі, мистецтві та культурі. Справедливо зауважимо, що тема Самеда Вургуна має особливе значення в киргизькому літературному середовищі. Самед Вурğun, який старанно зберігав духовні та національні цінності тюрко-мусульманських народів, побачив переклад своїх творів різними тюркськими мовами. Це явище є яскравим відображенням глибокої оцінки його творчого доробку. Перекладачі з тюркського походження відіграли вирішальну роль у перекладі творів Самеда Вургуна їхніми рідними мовами. Ці переклади відрізняються здатністю зберегти суть оригінальних творів, вдало передаючи стилістичні та формальні атрибути Вургуна. Перекладачі вміло зберегли художньо-естетичну цілісність оригіналів, вловивши у своїх перекладах специфіку й індивідуальність творів. Таким чином, твори азербайджанського народного поета стали доступними для тюркських народів їхніми рідними мовами, що підвищило його популярність і охопило ентузіастів поезії в усьому тюркському світі. Залежно від принципів, прийнятих перекладачами, ці твори були представлені вітчизняній аудиторії в різних стилях, кожен з яких адаптувався до своїх національних ідіом. Ці перекладачі, повністю усвідомлюючи складність і відповідальність, пов'язану з перекладом поезії, взяли за цю місію з великою майстерністю, таким чином передаючи ці твори

тюркським читачам з високою компетентністю. Це, безсумнівно, пов'язано з внутрішнім поетичним талантом перекладачів.

У 1934 збірка поем і епосів Саада Вургуну «Талістан» була перекладена киргизькою мовою К. Акаєвим. Крім того, особливого визнання заслуговує вірш Р. Рискулова «Зустріч із Саадом Вургуну». Самед Вургун, видатний азербайджанський поет, був так само пов'язаний з тюркськими народами, як і зі своєю нацією. Це відчуття спорідненості та зв'язку з землями Турану красномовно сформульовано киргизьким поетом Соронбаєм Джусієвим у його поемі «Саад Вургун», де він яскраво змальовує зв'язок між Саадом Вургуну та Азербайджаном.

Ключові слова: прогрес, соціально-політичне середовище, духовна культура, азербайджанська література, Самед Вургун, тюркські народи, киргизька література.