

Literary Bridges In The Turkic World

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1. Introduction

The literary bridges in Turkic World, which has a deep rooted history, are built with a national and lyrical sentiment. They are related, first of all, to the sense of nationality and unity of the "language." The language is the main factor unifying the entity called "nation." Language ensures the exchange of sentiments and thoughts among the individuals of the same nationality. The foundation of the literature is the language, and the literary language is a cultural treasure. The name of Turkish language, *Türkçe* (Turkish), *Türkî* (Turkic) or *Türk tili* (Turkish language) have been used without interruption until the 19th century among the eastern and western Turks. After this century, use of the term *Turkish* has continued but in the narrow sense, whereas spoken language of each Turkish nation has become a written language as a consequence of political conditions in the East. In a wider sense, Turkish has played a unifying role for the eastern and western Turks on a spiritual level. This capacity of the Turkish has come about mainly in the literary works rather than in the spoken language.

Throughout the history, Turks have always upheld humanitarian values in their relations with the nations that they had contacted or taken under their rule. Their traits, such as living autonomously, establishing domination, and their show of will in not intervening with the cultural identities of those that they had taken under their rule, are observed also in the works written in various locations in a vast period. Literary works do not recount only wars and heroisms of the Turks but also express the feelings of justice and mercy, affection and tolerance towards humanity, their struggle for freedom and independence, and their love for their country.

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In the East, the common literary inheritance of Turkic World (*Orkhon inscriptions, Uigur inscriptions, Kutadgu Bilig, Dīvān-u Lugāti't-Turk* etc.) has been embedded in the works of hundreds of persons such as Nevayī, Babur Shah, Sufī Allahyar, Abay Kunanbay, Abdulla Tukay, Abdulhamid Cholpan, Magjan Jumabay and Abdurehim Otkur with the same spirit and philosophy, whereas in the West, following Oghuz Turks' migration to and settlement in Iran, Anatolia and Azerbaijan after the 11th century, the same legacy has been maintained by individuals such as Yunus Emre, Fuzulī, Karacaoglan, Shahriyar, Namık Kemāl, Mehmet Ākif etc. embodying a similar worldview.

Political and social movements in Turkic-Islamic regions, such as reformism, nationalism, as well as movements of national independence have shaped the art and literature of these societies and at times, have even become the main motivation. The struggle for independence in Anatolia during the War of National Independence and the one in Turkestan during the Tsarist Russian regime and the reign of Stalin, reflected in the literature and poetry in a dramatic, symbolic and lyrical tone under the influence of "the art is for society" conception.

This study focuses on the cultural bond among the intellectuals in Turkic World fostered by the common cultural heritage with reference to the concepts of nationality, eternal state/eternal nation and enlightenment. Particularly, the study analyses and compares the poems of Turkish poet Mehmet Emin (Yurdakul), Kazakh poets Mirjakip Duwlatulı, Magjan Jumabay, Uzbek poet Abdulhamid Cholpan and Uigur poet Abdurehim Otkur. The second part highlights the relationship between common language/literature as one of the most significant factors in the formation of national identity and nationality. The third part reviews the common cultural life and the conceptions of common language and literature that emerged in the Turkic World based on the triad of Islam, Turkishness and Western civilization. In the fourth part, the capacity of the Turkish language to build a bridge between Eastern and Western Turks has been illustrated through literary works. The fifth and final part presents the findings regarding the concept of social benefit that have developed in the cultural life and literature of the Turks in Russia before the Soviet period.

2. Nationality, Language and Literature

Literary bridges within the boundaries of the region called Turkic World, brings to mind first of all the relationship between “nationality” and language, which is the leading factor among others in formation of a nation. According to Sadri Maksudi Arsal, who evaluated the idea of “nationality” from a sociological perspective, the sentiment of nationality in the sense of “a human being’s attachment to the society he/she belongs to” is both biological and sociological in terms of its origin and psychological in terms of its characteristics. The nation is a social entity formed by a large population living together independently in the same geography under the rule of the same state since a distant point in time, sharing the same language, culture, belief system and race in ethnological sense. These characteristics are the requirements of being a nation, and a nation formed as such may survive for ever.¹ In his book published in 1993, Hobsbawm also puts forward a similar definition of the nation: “the collective formed by human beings with common traditions and interests living on a certain piece of land under a central power undertaking the responsibility to maintain unity of the group.”² That means, the communities formed with the factors cited above with a long past and long traditions of statehood, if they have sufficient population living together within the boundaries of a specific country, never lose their national identity due to biological and sociological principles even when they are taken under the rule of a foreign power.

One of the most significant factors and even the most prevailing factor in formation of a national identity is the common language spoken by the individuals constituting the nation. Common literary language results from living in the same country for a long time period. Once the civilization level of the nation is raised and a state is formed, the features in the spoken language undergoes standardization, the vocabulary of the language expands, and the rules of grammar emerge.³ The language of the Orkhon scriptures, which are the first written documents of the Turkish language, had

¹ S. M. Arsal, *Milliyet Duygusunun Sosyolojik Esasları (Sociological Principles of the Sentiment of Nationality)*. (Istanbul: Otuken, 1972/2018), 65, 75, 91-92.

² H. J. Hobsbawm, *Milletler ve Milliyetçilik - Program, Mit, Gerçeklik. (The Nations and Nationalism - Program, Myth, Reality)*. 6th Edition, (Istanbul: Ayrıntı, 2017), 31.

³ Arsal, *Milliyet Duygusunun Sosyolojik Esasları*, 83-84.

been the common literary language of the Turkish tribes, who had various spoken languages at the time.⁴ Literary language is formed by processing the national language through which it acquires variety in genre and style as well as a status higher than a mere dialect.⁵ Literary language appears in the monumental scriptures with lyrical and narrative expressions, a style which includes sumptuous oration and advice as well as metaphors, similes, locutions, repetitions, and laconisms. This apothegmatic literature and the epics maintained in the memories of the bards of the steppe revealed that the Turks had their own peculiar philosophy of life and knowledge of philosophy, history and geography at the time; while their lifestyle compliant with the nature and their respect for the battle horses indicated that Turks had been culturally on a par with their peers in the 8th century. The peaceful environment ensured by the end of Chinese aggressions had been necessary for development of the culture.⁶ It can be argued that owing to the peace ensured during the period of Bilge Khan, the literary sensibilities had been at their peak in the Bilge Khan and Költigin monuments. In this regard, these monumental scriptures are foundational references for not only the Turkish history but also Turkish literature.

It is known that a single common literary language had been used in Turkic World in the time period between 8th century and 13th century. Although scholars identify this language by the names of the states such as Kokturk, Uighur, Karahanli, the authors of the period have used the term of *Turkish* or *Turkic Language* in the works written in Balasagun, Kashgar and Tarim Basin. Even though the name of language is not mentioned in the monuments, frequently repeated name, *Türk* signals the language. The texts pertaining to these three periods include only small voice and form differences. Principal difference among them is the existence of words entering in the language due to varying religions and cultures.

4 S. G. Klyashtorny and T. İ. Sultanov. *Kazakistan Türkün Üç Bin Yılı*. [Three Thousand Years of Kazakhstan Turks]. (Istanbul: Selenge, 2003), 168-169.

5 E. R. Tenishev, "Millî Döneme Kadarki Türk Edebî Dilleri" ["Turkish Literary Languages until the National Period"]. *Türk Dili Araştırmaları Yıllığı - Belleten* 37, (1989): 301.

6 L. N. Gumilöv, *Hazar Çevresinde Bin Yıl, Etno-Tarih Açısından Türk Halklarının ve Çevre Halkların Şekillenışı Üzerine*. [Millennium around Caspian, Regarding Formation of Turkic and Surrounding Peoples from an Ethno-History Perspective]. (Istanbul: Birleşik Yayıncılık, 2000), 227-229; A.B. Ercilasun, *Türk Kağanlığı Türk Bengü Taşları*. [Turkish Khanate Turkish Monumental Stones]. (Istanbul: Dergah, 2016), 405-412.

Orkhon scriptures, the scriptures inherited from old Uighur civilizations and the first works of Islamic period in Turkic world *Kutadgu Bilig*, *Dīvānu Lugāti't-Türk*, *Atebetü'l-hakayık*, *Dīvān-ı Hikmet* are the common literary heritages of the Turkic world. As of 13th century, Khwarazmian language, Kipchak language and Chagatai language express literary language of the eastern Turks while old Oghuz, Ottoman, and Azerbaijan languages represent literary language of the western Turkic world. According to Zeki Velidi Togan, Chagatai had become the common literary language in eastern and western Turkestan and in the lands of Kazakh, Kazan and Kashgar. After invasion of the Turkestan by the Russians, common literary language has been replaced by spoken languages. Tsarist Russia's colonial and closed-off approach to external world, and the Bolshevik regime that does not permit individual freedom and national independence eliminated common literary language of the Turkic tribes by means of language policies put in force. However, the poems written by Turkestan poets in this geography for Nevayi and Babur Shah as well as the ones they had written in response to each other are the evidence of a long-running common literary language. This deep-rooted literature gave way to personalities such as Abay Kunanbay, Abdulla Tukay, Abdulhamid Cholpan, Magjan Jumabay, Abdurehim Ötkür in the East and likes of Fuzulî, Shahriyar, Namik Kemâl and, Mehmet Âkif in the West.

3. Common Language and Literature in Turkic World

During Tsarist Russia, common cultural life and a shared understanding of common language and literature, as well as modernization in literature based on the three pillars of Islam, Turkishness and Western civilization have reached a certain level among the Russian Turks especially in Azerbaijan, Crimea, Volga-Ural, Turkestan (especially Kazakhstan and Uzbekistan), and even in eastern Turkestan based on the literary works. Within a dearth of studies on the common literature of the Turks during Tsarist Regime and Soviet rule, the interest and works of Yavuz Akpınar is an exception.⁷ First of all, it is necessary to remember the movement of *Usul-i Cedid* (The New Style) and its leaders Shihabuddin Marjani,

⁷ Y. Akpınar, *İsmail Gasprıralı Seçilmiş Eserleri [Ismael Gasprinsky -Selected Works]*. (Istanbul: Ötüken, 2004), 11-57; Y. Akpınar, "Rusya Türklerinin Ortak Edebiyatından Söz Edilebilir mi?" ["Is it possible to talk about a common literature of Russian Turks?"] *Yeni Türk Edebiyatı Dergisi* 1, (March 2010): 11-33.

Huseyn Feyizhan and Kayyum Nasırî. They were the leading representatives in this geography of a Western approach to culture and science before Gasprinsky. The national awareness spreading in the Islamic world had been frequently put forward in the paper *Ekinci* (1875-1877) which was published prior to *Tercüman*. This sentiment started to transform toward the idea of Turkism in the last quarter of the 19th century. The development of Turkology research both in Russia and the world in this period, the newspaper *Hayat* published in Baku, *Ziya Kafkasiye* (1879-1884) and *Keşkül* (1883-1891) established in Tiflis, have played a special role in the development of modern literature and national awareness as well as enlightenment of the people. Nationalism which emerged in the states with a long established history such as Britain and France,⁸ profoundly affected Gasprinsky who believed that the unity of culture had depended on the unity of language and religion.⁹ As the works in the field of modern literature are studied in terms of time, quality and number, it is an undisputable fact that the Turkish Literature in Azerbaijan had led the modern literature in that period among Russian Turks, in the Volga-Ural region and Turkestan. At the same time, it may be argued that, this communication, which was principally based on the deep-rooted historical background mentioned above, had been encouraged by Ismail Gasprinsky who had tried to spread the awareness of a unified nation and the concept of “modernization” in especially cultural and scientific fields during Tsarist Russia through the newspaper *Tercüman* he published. Therefore, apart from the publication activities in Azerbaijan during the period from 1880s until 1905, the only common publication was the newspaper *Tercüman* (1883-1905). Gasprinsky had been formerly writing on language in the newspapers such as *Tonguç*, *Şafak*, *Ay*, *Yıldız*, *Güneş*, which were later replaced by *Tercüman*.¹⁰ *Tercüman* used a classical writing tradition that is simple and understandable (Chagatai and Ottoman language) to both the eastern and western Turks. Therefore, the newspaper used to be read and understood by all Russian Turks.

⁸ Hobsbawn, *The Nations and Nationalism*, 27.

⁹ Concerning modernization of Russian Turks, see Zeki Velidi Togan, Akdes Nimet Kurat, Abdullah Taymas, Baymirza Hayıt, Nadir Devlet, Timur Kocaoğlu, Alexandre Bennigsen, Hisao Komatsu, Edeb Khalid etc. in Y. Akpınar, “Common literature of Russian Turks?”, 12.

¹⁰ Concerning *Tercüman*, see Y. Akçura *Türkçülük -Türkçülüğün Tarihi Gelişimi*. [*Turkism-Historical Development of Turkism*] (Istanbul: Türk Kültür Yayını), 1978, 91-102.

The ideas of Gasprinsky on common literary language and common literature had also been affecting Uzbek and Kazakh intellectuals. Even though not as strong as it was in Azerbaijan, the number of the poets supporting this understanding had been increasing in Turkestan. The evidence could be seen in the awareness of common language and common culture that draws attention in poems of Abdulhamid Soleiman Cholpan and Magjan Jumabay. So, the concrete examples of this development were the ideas of Islamism and Turkism found in the poems of the Turkestan intellectuals, who attended madrasahs (faculties of the time) in Turkey and Volga–Ural region after 1905 during Russian constitutional period. The journal *Türk Yurdu* (*Turkish Land*) published in 1911 by Yusuf Akçura, and the journals published during the national liberation struggle under the leadership of Mehmet Akif (Ersoy), *Sirât-i Mustakîm* (1908-1912) and *Sebilurrashād* (1912-1923)¹¹ had been closely followed by Turkish intellectuals in Western and Eastern Turkestan, leaving important traces in the common cultural life. This period requires further studies.

4. Literary Bridges

The literature, especially poetry is a harmonious means to communicate the philosophy, sentiments, dreams of a nation to larger masses. In the Tsarist Period, Russian Turks had united around Gasprinsky's idea of "united nation and common literary language." However, due to political circumstances, this development had been marginalised and even dismissed during the Soviet era. Social and political conditions of the period kept individuals of the same nation living in the close or distant geographic regions from establishing direct communication with each other. Consequently, the capacity of Turkish to form a bridge between eastern and western Turkic worlds manifests itself effectively in the literary works.

4.1. Nationality

Gasprinsky's attempt to form common cultural life has found a place in poetry in a short time due to conceptualization of "nationality" and "Turkism." One of the first examples is Mehmet Emin (Yurdakul), a poet of Turkish National Literature movement.

¹¹ Akçura, 212-213.

He had defended the idea of Turkism and thus served Gasprinsky's goal through using an artistic and pristine Turkish in his poem titled "*Cenge Giderken (While Going to War)* or alternatively *Anadolu'dan Bir Ses (A Voice from Anatolia)* published in the newspaper *Asır* in Selanik during the 1897 Greek War.

*Ben bir Türk'üm, dinim cinsim uludur, / I am a Turk, my religion,
nation is exalted,*

Sinem özüm ateşle doludur, / My chest, my core is full of fire,

*İnsan olan vatanının kuludur, / (Whoever calls himself) a man is
servant of his homeland,*

*Türk evlâdı evde durmaz giderim. / Son of Turk does not stay home,
I go (to war).*

When Mehmet Emin had sent the entire poem, a quartet of which we cited above to Ismail Gasprinsky, he had commented about the poem as follows:

Just as your poems will be read and liked by the Turks in Edirne, Bursa, Ankara, Konya, Erzurum, they will also be read by the Turks in Tiflis, Tabriz, Shirvan, Khorasan, Turkestan, Kashgar, Deshty-i Kıpçak, Siberia, Kazan and Crimea, an honour that even Fuzuli and Nâbî could not achieve. You are the first person who served a spoon of virgin honey to this universe having a past of thirty centuries and population of fifty million. For you, this is an honour and for us, a bliss!¹²

The ideas of Gasprinsky and Abai (1845-1904) also inspired intellectuals of the steppe, particularly those representing Alash movement led by Magjan Jumabay. They have written many poems expressing the idea of "nationality" in the Kazakh literature. In the famous poem of the Magjan which ignited the youth, an expectation of a youth that is strong, religious, informed and moralistic is expressed:

¹² Ahmet B. Ercilasun, "İsmail Gaspralı'nın Fikirleri". ["The ideas of Ismael Gasprinsky"]. *Türk Dünyası Üzerine İncelemeler [Studies on the Turkic World]*. (Ankara: Akçağ, 2011), 314-315.

*Alaş, aybındı uranı,
Kasiyetti Kuranı,
Alaşın olar kurbanı,
Men jastarğa senemin.*

The part translates as "I trust the young who will sacrifice themselves for honourable Alash people and Quran." In Uighur literature, we can point out the prose poems of Otkur emphasizing the "nationality as a significant example. In his poem *Tarim*, a reference is made to Kashgar that is one of the most important cities of the Tarim Basin as well as *Kutadgu Bilig*, written by Yusuf Khass Hajib of Kashgar. In the phrase "home of Turkishness," the poet expresses his longing for Kashgar that is the centre of Turkish culture, a city irrigated by the most significant tributaries of Tarim river:

Ey Türklük otaği Tarim! Dünüm yaralğan ırmaq...Yadıñdadur belki, insan aqlınıñ canlıq yeküni filizofoğluñ Yusuf Hasniñ "Türklük"ni iman qilip namus bilen ta adaq qidemiğiçe seni yadlağani! / O Tarim! home of Turkism, the river where my past is created. you may remember that Yusuf Has Hacib, your philosopher son, representing the intelligence of humanity had believed in Turkism and righteously remembered you till his last breath!"¹³

*Bayramdur bayramdur bayramdur şu kün, / Holiday, Holiday,
Holiday is that day,*

*Müsülmani Türküm namus aqlansun! I am a Muslim and a Turk,
let the honour be cleared!*

4.2. The Everlasting State and the Everlasting Nation

According to the scriptures in the monumental stones which are the principal sources regarding Turkish history and Turkish literature, final objective of Bilge Khan was to establish an everlasting state (*Beñgü il*). The wise ruler had established a social and political system and imposed certain laws to control the huge geographical area. He wanted a great, powerful and independent state and a nation living in unity and prosperity forever. This idea is expressed in the monuments by a single sentence: "*Ötüken yış olursar beñgü il tuta olurtaçı sen.*" (If you sit on Otuken mountains, you sit for founding

¹³ H. Kasapoğlu Çengel, *Abdurrahim Ötkür'ün Şiirleri I-II [The poems of Abdurrahim Ötkür I-II.]* (Istanbul: MEB, 2000), 609-615.

an everlasting state". [KT G 8]¹⁴ The concept of state conceived by Bilge Khan 1300 years ago has become the political motto of the Turkish states founded in geographic areas that are distant to each other. The concept of everlasting state expressed by Ottomans with the phrase "*Devlet-i ebed-müddet*" (State of an infinite duration)¹⁵ has become timeless with Ghazi Mustafa Kemal Atatürk's dictum: "My weak body will certainly merge into the soil one day, but the Republic of Turkey shall last forever." Similarly, the first president of the Republic of Kazakhstan, Nursultan Nazarbayev has redefined his country as "*Meñgilik el*" (Eternal Country) in the 25th anniversary of its independence.

In Europe, French Revolution and in Turkey Tanzimat movement and Turkish Independence War has become the main inspiration for art and literature. Similarly in Turkestan literature, there emerged many writers and poets who could not remain aloof to the concept of "social benefit" or "art for the society." Political and social movements during Tsarist and Stalinist era in Russia as well as the nationalist and communist regimes in China have brought forward concerns, expectations, and excitements regarding the future. On the one hand, feeling a sense of responsibility and distress in the face of such events, great leaders emerged who fought for the ideology they believed in, on the other hand, there were others who reflected these sentiments to literature and poetry with a symbolic and lyrical sensitivity.

The concept of *Beñgü il* which has become the political motto for Turkish states over centuries, was also reflected to the verses of the poems in Turkestan literature. The idea of common literary language in Turkestan has led to emergence of personalities among the Uzbek, Uighur and Kazakh intellectuals having this sensitivity. Cholpan, national independence poet of Uzbeks, (1893-1938), expresses his desire to mobilize unparalleled power of the people by adding excitement to his verses in the poem, *Halk* (The Folk). In his poem "*Ömür*" (Life) written in the mode of stanza, Uighur poet, Abdurehim Otkur (1923-1995) expresses the temporal feature of

¹⁴ Ercilasun, *Turkish Khanate, Turkish Monumental Stones*, 436.

¹⁵ Ahmet B. Ercilasun, "Türk Uygarlığının Oluşmasında ve Gelişmesinde Yazı Dilinin Rolü" ["The role of written language in formation and improvement of Turkish Civilization"], *Makaleler Dil-Destan-Tarih-Edebiyat [Articles Language-Epic-History-Literature]*. (Ankara: Akcag, 2007), 136.

worldly life, stressing even the great leaders who once dominated the whole world (like Alexander the Great, Genghis Khan etc.) had not been immortal. His verses reflect Bilge Khan's advice and understanding of nation in a lyrical manner representing the idea that "The nation should last forever. What is important is for the nation is to not cease to exist."

Halk denizdir, halk tolkundur, halk küçdür, / The people is a sea, the people is a wave, the people is the power

Halk isyandır, halk alaodur, halk öçdür, / The people is the rebellion, the people is the flame, the people is the vengeance,

Halk kozğalsa küç yokdur kim tohtatsun, / If the people rise up there is not any power to stop it.

Kuvvet yok kim halk isteğın yok etsün, / There is no force to destroy will of the people.

Halk isyanı saltanatnı yok kıldı, / The rebellion of the people brought down the sultanate.

Halk istedi, tac ve tahtlar yıkıldı.¹⁶ / When the people wished the crowns and reigns have collapsed.

Cahan baki emes Lokman çeğide tapmidi derman / The world is not immortal, Luqman could not find the cure

Misaldur Rumi İskender ve hetta erke Çingiz Han, / Alexander the Great and even Genghis Khan are examples of this,

Kelip ketmek bilen meşgul cahanğa bihesap karvan, / Countless caravans/humans have come to and gone out of the world.

Öter dünya keçer dünya peqet helqla sürer devran, The world expires, the life ends, only the people live

Ömür menzilidin taptım nahayet şu heqiqetni. / I finally learned this fact in the path of life.

Kazakh poet Magjan Jumabay's (1893-1938)¹⁷ poem titled *Alıstagi bavrıma* (To my far away brother) expresses his concern for Turkish Independence War. There is a candid support in the poem for the

¹⁶ H. Özbay, *Çolpan'ın Şiirleri Metin-Aktarma-İnceleme* [The poems of Cholpan Text-Translation-Analysis"]. (Ankara: TKAE, 1994), 138-139.

¹⁷ G. B. Ahmatjanova et al. *Mağjan Jumabay Ölender Jıynığı I-II*. (Petropavl: İzdatel'stvo "Severnıy Kazahstan", 2018), 37.

independence struggle of Turkish soldiers fighting in the war at Dardanelles during 1918-1919. Also expressed in the poem is a no-submission, no-surrender attitude reminiscent of Bilge Khan's standing. Moreover, there is also the idea of an independent state that lives forever in prosperity:

Bavırım! Sen o jakta men bu jakta / My brother, you are there, (in Anatolia) I am here (Turkestan)

Kayğıdan kan jutamız, bizdin atka /We both gulp down blood due to our concerns.

Layık pa kul bolıp turuv, kel keteyik / Does it suit us to be servants? Let's go

Altayğa, ata miras altın takka. /to Altay, the Golden Crown, heritage of ancestors!

4.3. Enlightenment

During Stalinist period, even in an environment closed to outside, several courageous, open minded personalities with leadership traits who are loyal to history and national culture have emerged in the Kazakh steppe in the Turkestan geography. Famous Kazakh poet Mirjakip Duwlatuli (1885-1935), companion of Alihan Bokeyhan, the leader of the Alash Orda State established in 1917, is the foremost representative of Ismael Gasprinsky's *Jadidist* (reformist) ideas in Kazakh geography. The following poems, *Oyan* in the book titled *Oyan Kazak Dulatuli* wrote in 1902-1909,¹⁸ *Uyan* by Mehmet Ākif in 1915 and *Oygan* by Uighur poet Abduhalık Uygur (1901-1933) in 1921 are all the indicative of the spread of *Jadidism* in Turkestan and Anatolia:

Oyan

Köziñdi aş, oyan Qazaq, köter bastı, /Open your eyes, wake up Kazakh, raise your head!

Ötkizbey qarañğıda beker jastı, / Do not spent time in vain in the dark !

¹⁸ Aygül İsimakova, *Alaş Adebıyettanuvı*, (Almatı: Mektep, 2009), 251. S. Akkuli, *Alaşorda Ükimetinin Kurılışına 100 Jıl Alaşorda Fotoalbomı*. (Almatı: El-şecire, 2017), 39.

Jer ketti, din naşarlap hal harap bop,/The earth is lost, the religion
got weaker, everything is in ruin.

Qazağım endi jatuv jaramastı. / My Kazakh, Now is not the time
to lay about.

[M. Dulatuli, 1902-1909]

Uyan

.....

Artık ölüm uykularından uyan! /Wake up from the mortal sleep!

Bunca zamandır uyudun, kanmadın; / You have slept all these times,
but not satisfied yet.

Çekmediğın kalmadı, uslanmadın. / There is nothing that you have
not suffered but you did not get wise.

Çiğnediler yurdunu baştanbaşa, / They trampled your country all
over,

Sen yine bir kerre kımıldanmadın! / Yet you did not stir once

[Mehmet Ākif, 1915]

Oygan

Ey peqir Uyğur, oyğın, uyquñ yeter, / O poor Uighur, wake up, you
slept enough,

Sende mal yoq, emdi ketse can keter, / You have got no property.
Now only to be lost is your life.

Bu uykıdın qutquz misañ özüñni, / If you do not get yourself out of
this lethargy,

Seniñ hāliñ heter hāliñ heter, / Your condition will be worse and
worse.

[A. Uygur, 1921]

5. Conclusion

In the Soviet era, Turkish peoples developed their own separate modern literatures and there are a significant number of monographs on each of them, such as *Kyrgyz Sovyet Adabiyatının Tarihi* (*The History of the Kyrgyz Soviet Literature*), *Kazak Adebıyeti* (*Kazakh Literature*), and *20. Gasır Basındagi Adebıyet* (*The Literature at the Start of 20th Century*). However, the development of modern literature among the Russian

Turks started principally during the Tsarist Russia. This subject has not been discussed academically up to now apart from a few articles by Yavuz Akpınar on the subject.

Reformation movements affecting every fields of the life especially in the second half of the 19th century, inevitably manifested also in the literature. During the Tsarist period, the ideas of Gasprinsky and the journals such as *Türk Yurdu*, *Sirāt-ı Mustakīm*, *Sebilurreşād* and especially the newspaper *Tercüman* had an instrumental role in the formation of a common language and literature and especially in the perpetuation of the idea of social benefit in the literature among the intellectuals of Volga-Ural, Crimea, Uzbekistan, Kazakhstan and -based on poems- even eastern Turkestan.

As a response to the lack of studies in the field, this paper dealt with the concept of social benefit in common cultural life and literature focusing on the poems of the Turkestan intellectuals. Despite its development prior to the Soviet era among Russian Turks, the concept was largely ignored. The idea of common language and literature, developed by Russian Turks until the 1920s in the frame of Islam, Turkism and Western civilization and the process of modernization in literature deserves to be studied under the light of historical sources and literary texts.

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