

The Mutual Influences of Central Asian Dungan Literature and Aitmatov's Works

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Abstract: The relationship between Dungan Literature and Kyrgyz literature is an academia blind spot. As one of the most distinguished writers in Kyrgyzstan, Aitmatov has a great impact in the Soviet Union and abroad. The mutual influence of Dungan Literature and Aitmatov lies in the following three aspects: First, from the ecological point of view, Aitmatov's description of the relationship of man and animals has an extremely impressive artistic effect. Dungan literature has also criticized the harm to animals, while the performance of the relations of man and animals in harmony with Goodwill. Second, the profound philosophy contained in "mother - earth" images of Dungan literature and Aitmatov's works is quite similar. Again, both Dungan literature and Aitmatov has recruitment and fusion of folk literature resources.

1. Introduction

In the study of Dungan literature, papers have been published on the inheritance and variation of Dungan literature to Chinese culture, the relationship between Dungan literature and Islamic culture, and the relationship between Dungan literature and Russian culture. Only the relationship between Dungan literature and Kyrgyz literature has always been a blind spot in the field of view of Dungan academics in Central Asia and Dungan researchers in other countries.

This article selects Dungan literature and Aitmatov as the starting point to explore the relationship between Dungan literature and Kyrgyz literature. Among Kyrgyz writers, Aitmatov is not only a great writer in the former Soviet Union. "It can be said that Aitmatov's creation represents the glory of an era in the Soviet literary world. [1] " At the same time, he is a world-wide influential writer. "According to statistics from UNESCO in 1997, his works have been translated into 127 languages and published in more than one hundred foreign publishing houses... In Germany, it is reported that almost every family has at least one work by Aitmatov.[2]" It can be seen that he is one of the most popular writers in the world today. The famous Dungan novelist Albudu translated Aitmatov's famous work *Jamila* into Dungan in 1962. Yaser Shiwaza had more contacts with Aitmatov. His poem *My Lake Issyk-Kul*, with the subtitle "--To Chingiz Aitmatov"; Aitmatov wrote preface for Shiwaza's poem collection *Silver Flute* and affirmed that his poems can penetrate into the hearts of the people. The analysis below talks about the similarities between Dungan literature and Aitmatov's creation through an empirical analysis of the works.

2. The Relationship between Humans and Animals in Aitmatov's Works

From the perspective of ecocriticism, Aitmatov's description of the relationship between humans and animals has an extremely touching artistic effect. Dungan literature also reflects the harm of humans to animals, while a large number of works show the friendly relationship between humans and animals living in harmony.

The most typical example of the destruction of ecological balance by humans and the devastating killing of animals is Aitmatov's novel *Guillotine*. The novel uses the three catastrophes of wolves as clues to tell the large-scale hunting of animals by modern humans. *The White Steamship* quoted the Kyrgyz legend. At the time when Kyrgyzstan suffered the destruction of the whole nation, the longhorn deer mother rescued the last boy and girl, and fed them with her own milk. She saved the

entire nation. But the heinous forest inspector murdered the longhorn deer mother and set a feast with venison. *Guillotine* not only exposes the cruelty of human beings, but also the wolves' compassion for the injured and the caress for the children, which set off the humanized wolf. In the artistic creation of Aitmatov's novels, a personalized animal world has been constructed. His humanized animals are divided into two categories: "One is the animal in the illusion, such as the fish girl, the blue mouse, etc.; the other is the animal in the real world, such as the Maxima Gulisare, the male camel Kalanar and She-wolf Akbara and so on." [3]

In Aitmatov's writings, not only the humanized longhorn deer is very different from the animalized people. At the same time, the humanized wolf and the animalized person also form a sharp contrast. In Donggan literature, humanized animals are very cute. In Imazov's *Mom*, Liwa saw a group of machine-hatched chickens in her grandma's house and brought a pigeon to be a mother for the chickens. The pigeon treated the chicken like a mother, and the chicken baby grew up and repaid the pigeon. This reminds people of Aitmatov's novella *Farewell to Gulisare*, the humanistic horse Gulisare who shared the hardships with the protagonist Tanabayi. Imazov's *Lover's Dog* shared the same topic with *Farewell to Gulisare*. The young man took the opportunity to Sochi, and his big green dog went to the airport every day to wait to meet his owner. The humanized dog gives people a warm feeling.

The Dungan writers, like Aitmatov, also criticized the cruelty and killing of animals by humans. Albedu's novel *Tear Beans* is about a little swallow that has just grown feathers was burned by a fireball thrown by a bad boy. When the swallow flew south, the burnt little swallow lived alone in the freezing rain. The poet Shisier has a more ecological consciousness. The poem *Wild Goats* writes that the wild goats that were forced to go down the mountain for food by the ice and snow were killed by humans: "I heard that in the past night, /the wild goats came down from the mountain/ The blood remains on the snow/The wild goats are back on the mountain..." Humans' looting of animals is also shown in another poem *The Galloping Horses*. Since ancient times, humans have never stopped killing horses, from setting traps to muskets, from marshalling to garnets, from landmines to the shooting of machine guns and artillery, the means of hunting and killing are getting higher and higher. These works all show the awakening of Dungan writers' ecological consciousness, and they have something in common with Aitmatov.

Compared with Dungan literature, the animal world in Aitmatov's novels is more colorful, especially the animal world in myths and legends, such as the longhorn deer mother who saved the entire nation from destruction in *The White Steamship*, the wild duck Ruffer in *Flowery Dog Cliff*, who used feathers to build a nest to create land, and the human primordial mother fish-woman who created life with a hot belly. All of these have the characteristics of mythological prototypes. On the contrary, the animal world in Donggan literature is relatively simple.

Today, when the ecological balance has been severely damaged and the ecological deterioration has seriously threatened the survival of human beings, the relationship between humans and animals shown in Aitmatov and Dungan's literature is more realistic. Aitmatov is a descendant of nomads, so whether it is animals in myths and legends or animals in real life, they have become a shining point in his artistic creation.

3. The Compare between Aitmatov's Mother-Earth and Dungan Literature

Aitmatov published the novella "Mother- Earth" in 1963. Here is the compare with Donggan literature in three levels below. First, the significance of the archetype image of *Mother-Earth* in Aitmatov and Dungan writers [4]. Aitmatov's novel is unique in concept. About 92% of the whole story tells about the mother's experience, which is the main content of the work. The dialogue between the mother and the earth accounts for about 8%. The narrative of the mother's encounter and the dialogue between the mother and the earth intersect. The novel begins with a dialogue between the mother and the earth, and ends with the dialogue between the two too. The earth is the mother, and the mother is the earth. This is the profound philosophy of the novel. In *The History of Russian Literature in the 20th Century*, the editor-in-chief, Li Yuzhen pointed out: "The dialogue between the mother and the earth at the end of the novel is particularly exciting... The dialogue

itself contains the profound philosophy that mother and the earth have the same origin.... In *Mother-Earth*, the overall symbol is mobilized for the first time. The protagonist's image is from the outside to the inside, and the symbol groups such as people and people, people and the earth have more complex philosophies. [1]"

The philosophy that mother and the earth share the same origin can also be found in Dungan literature. The poem *You come out too, mom...* written by Shiwazi writes that spring is here, everything is revived, and flowers are blooming every year. "It's just that I don't feel happy. / Why mom, / can't even come out like flowers. / Makes me happy?" Every spring comes, the poet calls his mother to come out of the ground like a flower. But the mother never came out, did not come back from the dead like a plant. *To the Sun* also has a similar imagination: "You are too strong, the sun, / like a fire. / Bring the mountain flowers to life / your warm light. /...but I always don't love you, / my sun, / you didn't shine my mother to live / You didn't shine?" Both poems are close to primitive thinking and imagination that mothers should be like everything on the earth, resurrected in the spring under the shining of the sun.

Secondly, there are similarities in plot and characters. The background and plot of the novel *Hope* by Donggan writer Bai Zhang Gui De and Aitmatov's *Mother-Earth* are quite close, both of which are about the great sacrifices made by mothers during the Great Patriotic War. The three sons of the protagonist's mother Torgonai in *Mother-Earth* were on the battlefield, and even her husband was on the battlefield. First received the death notice of the eldest son and husband, and later received a letter of farewell to the second son. The third son did not come back until after the victory. The three sons of the protagonist's mother Aishe in *Hope* also went to the battlefield, and received notices of death from the eldest son and the second son. Whether the youngest son was alive or died, until the end of the war, years passed, the youngest haven't come back yet, but the mother did not give up hope. The difference between the two novels is that Aishe was alone in the end, Torgonai had a virtuous daughter-in-law, and the two depended on each other for life. Unfortunately, the daughter-in-law died in childbirth, and the mother suffered another blow. In the end, she lived with her grandson who was not related by blood. The two novels have created the moving images of two great mothers who are quite close. Torgonai is a capitalized person above all else. Aishe is condensed with the selfless love of all mothers in the world. The mothers of the Patriotic War described by the writers are the epitome of the mothers of various nationalities in the Soviet Union.

Donggan female writer Mansulova's novel *You Are Not Also Mentioning Eyes* also has similarities with *Mother-Earth* also in the shaping of the image of mothers, that is, the mother's tolerance, charity, and care, which are embodied in the fact that there are no upbringing orphans of blood relationship. The Kyrgyz and Dungsans are all Muslims. The *Koran* has repeatedly emphasized that Muslims should be kind to, caring, and protecting orphans. Aitmatov's Torgonai raises adults as grandsons of unrelated orphans. In Mansulova's novel, the Asher mother not only cares for the grown-up orphan Musa, but also carefully raises the orphaned child little Musa. Musa's comrade-in-arms died on the battlefield, and the wife of his comrade-in-arms was unable to withstand the blow of her husband and died. Moussa decided to adopt an orphan. After his fiancée Fatumah understood the truth, she also treated the orphan as her son. The whole novel revolves around the theme of caring for orphans, demonstrating the kindness of generations of mothers.

Aitmatov and Dungan writers are both citizens of Kyrgyzstan, living in the same social and historical background and sharing the same fate. Therefore, it is inevitable that the social issues that their works focus on have similarities with the fate of the characters. It is logical that Dungan writers are more or less influenced by Kyrgyz writers in their creative inspiration, artistic choice and performance.

4. The Use of Folk Literature in Aitmatov's Novels

The absorption and integration of folk literature. A prominent feature of Aitmatov's novels is the extensive use of folk literature. The researcher pointed out that his novel *Farewell to Gulisare* "pays attention to the poetic exploration of folk literature. The extensive use of folk literature in the novel

is reflected in the proverbs, idioms and folk lament that can be seen everywhere in the work [1]”, “This constitutes the writer's unique style of incorporating folk literature into novel creation in his future creation.” The use of folk myths and legends in Aitmatov’s novels, such as the longhorn deer mother, the wild duck Rufer, the fish girl, the little blue mouse, etc., greatly enhances the mystery and symbolic meaning of the work. The insertion of folk songs and ballads makes the lyrical color of the work becomes more and more intense [5].

Kyrgyz script was created very late, but it has a very long and rich folk literature resources. Similar to Aitmatov, Dungan writers widely used abundant folk literature resources in their written literature creation.

Let's look at the use of verbal rhetoric first. Spoken songs are proverbs, and verbal rhetoric is a common saying. Spoken songs play an important role in the social and cultural life of Dungan. The head of Kyrgyzstan's *Dungan Newspaper* printed the song “Three people unite in one heart, and the loess turns into gold” to use the national proverb to urges the people of Dungan to unite with one heart. The beginning of each part of the *Encyclopedia of Dungan* published in recent years quotes from Shiwazi Quotations or Dungan's oral songs, which cover the whole chapter. There are more than a dozen verbal chants in Albudu's novel *Old Mahfud*, and many verbal chants often play a finishing touch in the development of the plot and the characterization of the characters. Old Mahfud was dedicated to the public, while Qingshier was extremely selfish. His work quoted Dungan's vocal song, “The gentleman goes up to the mountain for the people to carry stones, and the villain rakes the ditch for himself.” He praised and criticized the two. Old Mahfud enlightened Qingshier, and he also uttered that “people take merits and hardships and value money, and trees take flowers and fruits to enclose the garden”, in order to clarify his values. The funeral customs of the Dungan people’s ancestors need to be buried. Even if the dead did something wrong, it does not matter; no matter how busy you are, you have to put aside the work at hand and go to the deceased’s home to help. The novel quotes Dungan chanting “the water from the front yard drips into the backyard”, meaning that the rules and customs of the old generation are passed on to the next generation. This rhetoric not only enhanced the national character of the work, but also enhanced the ideological and artistic appeal of the novel.

Aitmatov’s novels are often inserted into folk songs, such as the ancient mourning songs of Kyrgyz hunters in *Farewell to Gulisare*, the ancient melody of camel mothers and recurring children’s songs, and Kyrgyz folk songs in *The Early Crane*, the song of the fish girl chanted repeatedly in *Flowery Dog Cliff*, the song of Yenisey in *The White Steamship*, etc., make the works full of lyrical charm and folk colors. Dungan novelist Albudu’s “The First Agronomist” writes that the village was harvesting and transporting crops overnight. Under the moonlight, Dungan’s “song for the young” floated: “Who planted poplar trees, / why are the leaves so tender? / How did your mother give you a birth, / what makes you look so handsome?” “The young” is also called “flowers”. It is a popular folk song in Gansu, Qinghai, and Ningxia in northwestern China. The Dungan people brought it to Central Asia. “The young” is inserted in Dungan's novels, which has a special charm. In Albudu’s fairy tale novel “Tear Beans”, the swallow’s pleading song: “I will not eat your grains, / will not eat your millet, / I will borrow your veranda, / a nest of sons...” The kindness of swallows was highlighted, which contrasted the viciousness of human beings. Folk songs and ballads are integrated into poetry creation, and many examples can be found in Shiwazi's poems.

There have been many examples of folklore and stories in Aitmatov’s novels. Folk tales in Dungan literature are also quite rich, such as Albudu’s novels “Suirat Bridge” and “Difficulty”. The former quotes a Muslim legend, and the latter quotes folk story about rabbits “I would rather suffer a meal than a single sentence.” The Chinese folk tales that Shi Wazi incorporated in his novels include the story of Xue Rengui, the story of Liang Shanbo and Zhu Yingtai, and the folk stories about Yuanwai. In the poems, Shiwazi also used folk tales. Folk tales became one of the important resources for poets to create. For example, the poetry drama “The Great Wall” was created based on the folk tale Meng Jiangnu cried on the Great Wall. Other lyric and narrative poems also quote folk tales. Except for individual works such as “Luck T-shirt” which quotes Russian folk tales, Chinese folk tales and Dungan folk tales are generally quoted in poems. *To the Poet Qu Yuan* quotes the

legend about the legend of Qu Yuan jumping into the Miluo River and making dumplings in folk during the Dragon Boat Festival. The whole story of *Heartless-Orimoto* is based on the folk tale of going to the Sun Mountain to get gold. *Old and Modern Children in the Green Plum* is about the grandmother telling the love story that happened in the old Chinese family.

The Dungan literary critic Fatima believes that Gorky attached great importance to the great aesthetic value of folk creations, and Dungan writers can often find the unique folk literary language, plot, and image of the Dungan people in their works [6]. In the former Soviet Union, in addition to studying Russian literature, ethnic minority literary creations used their folk literature as an important literary resource for their creation [7]. In this regard, Aitmatov and Dungan writers are consistent.

5. Conclusion

From the comparison between Aitmatov's literary works and Central Asian Dungan literature, it is not difficult to see that the two are inextricably linked [8]. The similar creation environment, similar value orientation and folk customs make Aitmatov closely connected with Dungan literature. The relationship between Dungan Literature and Kyrgyz literature is also quite close.

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