

Tatar SUFI poetry of the XVI-XIX centuries: peculiarities, world models and symbolics

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Abstract. The article reveals the main national-specific peculiarities of Tatar Sufi poetry of the XVI-XIX centuries. In the course of investigation, the Sufi worldview is reconstructed, functional and artistic meanings of Sufi symbols are revealed at the material of poetic pieces; intratextual connections, existing in the Tatar literature of this period, are determined. Scientific novelty is determined by the alternate approach to the study of oral culture: the Tatar Sufi poetry is studied against the background of reconstruction of Sufi world models, as well as in wide context of Eastern literature and philosophy.

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Introduction

At present, much attention is paid to Sufism and its role in the history of Tatar culture, literature and language. Sufism was the most common trend in the Muslim East of all trends of medieval Arabic-Muslim philosophical thought [1, 2, 3, 4, 5]. When Bulgars got Islam, Sufism got its place in the history of Tatar nation, came into spiritual, cultural life of Turkic-Tatar areal. A learning of Khodzha Akhmed Yasevy and Suleyman Bakyrany - the founders of Sufi trend of yasevy - was outspread in the Volga Bulgaria. Hereafter, the learning of Yasevy became a spiritual source and foundation of nakyshbendy brotherhood. Sufism activation in Tatar environment, in the opinion of Alfina Sibgatullina, is observed in the XVI century - "in the period of Kazan khanate decay...and it consolidated especially in the XVII-XVIII centuries". [6, 24].

Turkic-Tatar poetry became a peculiar arena for propaganda of theological, philosophical, Sufi views. The establishing of Turkic poetry in the Volga Region was initially connected with Sufism up to the middle of the XIX century; the creative work of such authors, as Kul Sharif, Maulya Koluy, Abelmanikh Kargaluy, Shamseddin Zaki developed in keeping with this learning. Following the socially-philosophic idea, the consolidation of Sufi traditions is observed in the Tatar poetry of the XVI-XIX centuries; the Sufi worldview is reconstructed, the coded stable Sufi symbols dominate in artistic thinking.

Procedure

A method, developed by B. Borukhov, is the foundational for our investigation. The type of analysis, studied by the researcher, is "the motivating poetics", which we use, when analyzing the Sufi pieces. The scientist considers text interpretation as a final purpose of scientific development, and the method itself is named as text motivation. B.

Borukhov subdivides motivation into cultural, conventional, mental etc. [7, 13]. In the process of writing this article, conventional motivating was used; the text there is considered as a phenomenon of science, and it has its own system of laws and conventions in each epoch. Conventional motivation allows revealing national-specific peculiarities of Tatar Sufi poetry of the XVI-XIX centuries.

Besides, in the course of analysis of Sufi symbolics, revelation of functions and artistic meanings, we used a method of P. Rieker - hermeneutics due to phenomenology, which is understood as the interpretation of hidden meanings. In the opinion of Rieker, it is a brainwork, which consists in decoding of meaning, hidden in the obvious meaning. The interpretation is there, where is the multisyllabic meaning, it is the interpretation, where the multiplicity of meanings is found" [8, 316].

Main part

In the development of oral culture, "the stage of Middle Ages, started from Bulgar times, continues up to the second half of the XIX century" [9, 220]. In the history of Tatar literature, the medievalism presents one of the most peculiar periods in its verbal-figurative and ideological-philosophical characteristics. In the world literature development, this stage is known as the time of orientation at the canon of dominance of traditionalistic artistic consciousness, replacing the archaic time and mythopoetic consciousness, where the main notions are the pattern, norm and traditionalism [10, 118-119]. In this connection, the Tatar poetry of this period is characterized by the stability in relation to style, genre, plot and in the creation of world model, which is "the religious worldview". It is not a secret that the impact of Islam on the Turkic-Tatar world is quite significant: it changed even traditions, coming from folklore, transformed not only pagan elements in national

consciousness, but also social and social-philosophical outlook.

The concepts, developed in terms of Sufism, as well as separate leanings of scientific-philosophical idea, were reflected in medieval Tatar literary-aesthetic thought. In religious worldview, the single opposition comes to the foreground: macrocosm and microcosm (God/man). Different modifications of this opposition - man/God; mortal life/heavenly life; falsehood/truth; temporality/eternity; ugliness/beauty; the good/evil result into one idea: beauty, the good, truth is the God.

The opposition macrocosm/microcosm complies with the main law and dogmata of Islam and Koran. The idea, that the life and everything alive on earth are created by the God, is an axiom of the Muslim world outlook. A concept of emanation appears as a result of recognition of this divine disposal at the confluence of philosophy. In the treatises of Al Faraby, the world is described as a result of emanation - spontaneous effluence of Light [11, 31]. The concept of emanation is also developed by the Sufi, the adherents of one of the Sufism trends - Ishraqiyah. In the works of Shagabatdin as-Sukhravardiy (1155-1191), the life origin is explained as a result of spontaneous effluence of Light. Mukhammad al-Gazali compares emanation to the sunbeam, specifies this concept and states, that the world is a Mirror, reflecting the God [12, 17-19], that is why the presence of God on one side of any opposition of the worldview is an obligatory condition; a life and a man are interpreted as the God's shades, the reflection of macrocosm [13, 16].

The Sufi works of the Kazan khanate period are interesting and peculiar from this point of view. A poet of the XVI century Kul Sharif was one of those, who created the pieces of Sufi character. He was "a literary pupil" of Turkic Sufi poets Akhmed Yasavy and Suleyman Bakyrghany. For instance, his "Book Bakyrghan" presents a dialogue with Allah. A Lyrical hero tends to be as closer to the God, as possible, to meet him, to feel the ecstasy. Kul Sharif, as well as other Sufi poets, expresses the idea of macrocosm and microcosm unity by means of different images-symbols. The symbolic images of bird, sea, candle, widespread in Arabic-Muslim poetry and presenting the symbols of the divine love in Sufi poetry, communicate the motive of unity.

One of the psychophysical elements of Sufi pietism is zikr. For Kul Sharif, the zikr is the first step in the way of divine love, as the heart of the one, whom the divine love is implanted, becomes a residence of the zikr. The gazel of Kul Sharif "Raise Your Head over the Negligence...." is devoted to the zikr.

The same tradition is also continued in the creative work of the Sufi poet of the XVII century

Maulya Koluy. Maulya Koluy, in his creative work, refers to the binary opposition of macrocosm/microcosm. As is known, in comply with Sufism, the mood of a man, settled down to the holy course, is named "khal". The most repeated states of such type are the closeness to the God, the poetic love, fear, the feeling of proper peccancy, penance, hope for God's mercy, passion, contemplation, hope, true osmosis. All these states find the artistic presentation in the poetics of Maulya Koluy. Both poetic and mystic experience possess the emotional, but not the factual content, that is why "it is no wonder that mystic feelings are frequently invested into poetic form" [14, 170]. For instance, in separate khikmets of Maulya Koluy, the lyrical hero is depicted at the stage of penance: The passion renounce the God, it will commit sins, / Being ashamed of sinister passions, swallow fiery grief.

Based on the contradiction macrocosm/microcosm, such khikmets of Maulya Koluy, as "Largess will make the soul more beautiful", "The patient will gain the object soon" trace several laws of existence: "it is necessary to build the life in comply with the God's laws"; "a man shall show largess, patience, mercy and carefulness".

The opposition material/spiritual is also typical of the worldview. The lyrical hero of Maulya Koluy, as well as all his contemporaries, stays in maqam of tawbah. He states, that each man shall enrich his spirit, consolidate his belief and prepare for the future life with all his heart.

From this point of view, the Tatar Sufi poetry of the first half of the XIX century is interesting and peculiar. In the poems of Abelmanikh Kargali, the motives of discontent with the world, the distance from life go to the foreground; they are communicated by means of such traditional Sufi symbols, as soul, bird, flame. The worldview, reflected in the majority of his poems, is characterized by the opposition macrocosm/microcosm. For instance, the poem "...A Soul in the Body", built in comply with the contradiction macrocosm/microcosm, points to the several laws of existence: "the soul is something that is a guest in the body"; "a life shall be built in comply with the God's laws"; "a man shall show mercy and carefulness". His lyrical hero, as well as all his contemporaries, stays in maqam of tawbah. He states, that each man shall enrich his spirit, consolidate his belief and prepare for the future life with all his heart.

The religious Sufi worldview also dominates in the lyrics of Shamseddin Zaky. For his lyrical hero, the God is not only the object for worship, but also the ideal of kindness and truth. Being the symbols of divine love in Sufi poetry, the symbolic images of bird, sea, candle, wine in the poems of Shamseddin Zaki communicate the motive of unity, express the love of

Sufi to Allah. As distinct from many Sufi writers, S. Zaki, in the process of cognition, places the mind to the foreground; providing it with high evaluation. Almost in all poems, there is an antinomy passion/mind and a motive - a proclivity to knowledge and enlightenment, respect to people of knowledge; a lyrical hero is perceived as a model of fully Man.

E. Bertels divides the pieces of the earliest Persian Sufi into four main types, the last of which is the "didactic lyrics" [15, 62]. In our opinion, the creative work of the Tatar poets of the XVI-XIX centuries refers to the fourth type, as the didactic origin, as well as the moral aspect of Sufi learning, goes to the foreground in these works.

The traditions of social-philosophical ideas (Sufi learning), based on the learning "Kamil Insan" ("A Perfect Man"), suggested by Ibn Araby (1165-1240), who created the philosophical bases of Sufism, penetrate through the Muslim world into the Tatar literature. The image of the fully Man, in the name of Mohammed, who managed to unify pagan Arabic tribes into one "Muslim nation", is also perceived as a core of some center, able to unify the human society around it. As a sample of absolute perfection, the Eastern sophist raises the prophets, from Adam to Mohammed, paying special attention to mental world and way of living of the last and considering as a reflection of the godlike. In the works of Ibn Araby, Adam is depicted as a repetition of the God's image, the successor of the God on earth. A concept of the fully Man results in distinguishing of macrocosm and microcosm oppositions, determination of divine and human qualities [16, 62-63]. It is the single modification in Sufi culture.

However, doubtful and categorial doctrine of Sufism, the philosophy of existence, stating the explicit pantheism, identification of existence with the God, interpreting a fully Man in ontological plane, is vaguely expressed in national culture. Cosmological and relative aspects undergo the peculiar transformation in it. In Tatar culture, the classical theology, stating that everything in the world comes from the God, gains ground. As a result, a learning about the fully Man is present in literature in the form, very distant from roots, presenting only a part of mosaic from the big picture. In virtue of predominance of spiritual and moral qualities, this idea, enlightened in the treatises of great Eastern thinkers Ibn-Faraby, Ibn-Rushdy, Ibn-Sina, penetrates into the medieval Tatar world through the works of Nasretudin Tusy, Nizamy, Firdousy, Jamy, Novay and finds the reflection in the creative work of Kul Galy, Kotba, Saif Saray, Khisam Kyatib, Mukhammedyar. Continuing the traditions of their predecessors, they considered themselves to be the prophets of unification around the divine and living ideal in the most Northern outpost of

Turkic enclave. They supposed that the obligatory condition to form the ideal society is the presence of clever, literate, fair-minded ruler, i.e. prophet qualified. There is a specific tendency in Tatar poetry: a fully Man is depicted as a personality, always straining after knowledge, pure, sinless, hard-working, kind person, able to love. This widely spread religious philosophy has a great impact on intellectual development of Tatar aristoi of the XVII-XIX centuries. As far as the creative work of Maulya Koluy, the parallel a Sufi/ a fully Man is outlined there. In the poems, the general image of Sufi is created, which absorbs one or another qualities al-insan - al-kamil. Thus, in the poem "Knowledge - True Treasure...", the idea, that a man shall always strain after the highest perfection, gets the moral content. He compares the scientists with sunbeams ("The scientists as if the sun in the sky" etc). This tendency is also continued by the Sufi poets of the XIX century. For instance, as well as in Persian poetry of the XVIII-XIX century, for Shamseddin Zaky, a fully Man is a person, who strains for knowledgeable to love and work.

Conclusion

Thus, Tatar Sufi poetry of the XVI-XVIII centuries continues the traditions of Eastern poetry, renewing and developing them. In Tatar Sufi works, the didactic and humanistic origins dominate; the poets are attracted, firstly, by the moral aspect. In the Sufi poetry of the first half of the XIX century, the impact of educating movement is observed.

Summary

1. In the Tatar Sufi poetry of the XVI-XIX centuries, the religious worldview goes to the foreground; it complies with the main Islam and Koran law and dogmas. The oppositional variants, typical of the Eastern Sufi poetry, are preserved and used.

2. Sufi symbolics, as the main principle of artistic thinking, gains wide-spread occurrence. The same as in Eastern Sufi poetry, the Sufi symbolics becomes a starting point for poets' thinking, the main mean to present the mystic love of the Sufi to Allah. On the other hand, these images are nationally-specific: their semantics is conditioned, on the one hand, by the cultural and literature codes, on the other hand - by the cultural-historical context.

3. As applied to the categorial Sufism doctrine, interpreting a full Man in ontological plane, it is also necessary to mention the transformation. The learning about a fully Man is present in Tatar poetry in the form, rent from its religious-Sufi roots, what is explained by the extension of the classical theology in Tatar culture.

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