

The concept of "female beauty" in Tatar and Yakut literature

El concepto de "belleza femenina" en la literatura tártara y yakuta

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Abstract

In this research is focused on studying the features of representation of the concept of "female beauty" in the literature of Turkic peoples illustrated by writing of the founders of Tatar and Yakut literatures. The subject of the research is the means of representation of this concept in the works of G.M. Tukay "Tatar kyzlaryna" ("To Tatar girls", 1906) and A.E. Kulakovskiy "Kyrasyabay Kyys" ("Beautiful girl", 1910). Common and distinctive features in representation of female personages in the works of the two poets were revealed in the course of comparative analysis. The relevance of the research is due to good perspectives of studying the concept a basis, revealing the worldview of people. At the same time, comparing concepts that belong to consciousness of bearers of different cultures makes possible determination of their common and specific characteristics. A discrete role in the objectification of the concept and the concept formation itself belongs to metaphorical singings that reflect the values of people and carry cultural stereotypes from generation to generation. The concept of "female beauty", being one of the most important categories of culture, can demonstrate this assumption in a most interesting and complete way. Thus, the scientific novelty of the study is determined by the fact that it is the first attempt of comparative analysis of the "female beauty" undertaken in Turkic poetry. The analysis of the works harkens back to the social, philosophical and spiritual foundations of depicted phenomenon. Images of beautiful girls and ideals of beauty, created in works of the representatives of different cultures, are not only based on traditions of the national folklore, but are also linked by the philosophical idea of the "beauty saving the world". As a result, while remaining national (images of everyday life, nature,



geographical environment, features of perception of the world), the images acquire a timeless, universal character (purity, innocence, and psyche). This work may play an important role in the comparative study of Turkic literatures, namely those of Tatar and Yakut.

Keywords: the "female beauty" concept, Tatar literature, Yakut literature, comparative study.

Resumen

En esta investigación se centra en estudiar los rasgos de representación del concepto de "belleza femenina" en la literatura de los pueblos turcos ilustrados por los escritos de los fundadores de las literaturas tártara y yakuta. El tema de la investigación es el medio de representación de este concepto en las obras de G.M. Tukay "Tatar kyzlaryna" ("Para las niñas tártaras", 1906) y A.E. Kulakovsky "Kyrasyabay Kyys" ("Hermoda niña", 1910). Los rasgos comunes y distintivos en la representación de personajes femeninos en las obras de los dos poetas se revelaron en el curso del análisis comparativo. La relevancia de la investigación se debe a las buenas perspectivas de estudiar el concepto como base, revelando la cosmovisión de las personas. Al mismo tiempo, la comparación de conceptos que pertenecen a la conciencia de los portadores de diferentes culturas permite determinar sus características comunes y específicas. Un papel discreto en la objetivación del concepto y la formación del concepto en sí pertenece a los cantos metafóricos que reflejan los valores de las personas y transmiten estereotipos culturales de generación en generación. El concepto de "belleza femenina", siendo una de las categorías más importantes de la cultura, puede demostrar este supuesto de la manera más interesante y completa. Así, la novedad científica del estudio está determinada por el hecho de que es el primer intento de análisis comparativo de la "belleza femenina" realizado en la poesía turca. El análisis de las obras se remonta a los fundamentos sociales, filosóficos y espirituales del fenómeno representado. Las imágenes de hermosas niñas e ideales de belleza, creadas en obras de representantes de diferentes culturas, no solo se basan en las tradiciones del folclore nacional, sino que también están vinculadas por la idea filosófica de la "belleza que salva al mundo". Como resultado, sin dejar de ser nacionales (imágenes de la vida cotidiana, la naturaleza, el entorno geográfico, las características de la percepción del mundo), las imágenes adquieren un carácter universal e intemporal (pureza, inocencia y psique). Este trabajo puede desempeñar un papel importante en el estudio comparativo de las literaturas turcas, a saber, las de Tatar y Yakut.

Palabras clave: concepto de "belleza femenina", literatura tártara, literatura yakuta, estudio comparativo.

Introduction

The concept of beauty has been one of the most significant phenomena in the philosophy of objective reality perception since ancient times. The "female beauty" concept is used in the art works through combination of words, expressing a positive evaluation. The female beauty concepts of different peoples have one common feature: that is a combination of qualities, beatifying eyes, hearing, and everything bringing aesthetic and moral pleasure. Identification of special features of representation of the "female beauty" artistic concept in literature, including poetry, is of considerable interest in modern science.

This research focuses on studying the features of representation of the "female beauty" concept in literature of the Turkic peoples, illustrated by writing of the founders of Tatar and Yakut literatures. The subject of the research is the means of language representation of this concept in the works of G.M. Tukay "Tatar kyzlaryna" ("To Tatar girls", 1906) and A.E. Kulakovsky "Kyrasyabay Kyys" ("Beautiful girl", 1910) (Tukay, 2006; Kulakovsky, 2009). Common and distinctive features in representation of female personages in

the works of the two poets will be revealed in the course of comparative analysis.

The relevance of the research is due to good perspectives of studying the concept a basis, revealing the worldview of people. Herewith, comparing concepts that belong to consciousness of bearers of different cultures makes possible determination of their common and specific characteristics. A discrete role in the objectification of the concept and the concept formation itself belongs to metaphorical singings that reflect the values of people and carry cultural stereotypes from generation to generation. The concept of "female beauty", being one of the most important categories of culture, can reveal this assumption in a most interesting and complete way. Thus, the scientific novelty of the study is determined by the fact that it is the first attempt of comparative analysis of the "female beauty" undertaken in Turkic poetry. This work may play an important role in the comparative study of Turkic literatures, namely those of Tatar and Yakut.

Methods



Methodological basis of this research work is the systematic study of a literary text. Since the concept is of a "layered" structure, the method of studying the concept involves a combination of several techniques. Feasible study of an individual author's comparative system is the result of combination of methods of cultural-historical, comparative and conceptual analysis.

Application of the cultural-historical method assists combining the concepts of the "author" and the "time", thereby objectifying evaluation of an artwork within a specific historical period. In order to find out various manifestations of the author's personality in the textual reality, it is necessary to use a comparative method to study the works (Hewson, 2018). The technique of the comparative-historical method analyses helps to realize the similarities and differences of written word and artistic creativity phenomena related to different national literatures (Sturm-Trigonakis, 2013). Conceptual analysis contributes to identification of concepts and their modelling, and reveals the semantic richness of the text. This approach to the concept study offers great challenges for interdisciplinary research.

Results and Discussion

Introducing the term "concept" into the conceptual construct of literary studies has become a matter of discussion. V. Zusman believes that studying of concepts in fine literatures can produce great results, allowing deeper and more diverse analysis of the literary text: "Literary concept is an image, symbol, or motif that has an "exit" to geopolitical, historical, or ethnopsychological moments, lying outside of the imaginative writing" (Zusman, 2003). G. Frege said that the concept is a meaning. In the article "Meaning and denotation" he distinguished between the "meaning" and the "concept". In his understanding, the meaning is not identical to the concept (Frege, 1997). The concept is always associated with the basic meaning of the word. In turn, the meaning depends on the context and the observer, and it is exclusively subjective. M. Heidegger indicates that the concept is a kind of semantic formation, representing specifics of a certain ethnic culture. Therefore, according to M. Heidegger, the concept, reflecting the ethnic worldview, marks the ethnic linguistic view of the world, thus is a kind of "brick" for construction (Haydegger, 1993).

Summarizing the definitions, the concept comprises not only semantic and conceptual, but also exclusively subjective perception as well. Thanks to concepts, you can understand the mentality of particular people and of an individual. Concepts are stored in the consciousness of people and ethnos

and are expressed not only through language, but also by consciousness.

One of the spiritual needs of the founders of Turkic literature in the 1910s-20s of the XX century was to study the life identity of the nation. According to the researchers, works of art play a significant role in formation of national and cultural identity. While creating emotionally-colored images of the past and cultural symbols, they impact the development of conventional wisdom and the value system set-up (Likhomanova, 2018; Maklakova et al., 2019; Mukhametzyanova et al., 2018; Khairutdinov et al., 2018).

From this perspective, the artistic interpretation of the idea of female beauty by the Yakut and Tatar people done by the classics A. Kulakovsky and G. Tukay is of great interest.

A. Kulakovsky - the founder of Yakut literature. In the context of the "extensive" historical time, the author's works often acquire an objective significance, a generalized philosophical meaning, broader and deeper than the direct artistic concept (Kulakovsky, 2003). In the poem by A. Kulakovsky the image of a beautiful girl in it was created in keeping with the spirit and the style of the epic literature *Olonkho* and acts as a symbol of beauty on Earth. The whole narration and its logic are governed by deep meaning - the statement of truth that "The concept of beauty in its highest expression is ambiguous", and is imbued with a sense of pride and admiration for such beauty. The philosophy of A. Kulakovsky's poem is based on the concepts of moral purity and eternal values, the divine spark of which the poet treats as the humanistic idea of saving the nation (Sivtseva-Maksimova, 2017).

The image of the character in the literary space is emphasized by comparisons that correlate human features with the elements of nature, causing admiration, thereby creating a special form of beauty, which is unreal and exaggerated. Thus, the female image of A. Kulakovsky, the founder of Yakut literature, meets the above parameters fully. The poet compares the girl with natural phenomena, stars and satellites, her characteristic is personified by natural objects, which complies with the Yakut worldview, where a man is a child of nature. Her appearance is compared with a white crane. The author makes use of this image because a white crane is a sacred bird for the Yakuts. The classic also contracts her with the nightingale, lynx and sable. The author tries to find suitable comparisons in the world of noble animals and birds. Further, the image of the ideal girl conforms unto deities - the Creatrix of people *Ayyysyt*, the guardian *Ieyehsit* and the soul of earth *Buor-Kut*.



Characteristic is not limited to the description of the beauty's look. The image of the beauty of the Yakut girl in this case is of a functional character. First, its appearance is harmonious, external bodily beauty is combined with the inner, spiritual beauty. She is notable for an outstanding mind and takes everyone over with "bright ideas, good thoughts", "and magic eloquence". Her intrinsic features are "the kindest soul", "gentle spirit", and "excellent health". As a result, the unprecedented beauty of the girl has an ennobling effect on others. Everyone watching her breaks free from bad motives and lights up with a bright mind on the contrary. Anyone near her gets out of evil thoughts and is imbued with heavenly ones (Kulakovsky, 2003).

The general structure of the works of the two classics corresponds to the traditions of oral folk songs, they consist of clearly differentiated parts dedicated to the glorifying the appearance of the girl, her character and mind. Strophic text presentation and the stylistic figure of traditional repetition are used, which clothe each of them with some new quality that strengthens the overall meaning. The created images mostly correspond to the folklore ideal of beauty. The hair, eyebrows, eyes, cheeks, lips, and nose of a girl are described according the traditions of folk poetry and using a special construction of poetic images.

Thus, the Tatar classic G. Tukay compares his ideal girl with an emerald. Everything worth praise, honor, respect and love is called emerald in Tatar poetry. This is found not only in Tatar literature, but also in Eastern poetry in general. For example, the world-famous poet O. Khayyam often compares lyrical characters to precious stones in his poems: "The color of ruby lips, the ornaments of the universe". Altogether, the unearthly appeal, radiant beauty and shimmering emerald attract the eyes and win the hearts of men in poetry.

For the Yakut people, the standard is "sable", that is thick eyebrows, and the Tatars found beautiful thin curved eyebrows. So, in the work of "To Tatar girls" of G. Tukay we see: "...I like the curve of your thin eyebrows", and with A. Kulakovsky: "...As if alternately inserted sable-like eyebrows".

From everlasting, female hair had a magical power and an extraordinary length and thickness among the Yakuts. Hair was braided, as it symbolized the woman's reputation. The expression «Togus syom kholoburdaakh norullar nuolur solko susuokhtaakh...» in the poem by A. Kulakovsky is translated like: the girl whose hair length is 9 inches, smooth as silk. The girl was deemed beautiful in case she had long and healthy hair. Moreover, from the poem of the Tatar poet, we find

out: "...Kinks of rebellious curls". Curly hair was considered a grace among the Tatar people. These examples demonstrate the differences in the vision of hair beauty among the Turkic peoples.

Tatar standards of beauty paid significant importance to women's clothing, which had not just aesthetic, but social nature: "...And your brocade kalfak is so cute // Just look at it and I'm not myself". A special meaning was attributed to the upper garment, symbolizing the divine. The head was regarded as the most important part of the body, so the headdress was the most important semantic element that characterized the entire upper part of the national costume. However, there is no close attention to national clothing in the work of the Yakut classic.

Various types of tropes make the language of works rich and fruity, among which comparisons stand out clearly. To celebrate feminine beauty there are common comparisons of the beautiful appearance of the person with the supreme forces, flowers, berries, animals, birds, heavenly bodies, etc.: "Your cheeks that's sweeter than the paradise kovsar". "Cherbienche kharchyny tenilii tupput kurduk teterkey immerdeekh..." (With rosy cheeks, like two gold pieces laid together...).

Examples show that the Tatar poet compares the white skin with the paradise river given to the prophet Muhammad, and A. Kulakovsky compares the cheeks and the rosiness with coins, as they are the same round and beautiful. Observations acknowledge that phenomena and objects are compared with specific objects and realities in the classical literature of the Turkic people. In addition, both poets associate the figure of female beauty with a slender silhouette.

Brilliant heavenly bodies seemed expensive, revered, sacred in poetic fantasy, since the Yakuts worship and place them above all as a life-giving source since ancient times (Kopyrin, 2007).

Considering female bodily and mental beauty as a phenomenon determined by culture, it is necessary to note the significant role played by such a cultural unit as the archetype (Jung, 1991). Thus, one of the archetypal dual images of a woman is a Tatar woman, embodied in Mother Earth, which is a peasant woman engaged in cleaning, and a baby sitter. It is obvious that this archetype embodies deeply the appearance of almost every Tatar woman, who personified strength, power and support of existence for many centuries. Some negative aspect of the archetypal image of the Tatar woman is expressed in the limitations of her life. This archetypal image is not emphasized in the Yakut version. A woman of the Yakut people has an outstanding mind and high intelligence: "Like



the sea in calm weather – // Submissive, // Like the bowels of deep waters – // Thoughtful, // With a solid unforgettable memory, // With an enviable stock of knowledge."

Summary

The analysis of Tatar and Yakut literatures harkens back to the social, philosophical and spiritual foundations of each depicted phenomenon. Images of beautiful girls and ideals of beauty, created in works of the representatives of different cultures, are not only based on traditions of the national folklore, but also linked by the philosophical idea of the "beauty saving the world".

G. Tukay and A. Kulakovsky's reflections on the eternal are based on the aesthetic ideals of people. The authors find a universal broad problem solution from the perspective of national spiritual values. As a result, while remaining national, images acquire a timeless, universal character.

Conclusions

In the end of the research, note that the founders of the Turkic literature review the concept of the "female beauty" in comparison with the values of people, which are beyond the human's control, but rather given by higher forces. We also concluded that there are more similarities in comparing the conceptual provisions than differences. This may be due to the similarity of mentality, culture and values of both peoples.

The most important common feature of the Tatars and Yakuts in the context of describing the female standard of beauty is the singing of eyes, cheeks, lips and body, internal and spiritual beauty. Distinctive features are found in the description of national clothing, hair, eyebrows and neck. National figures of literature are also shown in poetic artistic and visual means. These singularities show some distinctive points in the description of the culture of people, everyday life, the surrounding nature and geographical environment. Nevertheless, it is to be noted that archetypes personify one similar image.

As can be seen from the above, while chanting women's beauty the first classics created their own unique artistic world, laid an educational foundation and thus set the highest level of excellence for the subsequent generations of writers.

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