



Article

Karimbay Kurambayev and the Development of Interliterary Dialogue in Turkic Literatures

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Abstract: The article examines the scholarly legacy of Karimbay Kurambayev in comparative literary studies, focusing on interliterary relations among Central Asia's Turkic peoples. The study explores Kurambayev's approach to Uzbek, Karakalpak, and Turkmen literary interactions, emphasizing historical continuity, classical traditions, and literary translation as intercultural communication. Employing comparative-typological, hermeneutic, and systemic methods, the analysis demonstrates that Kurambayev's work forms a coherent framework viewing literary relations as a complex process of cultural and aesthetic exchange. Particular focus is given to figures like Magtymguly Pyragy and Alisher Navoi in sustaining Turkic literary traditions. Ultimately, Kurambayev's research offers a productive methodological foundation for contemporary studies of Turkic literatures.

Keywords: Karimbay Kurambayev, comparative literature, interliterary relations, Turkic literatures, Central Asia, Magtymguly Pyragy, Alisher Navoi, literary translation, intercultural dialogue, literary reception

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1. Introduction

Contemporary comparative literary studies increasingly examine literary phenomena within transnational and transcultural frameworks. In this context, the study of literary relations among the Turkic peoples of Central Asia is of particular importance because these literatures have developed through centuries of historical, cultural, linguistic, and intellectual interaction.

One of the scholars who made a significant contribution to the study of these processes is Karimbay Kurambayev, a prominent Karakalpak literary scholar, comparativist, and researcher of literary translation. For several decades, his scholarly activity was devoted to the study of literary relations among Uzbek, Karakalpak, and Turkmen literatures, the mechanisms of literary reception, artistic translation, and the continuity of classical literary traditions.

Kurambayev's scholarly heritage is of considerable interest for contemporary comparative literature because his works present literary interaction as a multidimensional cultural process rather than as a simple accumulation of individual cases of influence or borrowing. His research emphasizes historical and cultural commonality, continuity of artistic traditions, and literary translation as important forms of intercultural communication.

The relevance of this study is determined by the need to reconsider Kurambayev's scholarly heritage within the framework of contemporary comparative and transcultural literary studies. In the context of increasing cultural interaction in the Turkic world, his research provides valuable material for understanding the mechanisms through which literary traditions are transmitted, transformed, and incorporated into new national literary contexts.

Although a considerable number of studies have addressed individual aspects of Kurambayev's scholarly activity, including his research on Magtymguly, Turkic literary relations, and literary translation, his views on interliterary dialogue have rarely been examined as an integrated methodological framework. The present study therefore focuses on the conceptual principles that unite these different areas of his scholarly work.

1.1 Aim of the Study

The aim of the article is to examine the methodological foundations of Karimbay Kurambayev's approach to interliterary dialogue and to determine the significance of his scholarly heritage for contemporary comparative studies of Central Asian Turkic literatures.

1.2 Research Objectives

The study addresses the following objectives:

- a. to examine the historical and methodological foundations of Kurambayev's approach to interliterary relations;
- b. to identify the role of historical and cultural continuity in his comparative studies;
- c. to analyze the significance of Magtymguly Pyragy and Alisher Navoi in his understanding of literary continuity;
- d. to investigate the role of literary translation as a mechanism of intercultural communication;
- e. to determine the broader methodological significance of Kurambayev's scholarly heritage for Central Asian comparative literature.

1.3 Object and Subject of the Study

The object of the study is the scholarly works of Karimbay Kurambayev devoted to literary and cultural relations among the Turkic peoples of Central Asia.

The subject of the study is the methodological principles underlying his interpretation of interliterary interaction, literary reception, continuity, and translation.

2. Materials and Methods

The research is based primarily on Karimbay Kurambayev's scholarly works dealing with Uzbek-Turkmen, Uzbek-Karakalpak, and broader Turkic literary relations, as well as his studies of Magtymguly Pyragy, Alisher Navoi, literary reception, and translation.

The source base includes such works as O'zbek-turkman adabiy aloqalari (Uzbek-Turkmen Literary Relations), Kewil-kewilden suw isher... (Heart drinks water from heart...), Tarjima va tarjimon mas'uliyati (Translation and the Responsibility of the Translator), Maxtumluli - ilhom chashmasi (Magtymguly - a Source of Inspiration), and Navoiyning ijod bo'stonidan ilhomlanib... (Inspired by Navoi's Creative Garden). The study also draws on theoretical works by A.N. Veselovsky, V. M. Zhirmunsky, N. I. Konrad, M. M. Bakhtin, and D. Žurišin.

The methodological framework combines several complementary approaches.

2.1 Historical-literary approach

The historical-literary method is used to reconstruct the development of Kurambayev's scholarly views and to examine literary relations within their historical and cultural context.

2.2 Comparative-typological approach

The comparative-typological method makes it possible to identify similarities and differences between Uzbek, Karakalpak, and Turkmen literary traditions and to distinguish direct literary contacts from broader typological correspondences.

2.3 The cultural approach

interprets literary relations as a form of intercultural interaction. It is particularly important for understanding the role of translation and literary reception in the transmission of artistic values.

2.4 Hermeneutic approach

The hermeneutic method is employed to interpret Kurambayev's scholarly texts and to reconstruct the theoretical principles underlying his understanding of literary interaction.

2.5 Systemic approach

The systemic principle allows the different areas of Kurambayev's research to be considered as interconnected elements of a broader methodological framework.

The combination of these methods makes it possible to examine Kurambayev's scholarly heritage not as a collection of separate studies but as a coherent contribution to the comparative study of Central Asian literatures.

3. Results

3.1 Historical and Cultural Foundations of Interliterary Relations.

The analysis demonstrates that the historical-genetic approach occupies an important position in Kurambayev's understanding of literary interaction. Literary processes are examined in relation to broader historical and cultural developments.

From this perspective, sustained literary relations among Central Asian peoples are associated with centuries of interaction within a shared cultural and geographical environment. Kurambayev's research therefore goes beyond isolated examples of literary contact and focuses on the deeper cultural conditions that make such interaction possible.

Particular attention is given to folklore as one of the earliest foundations of literary and cultural convergence. Epic traditions, dastans, proverbs, sayings, mythological motifs, and other forms of oral culture preserve common elements of artistic thinking and provide an important basis for understanding subsequent literary relations.

This approach allows interliterary dialogue to be understood as a dynamic process extending across historical periods and national boundaries.

Thus, literary interaction is not reduced to the direct transmission of individual literary elements. It is connected with the continuity of cultural memory and the transformation of common artistic traditions in different national literatures.

3.2 Magtymguly Pyragy as a Figure of Interliterary Interaction

One of the most important results of the analysis concerns the position of Magtymguly Pyragy in Kurambayev's comparative studies.

Magtymguly is considered not only within the framework of Turkmen national literature but also in the broader cultural and literary context of the Turkic peoples. His poetry provides an important example of how classical literary traditions can cross national and linguistic boundaries.

In his work *Kewil-kewilden suw isher...*, Kurambayev examines literary parallels involving Magtymguly, Berdakh, and Ajiniyaz. The comparative analysis identifies conceptual, philosophical, and stylistic correspondences between their artistic worlds.

These correspondences can be considered at several levels.

First, there is an axiological level, represented by common humanistic, ethical, and civic values.

Second, there is a poetic level, which includes similarities in imagery, poetic forms, motifs, and artistic devices.

Kurambayev's approach is particularly significant because he does not interpret literary reception as simple imitation. Instead, the reception of Magtymguly's legacy is understood as a creative process in which classical traditions are adapted to new historical and sociocultural circumstances.

The literary heritage of Magtymguly therefore functions as an important connecting element between different Turkic literary traditions.

3.3 Alisher Navoi and Literary Continuity

Another important component of Kurambayev's comparative methodology is his interpretation of the literary heritage of Alisher Navoi.

Navoi occupies a central position in the history of Turkic literature, and his influence extends beyond the boundaries of Uzbek national literature. His works have become an important part of the common cultural heritage of the Turkic world.

In *Navoiyning ijod bo'stonidan ilhomlanib...*, Kurambayev examines the mechanisms through which Navoi's poetic and aesthetic traditions were transmitted into later literary processes.

His approach emphasizes that literary continuity should not be understood as mechanical reproduction. Instead, inherited traditions undergo transformation according to the cultural environment and artistic objectives of subsequent writers.

The creative reception of Navoi's traditions can therefore be observed in the works of such representatives of Karakalpak literature as Berdakh, Ajiniyaz, and Ibrayim Yusupov. In their works, classical traditions are reinterpreted and adapted to new historical and national contexts.

This perspective is important for comparative literature because it distinguishes between direct influence and creative literary continuity.

3.4 Literary Translation as a Mediating Mechanism

The analysis of Kurambayev's research demonstrates that literary translation occupies an important place in his understanding of interliterary relations.

Translation is not treated merely as a linguistic procedure. It functions as a mediator through which artistic, philosophical, ethical, and aesthetic values move from one cultural environment to another.

In *Tarjima va tarjimon mas'uliyati*, Kurambayev emphasizes the responsibility of the translator and the importance of preserving the artistic and cultural characteristics of the original text.

Within the Central Asian context, the genetic relationship and cultural proximity of Turkic languages create favorable conditions for literary exchange. At the same time, linguistic similarity does not eliminate the need for careful interpretation. A translator must understand the cultural meanings, artistic imagery, stylistic characteristics, and historical context of the original work.

From this perspective, translation performs at least two important functions.

The first is an axiological function: translation transfers ethical, philosophical, and cultural values into another literary environment.

The second is a stylistic and creative function: translated literature can enrich the receiving literary system by introducing new poetic forms, imagery, genres, and stylistic possibilities.

Therefore, literary translation in Kurambayev's scholarly framework becomes an active mechanism of literary development and mutual enrichment.

3.5 From Literary Influence to Interliterary Dialogue

One of the most significant findings of the study is that Kurambayev's approach moves beyond a simplified model of one-sided literary influence.

Traditional discussions of literary influence may focus primarily on the direction in which one literary tradition affects another. Kurambayev's research, by contrast, emphasizes interaction, reception, adaptation, and creative transformation.

Within this framework, Uzbek, Karakalpak, and Turkmen literatures are viewed as interconnected literary systems that develop through continuous cultural exchange.

The resulting model can be represented as follows:

shared historical background → cultural interaction → literary reception → creative transformation → translation → interliterary dialogue.

Such a model makes it possible to interpret literary relations as a multidirectional process rather than as a hierarchical relationship between literary systems.

4. Discussion

The results demonstrate that Kurambayev's scholarly heritage contains several methodological principles relevant to contemporary comparative literature.

First, his research places national literatures within a broader regional and transnational context. This approach makes it possible to identify forms of interaction that cannot be adequately explained through isolated national literary histories.

Second, Kurambayev combines historical-genetic and comparative-typological analysis. Literary similarities are interpreted in relation to historical contacts, cultural proximity, and the continuity of artistic traditions.

Third, his research highlights the importance of literary reception. The reception of Magtymguly and Navoi is not understood as passive borrowing. Rather, inherited literary traditions are transformed within new cultural environments.

Fourth, translation is treated as an essential component of interliterary communication. Through translation, literary works become accessible to new audiences and enter different literary systems.

These principles allow Kurambayev's scholarly approach to be summarized through three interconnected dimensions:

Historical-genetic dimension - the study of historical and cultural foundations of literary relations;

Comparative-reception dimension - the analysis of literary traditions, similarities, and creative transformations;

Translation-communicative dimension - the examination of translation as a mechanism of intercultural exchange.

The combination of these dimensions constitutes the distinctive methodological value of Kurambayev's scholarly heritage.

His studies of Uzbek-Turkmen and Karakalpak-Turkmen literary relations, as well as his research on Magtymguly, Navoi, and literary translation, demonstrate that Central Asian literatures should be examined not only as separate national traditions but also as components of a broader cultural and literary space.

At the same time, the present study suggests that further research should distinguish carefully between documented literary influence, historical contact, typological similarity, and independent parallel development. Such distinctions are particularly important in comparative studies of closely related Turkic literary traditions.

5. Conclusion

The analysis of Karimbay Kurambayev's scholarly heritage demonstrates the importance of his contribution to the study of interliterary relations among the Turkic peoples of Central Asia.

His research provides a methodological framework in which literary interaction is understood as a complex process involving historical continuity, cultural exchange, literary reception, creative transformation, and translation.

Three principal dimensions can be identified in his scholarly approach. The first is the historical-genetic study of the cultural foundations of literary relations. The second is the comparative analysis of classical traditions and their reception in different national literatures. The third is the interpretation of literary translation as a mediating mechanism of intercultural communication.

The analysis of Magtymguly Pyragy and Alisher Navoi in Kurambayev's research demonstrates the importance of classical literary heritage in maintaining continuity between different literary traditions. Their works function as significant points of cultural interaction and provide opportunities for comparative analysis of literary reception and transformation.

At the same time, Kurambayev's treatment of translation emphasizes that interliterary communication is not limited to the transfer of texts. Translation also facilitates the movement of cultural meanings, aesthetic values, artistic forms, and

philosophical ideas between literary systems.

Consequently, Kurambayev's scholarly heritage provides a productive basis for further comparative studies of Uzbek, Karakalpak, Turkmen, and other Turkic literatures. His methodological principles are particularly relevant to contemporary research concerned with interliterary dialogue, cultural continuity, literary reception, and translation.

Further studies may expand this approach through the examination of archival materials, translated texts, manuscripts, periodicals, and digital literary corpora. Such research could contribute to a more systematic understanding of the mechanisms through which the common cultural heritage of the Turkic peoples has been preserved, transformed, and transmitted across historical periods.

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