

## THE THEME OF EARTHQUAKES IN TATAR FOLKLORE AND LITERATURE<sup>\*</sup>

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**Abstract:** The article studies the image of earthquakes in Tatar folklore and literature. The study revealed a range of Tatar vocabulary related to the earthquake theme. We prove that the small amount of language material under consideration can be explained by the fact that the Republic of Tatarstan is located in a weakly seismic zone, so its inhabitants both in ancient times and now could rarely witness this natural disaster. The study revealed the predominance of the sworn expression «zhir upsyn» (may I fall through the earth) in the vocabulary, which is closely related to sinkholes in karst, which have the character of craters, caves, subsidences, saucers, basins, karst ditches and lakes in our republic. This oath has penetrated from oral speech into the works of oral folk art and literature. Descriptions of earthquakes are found in Tatar folk tales and toponymic legends. In them, this natural element is described as a terrible disaster, the finger of fate, God's providence, God's punishment, punishment for sins. This didactic message and religious discourse will find its place later in literary works. The first Tatar work, dedicated to the earthquake in Sicily, dates back to 1913. It is written in the genre of bayt (a poetic work) and its author was a sailor or a merchant. The work contains a description of the destroyed city and an operation to rescue survivors. The witnesses of the earthquakes in Crimea and Tashkent expressed their impressions in the genre of memories. In his novel, “The Japanese Tatar” V. Imamov (2003) describes the earthquake in 1928 in Tokyo. Ramis Aymet and Saniya Akhmetzyanova responded in a poetic form to the tragedy of 2023 that happened in Turkey. In addition to the realistic pictures of destruction, they contain

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observations of the people's behavior in a critical situation. These artistic texts are united by the didactic message of the authors, who consider the earthquake as a terrible warning to a person mired in sin and pride. In addition to realistically and reliably portrayed images of destruction, they contain observations of the behavior of people in critical situations. This is the moral potential of these works.

**Keywords:** Earthquake, Tatar folklore, Tatar literature, Vakhit Imamov, Renat Kharis.

### **ЖЕР СІЛКІНІСІ ТАҚЫРЫБЫ ТАТАР ХАЛЫҚ ФӨЛЬКЛОРЫНДА ЖӘНЕ ӘДЕБИЕТІНДЕ**

**Андатпа:** Мақалада татар халық фольклорында және әдебиетінде жер сілкінісінің бейнесі қарастырылады. Зерттеу барысында жер сілкінісі тақырыбына қатысты татар тіліндегі сөздік қор анықталды. Біз қарастырылып отырған тілдік материалдың аздығын Татарстан Республикасының әлсіз сейсмикалық аймақта орналасуымен түсіндіреміз, сондықтан оның тұрғындары көне замандарда да, қазіргі кезде де бұл табиғи апаттың сирек куәсі болған. Зерттеу барысында сөздік қорда «жир ұпсын» (жерге батсам екен) деген қарғыс сөзінің басым екендігі анықталды. Бұл сөз тіркесі республикадағы карсттық үңгірлер, кратерлер, шөгу аймақтары, ыдыс тәрізді жерлер, карсттық орлар мен көлдермен байланысты. Бұл қарғыс ауызекі сөйлеуден халық ауыз әдебиеті мен әдебиетіне енген. Жер сілкінісі туралы сипаттамалар татар халық ертегілерінде және топонимикалық аңыздарда кездеседі. Онда бұл табиғи құбылыс апат, тағдыр саусағы, Құдайдың ақиқаты, Құдайдың жазасы, күнә үшін жазалау ретінде сипатталады. Бұл діни және дидактикалық хабарламалар кейінірек әдеби шығармаларда өз орнын табады. 1913 жылы Сицилиядағы жер сілкінісіне арналған алғашқы татар шығармасы жазылды. Ол байт жанрында (поэтикалық шығарма) жазылған және авторы теңізші немесе саудагер болған. Шығармада қиратылған қала мен тірі қалғандарды құтқару операциясы туралы баяндалады. Қырым мен Ташкенттегі жер сілкінісінің куәгерлері өз әсерлерін естелік жанрында жазған. В. Имамовтың «Жапон татарлары» романында 1928 жылғы Токио жер сілкінісі суреттелген. Рамис Аймет және Сания Ахметзянова 2023 жылы Түркияда болған жер сілкінісіне поэтикалық жауап берген. Бұл шығармаларда жоюлардың реалистік суреттерімен қатар, адамдардың қауіпті жағдайдағы мінез-құлқына талдаулар бар. Авторлардың дидактикалық хабарламасы осы шығармаларды біріктіреді, олар жер сілкінісін күнәға батқан және мақтаншақ

адам үшін Құдайдың ескертпесі ретінде қарастырады. Бұл шығармалардың моральдық мәні адамдардың қауіпті жағдайларда қалай әрекет ететінін көрсетуде жатыр.

**Кілт сөздер:** Жер сілкінісі, Татар фольклоры, Татар әдебиеті, В. Имамов, Р. Харис.

### **Introduction**

Due to the geographical location, earthquakes rarely occur in the territory of the Republic of Tatarstan, therefore the topic of earthquakes is not very developed in folklore and literature of the Tatar people. Our analysis of linguistic, folklore and literary images has showed that descriptions of the ground cracks underfoot dominate among the Tatar people, since 98 percent of the Republic of Tatarstan territory is considered karst-hazardous. In the course of the study, we identified a corpus of Tatar vocabulary related to the topic of the earthquake. In folklore, this topic manifests itself in the form of oaths and curses, which are found in fairy tales, rivayats (a mystical revelation reflecting a real experience lived by a person and presented in narrative form) and legends. Indirect evidence of the prevalence of this lexical layer can be seen in the usage of these oaths in the speech of the characters from Tatar literary works created in the 20<sup>th</sup> and 21<sup>st</sup> centuries.

Tatars who witnessed earthquakes perpetuated their impressions in the form of memories and bayts (poetic works). These works reflect the horror and the awe of humans in the face of natural forces, the fear for their own lives and their attempts to comprehend how earthquakes affect the future destiny of the people who have gone through this calamity.

It is very rarely that Tatar writers delve into the theme of earthquakes. In the course of our research, we found that the artistic portrayal of the resonant meanings of natural disasters emerged in 1913. It described the Messina earthquake of 1908, the operation to rescue the survivors and eliminate its consequences. In the 21<sup>st</sup> century, the theme of earthquakes has been raised in the works of the Tatar writers Vakhit Imamov, Renat Kharis, Ramis Aymet and Saniya Akhmetzyanova. Their works contain metaphorical descriptions of natural disasters, detailed accounts of the type of these destructions and focus on human behavior in critical situations. The earthquake is interpreted by the writers and poets as their character's trial of life. The didactic message dominates in their works. Within the established tradition of folklore, the portrayed worldview is apocalyptic, highlighting sins, people's disregard for tradition and their quest

for spiritual enlightenment. Religious discourse holds a significant place in all these works, which is understood as communication with the intention of maintaining or bringing individuals closer to faith.

Few natural phenomena can compare in destructive power and danger to earthquakes. The history counts millions of victims, hundreds of destroyed cities. Every person living on Earth is accustomed to considering the earth's firmament as something solid and reliable. A person is seized with horror when it begins to shake, explode, settle, slip away from under his feet. Folklore preserves the memory of these events and, according to scholars, they are a valuable source of information about ancient earthquakes. When analyzing folklore materials, A. Nikonov recommends taking into account that "primitive people and ancient peoples were prone to exaggeration, syncretism, confusion and displacement of events" (Nikonov, 1983, p. 76).

Literature reflects the news and heritage of each ethnicity and culture during its historical period. There are studies in world literature that examine the portrayal of earthquakes as a national concern in Japan, Iran, China (Gregory Clancey, 2006; Jun Tang 2011; Doyin Aguru, 2013; Araştırma Makalesi, Hülya Çevirme, 2020). Folklore preserves the memory of these events and, according to scholars, they are a valuable source of information about ancient earthquakes.

The range of works, devoted to the study of the earthquake image in folklore and literature, is quite limited. We were drawn to the literary works of E. Shafranskaya (Shafranskaya, 2015, pp. 55-63) and Y. Chernenko (Chernenko, 2018, pp. 142-147), studying the literary image of earthquakes in Tashkent and Japan; and there are some research papers of Araştırma Makalesi, Hülya Çevirme, analyzing a cultural approach to earthquake coping strategies on examples of Turkish folk poems and memorates. The interdisciplinary works of A. Nikonov (Nikonov, 1983, pp. 66-76), (Nikonov, 2004, pp. 25-31), V. Khapaev (Khapaev, 2008, pp. 1-3), Yu. Butanaev, A. Ovsyuchenko, A. Sugarokov (Butanaev, Ovsyuchenko, Sugarokova, 2018, pp. 190-204) are equally interesting. They attempted to systematize information about ancient earthquakes based on the folklore of Karelia, Tuva and Crimea. Undoubtedly, the combined efforts of seismologists, geologists, linguists, archaeologists, literary scholars and historians, analyzing folklore material, will enable us to achieve amazing results.

We have taken the bold step of studying the features characterizing the representation of earthquakes in the Tatar language, folklore and literature. This natural phenomenon is not a frequent motif in Tatar folklore

and literature, which can be explained by the fact that earthquakes rarely occur in the territory where Tatars live compactly. The territory of the Republic of Tatarstan is located in the central part of the East European Platform and belongs to the weak seismic zone, where catastrophic earthquakes do not occur. Strong earthquakes (presumably up to 7 on the 12-point international scale) occurred rarely in Tatarstan: in 1845, 1865, and 1909 (near Kazan), in 1851 (Elabuga), in 1886 and 1914 (the Romashkinskoye District). In our time, earthquakes of magnitude 5-6 points have been noted in Almetyevsk (1986 and 1991), in the Zainsk region (1988) and near Elabuga (1989). In May 2008, Almetyevsk experienced a noticeable earthquake (4 points) (Mirzoev, Rakhmatullin, Gatiyatullin, 2000, pp. 44–56). The most seismically active area is the southeast of Tatarstan, the Romashkinskoye Deposit, known as the largest oil field in Russia.

Residents of our Republic are well familiar with karst sinkholes, because 96% of its territory is karst-hazardous. As V. Yelkin notes that over the period from 1845 to 2003, more than 80 catastrophic karst failures were recorded here, which led to deformations and destruction of many economy facilities and the death of one person near the village of Aktash in 1939 (Yelkin, 2004, p. 3). “The main deformations of the earth’s surface have been and are still being manifested in the form of craters, sinkholes, subsidences, saucers, basins, karst ravines and lakes, varying significantly in size: from 1-5 to 200-300 meters. Large underground karst manifestations are represented by various-sized voids and cavities, the most famous of which are the Syukeev and Yuriev caves, located on the right bank of the Volga River, with a total length of about 1 km” (Yelkin, 2004, p. 3).

The novelty of our work is the fact that for the first time an attempt has been made to study how the seismic features of the Republic of Tatarstan territory are reflected in the Tatar language, folklore and literature.

### **Materials and methods**

Our analysis is based on folklore texts (fairy tales *Aq Baytal* (*The White Mare*) (THA, 1958, p. 133), *Balykchy Kart* (*The Old Fisherman*) (THA, 1958, p. 359), the legends of *Shehri Bolgar* (*The Great Bulgar*) (Sayet Vahidi. 1928-year expedition, 1928, pp. 19), *Urazlyny Zhir Ubu* (*The Swallowed Up by the Earth Village of Urazly*), bayts (Mahdiev, 1979, p. 4), jokes (mazak) “*Keshe kuk at zhige diep, Sin de zhikten kuk biya!*” (Like a man who dreamed of riding a celestial horse, You saddled the celestial mare) (THM, 1959, pp. 516-517), eyewitness memoirs (*Istelek* (*Remembrance*) by Gulsum Mukhammedova, the wife of G. Ibragimov (Mukhemmedova, 2012, pp. 11-16), the memoirs of Svetlana Gumerskaya (URL-3), fictional works (*Kyzganych vakygalar* (*Misfortunes*, 1913) (*Kyzganych vakygalar*, 1913)

(Mahdiev, 1979, p. 4), *Yapon Tatary (A Japanese Tatar)*- the novel by Vakhit Imamov (Imamov, 2014, pp. 489-491), *Uba* (2017) the poem by Renat Kharis *Torkia. Gasir Halakate (Turkey. The Tragedy of the Century)*- the poem by Ramis Aimet (Türkiyädän tatarça tapşırı, 2023, March 14.) and Khater bagynda (On Guard of Memory) the poetry cycle of Saniya Akhmetzyanova (Akhmetzhanova, 2023, p. 4).

The research used the cultural-historical, comparative methods, document analysis method, one of the qualitative data collection methods.

### Discussion

Our ancestors witnessed earthquakes and karst sinkhole phenomena, and they recorded their experiences of interacting with these natural disasters in their language. The Tatar lexicon, related to earthquakes and sinkholes, includes a range of words and expressions: *zhir tetreu* (earthquake), *zhirselkenu* (earthquake), *zilzile* (earthquake), *zhir ubu* (sinkhole), *zhir uelu* (the earth is cutting off).

*Milliyat suzlege* (Dictionary of the Nation) notes that in Old Turkic, *zhir tetrau* (earthquakes) had a synonym: *aza kubu* (Timergalin, 2016, p. 596). In *Anlatmaly Suzlek* (Explanatory Dictionary), an earthquake is described by the word *zilzile*: “*kochle zhir selkenu, zhir tetreu*” (strong concussion, earthquake) (TTAS, 1977, p. 346). Adler Timergalin correctly noted that in the Holy Quran Surah of the same name, an earthquake is associated with the Day of Judgment (Timergalin, 2016, p. 625): cf.: “When the earth is shaken ‘in’ its ultimate quaking, and when the earth throws out ‘all’ its contents, and humanity cries, “What is wrong with it?” On that Day the earth will recount everything, having been inspired by your Lord ‘to do so’ On that Day people will proceed in separate groups to be shown ‘the consequences of’ their deeds. So whoever does an atom’s weight of good will see it. And whoever does an atom’s weight of evil will see it.” (The Holy Quran. Sura 99, The Earthquake - Az Zalzalah)

In the phraseological dictionary of Naki Isanbet, an ancient oath is recorded: *zhir upsyn eger...* – “let the earth swallow me then”, “let the earth swallow me then” or *Zhir mine upsyn* (THM, 1983, p. 482). It preserves traces of the cult of the earth among our ancestors. This oath also has a variation that functions as a curse: *zhir yotsyn* (let the earth swallow), meaning “may the earth swallow (them/it)”.

The legend “Igeleksyez Ugył” (“The Ungrateful Child”) illustrates the power of a mother's curse, recounting how a son, once cursed, sank waist-deep into the earth and was then petrified.

It is found in Tatar folk tales. For example, in the fairy tale *Balykchy Kart* (*The Old Fisherman*), a smart girl, fleeing from persecution, pronounces a spell against a div (an oriental monster) threatening her with separation from her beloved one: *Bezne ber-berebezdan aerganchy, uzenne ayagynnyir yotsyn! – dIp, afsen ukyp oshker de, diyunen ayagyn zhir yota* (The div's leg disappeared in the earthen hole after (the girl - M.X) cast a spell: "Before we are separated from each other, let the earth swallow you up"), (THA, 1958, p. 133).

These folklore genres later became integrated into artistic literature. A prime example is the presence of this curse in the dialogue of characters within Karim Tinchurin's plays:

Shemsiebi: Yuk, yuk! Allah saklasyn! zhir upsyn, yalganlasam. (No, no! Allah forbid! If I tell a lie, let the ground swallow me!) (*Kazan solgese* (Kazan towel, 1922) (Tinchurin, 2021, p. 66).

Galavi: Zhir upsyn, khazrat, min belgan keshe tygel. (Let the ground swallow me, hazret, I do not know this man) (*Zanger Shal* (*Blue Shawl*, 1926) (Tinchurin, 2021, p. 449).

Gulzhamal: Zhir upsyn, alyp chykmadym, pesidan kurkyp, berar yary kachmagan bulsa gyn tick. (Let the ground swallow me, I haven't let it out, it might have got frightened of the cat and has hidden somewhere). (*Hikmatle Report* (*Entertaining Report*, 1928) (Tinchurin, 2021, p. 456).

Gulzhamal: Zhir upsyn, shul koyashny kurmim, akchagyzny algan bulsam. (Let the ground swallow me, don't let me see the sun anymore if I have stolen your money). (*Hikmatle report* (*Entertaining report*, 1928) (Tinchurin, 2021, p. 459).

Gulzhamal: Zhr upsyn mene, chazh-chozh, chazh-chozh kiter... ((sharpening the knife) Let the ground swallow me, chazh-chozh, chazh-chozh) (*Hikmatle report* (*Entertaining report*, 1928) (Tinchurin, 2021, p. 492).

Gulzhamal: Kochlap kerde, zhir upsyn, kochlap kerde. (He has forced his way, let the ground swallow me, he has forced his way). (*Hikmatle report* (*Entertaining report*, 1928) (Tinchurin, 2021, p. 500).

This is another evidence of the rootedness of this oath in folk speech.

In addition to this, the Tatar people have a number of phraseological units closely related to the topic we are analyzing: *Zhir upkandai buldy* (to fall through the ground), *min zhir tishegen kererdai buldym* (I was ready to fall through the ground). It is obvious that they originated in speech as a

result of our ancestors' acquaintance with karst sinkholes. A similar plot can be found in the epic tradition. Thus, in the folk tale *Mogezle keshe* (*The Horned Man*), the main character witnesses how the earth opens up in front of the old ghoul and he disappears overnight in its depths: *Eget bu vakyt Allahtan yardam sorap yatadyr ide, kartny zhir ubyp, ul zhir astyn toshem yugaldy*. (At the moment when the guy was begging Allah for help, the ground opened up in front of the old man and he disappeared into its depths).

The fairy tale *Aq Baytal* (*The White Mare*) describes an earthquake caused by the arrival on the Earth of the Semrug bird, which Tile (the Fool) is to catch for the king. Following the advice of his assistant horse, the main character slaughters a horse in a field and leaves its carcass in a prominent place for the night. It is a bayt for the magic bird: *Tan aldynnan donya selkene, zhir tetran bashliy. Zhil-davyl kuba, yashen yashni. Samrug kosh ulaksaga kilep kuna da chukyrğa totyna*. (At dawn, the ground shook, an earthquake began. A storm-hurricane broke out, lightning flashed. The Semrug bird landed on the corpse and started pecking at it) (THA, 1958, p. 133).

Legends, rivayats about the damage caused by an earthquake have been preserved in the memory of the Tatar people. They conceptualize the metaphor of an earthquake as Allah's warning, a punishment for sins. Thus, the legend *Urazlyny Zhir Ubu* (*The Swallowed Up by the Earth Village of Urazly*) is emphatically didactic in nature. The disappearance of the village in the bowels of the earth is explained by the immoral behavior of the Muslim inhabitants who did not help the traveler: *Tora-bara avyl khalky azip fakhishlekka salynulary sabaple avylny zhir upkan, dilar*. (They say that the village was swallowed up by the ground due to the fact that its inhabitants stopped observing the norms of morality).

In another legend, an earthquake is treated as a social disaster. In 1928, during his expedition, the historian Sait Vahidi recorded a legend about the Great Bulgar City. Safa Abzy, a resident of the village of Iske Ballykul, mentioned an earthquake caused by the fall of the minaret of a mosque in the sacred ancient city: *Zur manara monnan baytak ellar alda zhimerelgan. Ul zhimerelgend, zilzil kebekir selkenu bulgan, bik yerakka ishetelgan* ("The big minaret was destroyed a long time ago. When it fell, it caused an earthquake, the roar was heard far away" (URL-4). Thus, in symbolic terms, the fall of the Bulgars' statehood has been perpetuated in the people's memory.

Earthquake imagery appears in folklore, notably in the genre of bayts (narrative poems). In 1913, the book *Kyzganych vakyigalar* (*Unhappy Events*) included an anonymous bayt titled *Zhir selkenu bayany* (*The Tale of*



the Earthquake), which recounts the most powerful earthquake in European history. The Messina earthquake occurred in the Strait of Messina between Sicily and the Apennine Peninsula in 1908. A Tatar eyewitness of this tragedy describes the natural disaster as follows:

Chigar irde bondin arvag zhimeshler Shunin uchen boni zhennet dimeshler Hosusan shuhrat almish nerselere Missianskii limun hem pilsinnere Dunda bulmagan bonda eshler buldi hem nicheme yuz ademler talef buldi. (Mahdiev, 1979, p. 4).	Since the berries of paradise grow here, This place is called paradise, This is the city that trades Messina lemons and oranges, An incredible event happened here And thousands of people died.
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The author of these lines is unknown: a merchant or a sailor from one of the Russian ships that hastened to help the victims of the earthquake.

The author of the bayt describes the arrival of the military, who carried away the deceased on stretchers: kilde bik kup gaskarilar bulek-  
bulek, / Totyndylar nosilkalap tashyrga ulek. (A lot of military men came  
and began to carry away the dead on stretchers) (Mahdiev, 1979, p. 4). The  
work says that a tent camp was established for the survivors on the outskirts  
of the city: “Sharne chitene chykmysh halyklar / Tarpaulin chatyrlaryn  
koryplar. (There are survivors on the outskirts of the city, and a tent camp is  
there) (Mahdiev, 1979, p. 4).

Apparently, the author of the bayt took part in clearing debris and  
rescuing survivors This is indicated by the following lines:

Niche kunner karangi zhir kuishinda Maet tik yattilar beglilar shushinda_ Dahi ber yiorntni aktarip kerepbez_ Echenda hushsiz ademner kurepbez_ Kaeberen berem suk mash tash ustene. Kayulari kerep kalmish tash astina. (Mahdiev, 1979, p. 4).	For so many days under the pitch-black earthen rubbles, There were corpses lying here, When we dug up one huge house, We saw lifeless people, Who were lying on the rocks, Some had parts of their bodies under the rubbles.
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The author of the bayt perpetuated the responsiveness of the people:

her taraftan kilde halik yardem uchen_	People came from all sides to help, Nobody spared themselves.
Kizganmadi her kayusi bulgan kuchen.	Someone came to see because of curiosity or
Kaisi berse kilda fekat karar uchen Ya fotograf ilen resemen alir uchen.	there was a photographer to take a picture.

On October 6, 1948, Ashgabat was struck by a devastating magnitude 10 earthquake, resulting in the deaths of over 100,000 inhabitants and the near-total destruction of the city. A Tatar woman, who lost three daughters during the catastrophe, expressed her grief in a bayt titled *Ashkhabad Zilzilase* (The Ashgabat Earthquake). The bayt realistically and vividly depicts the earthquake itself: *Bu ni hal son, dun'ya kajnyj, dingez chajkala, zhir tetri, / Ah-vah itep zhannar sykryj, halak ita bu zilzila...* (Trans.: What is happening? The world boils, the sea churns, the earth shakes, / Souls groan and moan, the earthquake brings destruction to all...) (THA, 1958, pp. 259–260).

N. Isanbet, in his unpublished book *Tatar Myths*, analyzing the etymology of the word *ubirilu*, indicates that in Tatar it is used in the sense of *ubilip tushu* (to collapse) and *chokirlanu* (a sinkhole formed). Examining this word in relation to other Turkic languages, the scholar provides examples from Turkish and the languages of peoples living in the North Caucasus: *ubruk* meaning “depression” or “hollow”. V. Radlov posits that this word entered the Russian language and began to function as *ovrag* (ravin): *obruk* (Chagatai, Turkish, from *obra*)- low-lying land, ravine, gorge; *obra* (Uyghur, Chagatai) - to crack, to split, to spoil (Radlov, 1893, p. 1164). Naki Isanbet, analyzing the etymology of the Tatar mythological character Ubyr, notes that it originated from the verb *ubu* – to swallow, to draw deeply into oneself. *If there are voids in the ground, there will be a ground collapse; they say, the ground has collapsed* (zhir ubylgan). If a grave collapses, sinkholes form on it – the niche of the grave has collapsed (lakhete ubylgan). A whirlpool that draws objects deep into the bottom is called *upkyn* in our language. *Ubu* designates the formation of a sudden depression. When they say *ubilgan zhir*, they are referring to a pit formed as a result of a sudden ground collapse. When we were children, we were afraid to approach such pits. Taking off from the word *ubu*, the Tatars say of a hungry person, devouring half a loaf of bread, that they are gobbling it up (uba, ubira), (Isanbet, 1967, p. 96).

Other eyewitness accounts of this natural cataclysm can be found in the media and in books. One of these has found metaphorical embodiment in the poem *Uba* by Renat Kharis, dedicated to reflecting on the period of Stalinist repressions. The poem describes the lyrical protagonist's trip with a friend to the site of a karst sinkhole in the Almetyevsk region of the Republic of Tatarstan. His classmate, leading him to the pit, recounts how, during plowing, a tractor with a tractor driver unexpectedly went underground. The villagers interpreted this death of the tractor driver in early August 1937 as a manifestation of divine will – punishment for sins: “tegene zhir chin-chinlap yotkan” (“the earth truly swallowed him”). It turns out that the deceased, shortly before this tragedy, in order to get a new Stalinets tractor, denounced a friend, who was then convicted and sent to exile in Kolyma for 10 years (Kharis, 2017, p. 7). The poem also reflects on the etymology of the expression “zhir yotti”:

<p>Zhir jotty bit any, – dip aitalar, shul uk elny, avgust bashynda»... «Kajtyr ale... Tugan zhire tartsa... Min da kajttym kutkan ashyma...» Ajtemnarga bez kunegep betkan alar menarlagan labasa «zhir jotty» dip kena zhibarabez, aiber yezlap taba almasak.</p>	<p>They say, the earth swallowed him, in that very year, at the beginning of August... He will return... If the native earth has power over him... And I returned to my ritual meal...» We have become accustomed to these figurative folk expressions, of which there are thousands; we merely repeat “the earth swallowed him” if we lose something.</p>
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Gulsum Mukhammedova's memoirs describe a picture of an earthquake in Crimea in 1928: “...Berwakyt ton urtasynda mine kemder yugaryga totyp atta da, min yanadan zhirga egylyp toshkan kebek buldym. Uyanip kitsam, boten oi bizgak totkandai kaltry, tetri ide. Monnan ber-ike ai elekir tetrau bulyp uzganga, monyn da zhir tetrau ikanen anly aldym. Lakin busy kochlerak ide. Rostamne tiz gena charshauga uradym da, ostem ashyga-ashyga khalatymny kiek, verandaga yogerdem”. (One night, out of nowhere, an unknown force threw me up in the air, and it felt like I was being thrown back down to the ground. When I woke up, everything was shaking as if in a malaria seizure. I realized it was an earthquake, because it had already happened a few months ago. However, this one was stronger and

more powerful. I wrapped Rustem in a curtain, put on a robe hastily and rushed out onto the veranda).

The woman perceives this incident as something extraordinary: *Iskitkech Khal* (An Incredible Incident). She remembered the detached face of her neighbor (*donyadan vaz kichkan kyafatta*), she had to hand over her infant child to the woman in order to run and save her sick husband – a classic plot twist in Tatar literature characteristic of Galimdzhan Ibragimov's works. The natural disaster served as a stimulus for her husband's body. The stress awakened the internal potential of his organism. After the earthquake, the bedridden patient was able to sit up and even learned to stand for a few minutes, holding onto the bed frame, which astonished those around him (Mukhemmedova, 2012, pp. 13–14).

Kazan actively participated in the fate of the victims during the Tashkent earthquake on April 26, 1966. "At a relatively small magnitude (5.2 on the Richter scale), but due to the shallow depth (from 8 to 3 km), it caused 8-9-point (on a 12-point scale) shaking of the Earth's surface and caused significant damage to buildings in the city center. The area of maximum destruction covered about ten square kilometers. Strong vibrations of the earth lasted 10-12 seconds. The relatively small number of victims (8 dead and several hundred injured) in the city with a million population was due to the predominance of vertical (rather than horizontal) seismic vibrations, which prevented a complete collapse of even dilapidated adobe houses".

According to Svetlana Gumerskaya's memories, Kazan sheltered 20 families affected by the Tashkent earthquake. "That night, my mother and grandmother were sleeping in our garden," Gumerskaya recalls the morning of the 26th, "It was a usual thing for the Tashkent weather. By that time, my grandfather had been bedridden for 9 years, so naturally, he was sleeping inside the house. I also was sleeping inside. Suddenly, at 5 in the morning, the ground rose... and fell! Our one-story house, made of straw and clay, known as "mazanka" in the local dialect, started falling apart! Beams fell from the ceiling with a crash. One of them fell right over Grandpa's bed, luckily there was a sturdy crossbeam that took the impact. I felt so bad, I couldn't comprehend anything. That's when my mother rushed into the house and carried me, a big twenty-year-old girl, out on her back..." (URL-3).

"In the memories of eyewitnesses there are many testimonies about the extraordinary behavior of people during earthquakes. For example, a mother of twins, who was rushing between two beds during the tremors not knowing which of the child to save first, eventually grabbed a nearby basin

of laundry and ran out into the street. Only there she realized what she had done and rushed back. Almost all eyewitnesses, and Svetlana Gumerskaya is no exception, agree that on that day they heard a strong rumble and saw a red glow. “War! was the first thought that came to the minds of the Tashkent residents. After all, the memories of the Great Patriotic War were still fresh enough. Almost all participants of those events say that the hands of the clocks throughout the city froze at 5:23 ...”, (URL-3).

As a result of the earthquake, the central part of Tashkent was almost destroyed. More than 36 thousand residential houses and public buildings turned into ruins. More than 78 thousand families, or over 300 thousand people, were left homeless.

The city was rebuilt with the help of the whole world: “Thanks to the efforts of the Union republics, reconstruction was carried out and several new neighborhoods were built both in the city center and on vacant areas in the southwest of the city. For a long period, many houses, blocks and streets bore the names of the cities that helped Tashkent during that difficult time” (URL-3).

Another episode is immortalized in an artistic form in *Yapon Tatory* (*Japanese Tatar*) (Imamov, 2014, pp. 457-527) by Vakhit Imamov, in his work about the Tatar emigrants who witnessed the earthquake in Japan. The writer defines the genre of his creation as “yarim documentary bayan (semi-documentary narration). The author pays close attention to the vicissitudes of Nizhmetdin Bai and his relatives’ fate in the crucible of social cataclysms of the 20<sup>th</sup> century. Through the prism of the life of one family, V. Imamov gives his readers an idea of the emigrants’ life as a whole. Qasyim, an eight-year-old boy, the main character of the novel, leaves his homeland. His family, led by his father Nizhmetdin, travels to the Far East and finally settles in Japan. They fall victims to the devastating earthquake on September 1, 1923. A natural disaster in eastern Japan almost completely destroyed a number of cities and towns, including the capital city of Tokyo and the largest port of Japan - Yokohama, claiming the lives of over 100,000 people (the total number of dead, injured and missing was about 130,000 people; 570,000 families were left homeless, and the total damage amounted to about 6,500 million yen in 1923 prices, which was equal to 10-11% of the total wealth of the Japanese Empire at that time) (Podalko, 2004, pp. 114–127).

Tatar emigrants, who established their mahalla (community) in Tokyo, experienced an earthquake for the first time. They described it using various vivid expressions such as *garasat-davyl* (a hurricane-storm), *akhyrzaman konendagadai mahshar* (death as on Judgment Day),

*kotochkych zhir tetrau* ( a terrible earthquake) and *ayausyz garasat* (a violent hurricane). These descriptions in the novel reflect the intensity and power of the natural disaster. The author of the novel compares the main character's house, which was affected by the earthquake, to a ship in the depths of the ocean during a storm: "*bolar yashagan yort dingezdage garasat-davyl urtasynda kalgan korab kebek urle-kyrly kila, divarlar yaryla, oy echendage barsa zhihaz-baylyk, zhen kuzgatkan siman, pochmarktan pochmakka shuyp yori ide*" (The house where they lived resembled a ship caught in the grip of a hurricane-storm: it was thrown from side to side, the walls cracked, dishes-belongings rolled from side to side, as if by the will of the devil) (Imamov, 2014, p. 489).

The emigrants who ran out in a terrible panic were shocked at the sight of the destruction caused by the earthquake: "*Har yakta kotu-kotu mallarny yotordai bulypir yaryl, dober-shatyr kilep yortlar ubylyp toshe, boten tir-yunda tuzan bolytlary, toten, yalkyn, ukerep elagan tavysh*" (Giant faults, resembling a huge herd, appeared everywhere, houses collapsed with a loud crash, clouds of smoke were rising around, lightning was flashing, a rumble like a roar could be heard...). "*Kul suzymy araga aerylsan da, berberenne tanyrlyk, isheterlek tugel*" (It was impossible to see anyone at arm's length, to recognize each other, to hear each other) (Imamov, 2014, p. 489).

Following the example of the Japanese, the Tatar emigrants hurried to the mountains for safety. The elements raged for an entire day. The emigrants were astonished by the extent of the city's destruction: "*Shul ayausyz tufan-bakhetsezlek sharne tanyrlygyn botenlay kaldyrmagan. Hibiya bakchasy, Vaseda university, Sanno-hotel kunakhanase urnashkan raionarda urami-urami belan yortlar yukka chykan, korban bulgan ham yugalgan keshelarnen sany unar-unar menlap isaplan ikan*" (The merciless hurricane made the city unrecognizable. Entire streets in the Hibiya Park, Waseda University and Sanno Hotel areas were wiped out, houses had disappeared from the face of the earth, and the number of missing persons reached tens of thousands). The cries and lamentations of the survivors echoed over the ruins for a long time (Imamov, 2014, p. 490).

Describing the earthquake, V. Imamov personifies nature. For example, the Tatar writer compares Mount Fujiyama during a disaster to a gray-bearded man who groans and shakes his head back and forth. The mountain, the pride of the Japanese, emits a rumble from its depths, sounding like the roar of a mythical div (an oriental monster): "*Yapon gorurligy bulgan magrur Fujiyama tavy da, chal sakalli kart shikelle, bashyn selki-selki uhyldap-uftanyp utyra siman. Anyn tarafynnan da diyu ulagan shikelle yaman kotsyz tavysh ishetela*" (Mount Fujiyama, which the

Japanese are proud of, sat like a gray-bearded old man, groaning with terrifying voices) (Imamov, 2014, p. 489).

When the emigrants returned to their native street, they were surprised to see that among the destroyed buildings only the mosque remained intact: “*Sanai uramyndagy yortlar yartylash ubylyp toshkan, a bolarnyn machete urnashkan oy divarlarynda synar yaryk ta yuk. Tubasena saf komeshtan yasap kuigan kechken aena tikle zyan- zaurat kilmagan, ber kotu tavyk arasyn street zhibarelgan yalgyz atach tosle kukraep utyra*” (The houses located on Sanai Street were half destroyed, but there wasn’t even a crack in the walls of the building of the mosque. Even the silver crescent moon, installed on the minaret, was unharmed, it stood tall towering like a lonely rooster among a flock of chickens) (Imamov, 2014, p. 489).

With bitterness, the emigrants examined the premises of the madrasah building, destroyed by the natural disaster. Nizhmetdin Khazhi saw a sign from above in the preserved mosque: “*Allah Tagala izge machetebezne saklap kalgan, dimak, dini gamallarebez ochen ul bezdan bik raziy*” (If Allah has preserved our holy mosque, it means that He is pleased with our religious actions). The old man interpreted the destruction of the madrasah as a finger of fate, pointing to the necessity of educating children in a Japanese educational institution in order to secure their future careers abroad. Nizhmetdin haji comes to a Solomon’s decision: in a foreign land, children should not only preserve their native language and customs, but also learn the culture of the Japanese who sheltered the emigrants, protecting them from Russian spies. That’s why, after the earthquake, he was the first to send his son Qasyim to a Japanese school. In the future, this boy made a resounding career, becoming a representative of the Mercedes company in Japan. After the earthquake, representatives of the Tatar-Bashkir diaspora came to the conclusion that Allah saved their lives abroad during the earthquake because they did not betray their native language, culture and ancestral faith.

Thus, in the novel by Vakhit Imamov, the earthquake is described as a terrible natural disaster that threatens a person with death. At the same time, the characters attribute metaphorical meanings to it: an earthquake is a sign of Allah, a divine sign, a finger of fate. The author of the novel *Yapon Tatary (A Japanese Tatar)*, choosing artistic means to describe the disaster, pays tribute to the tradition by animating nature, resorting to personifications and comparisons.

Tatar poets responded promptly to the tragedy in Turkey on February 6, 2023. Ramis Aymet wrote a poem *Torkiya. Gasir Halakate (Türkiye. The Tragedy of the Century)*, which is permeated with prayer

intonations (*Türkiyädän tatarça tapşırı*). The poet characterizes the earthquake as the tragedy of the century. Ramis Aymet strives to fully share the grief of the fraternal people (*Tamyrlarda urtak kan agha* (Common blood flows in our vessels): the magnitude 8 earthquake struck at the core of his soul. Ramis Aymet appeals to the heavens with a plea for salvation: *Afatlardan, zinhar, yolyp al, dip, / Kuklaremnan sorap yalvaram* (Save us, I beg you, from troubles, / I implored the heavens) (URL-2).

The poet characterizes his emotional state of mind as ‘neither alive nor dead’ (*Ni ule min hazer, nor tere*). The lyrical hero of Ramus Aymet is haunted by cries for help uttered by victims of the earthquake: “*Kotkarygy-y- yz! Yard-a-am!*” (Help us, come to our rescue!!!). His heart is washed with blood with helplessness: “*Uzegemne oze, tele zhanni, / Tyngy birmi inde nicha kon* (My soul languishes in pain, bursting with suffering / for several days I cannot find peace) (URL-2).

Alongside the theme of an unprecedented tragedy, Ramis Aymet’s poetic cycle develops the theme of human powerlessness in the face of the formidable forces of the natural element. Within the framework of the tradition, established in Tatar folklore, the poet perceives this natural cataclysm as a formidable warning to people, a punishment for their sins:

<p>Keshleknen kylgan gunakhlaryn Kutere almiy, akhry, zhir zhany.</p> <p>Yaryla ul, tetri, dingezlene Aylenderep kapliy, Ya, Rabbym! Ai sin, keshem, iman kitermesen, Kiyametke tagyn ber adym. (<i>Türkiyädän tatarça tapşırı</i>)</p>	<p>The sins, committed by mankind, Seem unbearable for the Mother Earth.</p> <p>She is cracking, she is shuddering, turning the oceans upside down, oh Supreme! Oh you, a man, if you do not come to your faith, You are getting closer to the Day of Judgment.</p>
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Ramis Aymet pronounces a verdict on immoral modernity:



...Kaydan kilep tash yortlarnyn nigeze Nyk bulsyn di?! (Chornyn chyn juze!) – Kakshiy bargan chakta ber-ber artly Deuletlernen terek-nigeze.	Why will the foundation of stone houses be strong? (The true face of modernity!) - When the foundations of states are being destroyed one by one.
Cherep bargan chakta... Namus, Vuzhdan Kerep bargan chakta gurlerge, Imansyzlyk, rishvtchelek azyp, Khuzha bulgan chakta turlerge... Zhirler gene tygel, hetta Kukler Yarylyr kuk, totyp yuregen. Yugaltsa ul berkun, taular tugel, KESHE digan nykly teregen (Türkiyädän tatarça tapşıru)	In a period of decay... Conscience, conscientiousness, Is moving towards destruction, Unbelief and bribery flourish, They are in the center of the world... Not only the Earth, but also the Heavens It seems the sky will split, holding its heart. In an instant, it is not the mountains that will lose their great support, But the MAN.

In her poetic cycle “Khater bagynda” (On Guard of Memory) Saniya Akhmetzyanova calls the earthquake a catastrophe of the century: *akyl zhitmas gasyr fazhigasen* (The mind cannot comprehend the horror of the century). The poetess expresses her shock with the words: *Yorak kubaryla, zhan tetrane* (the heart is torn, the soul trembles). The names of Turkish cities (Kahramanmaraş, Hatay, Şanlıurfa, Adıyaman), which were struck by the disaster, pulsate in her confused mind. The poetess reflects with bitterness on the unknown future of humanity. Saniya Akhmetzyanova is convinced that no one will remain indifferent to this tragedy: everyone should respond to this misfortune if they aspire to be called HUMAN.

An important place in the poetic cycle is the kinship of the Turkic peoples. The Tatar poetess focuses on the material culture of related nations. The connecting link is the image of a tulip on the kalfak, the evidence of

immortality of common roots: Kalfagymda altyn nekysh – utchachak. / Kardashleknen mange sulmas tamry (On my kalfak, there's a golden pattern – a fiery flower / The eternal root of kinship) (Akhmetzyanova, 2023, p. 4). A pattern in the shape of a tulip was discovered during archaeological research on the minarets of the Bulgar mosques. That is why in Saniya Akhmetzyanov's poetic cycle, the ornament in the shape of a tulip, born by the imagination of Turkish embroiderers in ancient times, becomes a symbol of cultural continuity.

The image of a tulip was popular not only during the heyday of the Golden Horde, but also in the pre-Mongol period. On the one hand, this flower is associated with Allah, on the other hand, it is a symbol of a freedom, rebirth and high achievements. The ornament itself is a constant that varies in different periods of history without changing its essence. Thus, in the poetic cycle, a dream about an ancient embroiderer marks the continuity of our peoples' cultures. It embodies the belief in rebirth after a catastrophe. Waking up at dawn, the lyrical heroine of the cycle admires the bizarre kalfak of a new day, woven from the rays of the sun.

The poetess reflects on her memories of Turkey. She associates the city of Kahramanmaraş with skilled artisans and oriental poets. The poetess has vivid memories of bronze artifacts that exude an ancient aura. The image of literary Turkey holds an important place in her collection. The metaphorical meaning is attributed to the image of a bronze candlestick. Saniya Akhmetzyanova lays her hopes for the will and mercy of Allah, praying for the recovery of Turkish cities from the ruins. This belief is reinforced by her admiration for the art of artisans who preserve ancient traditions. The poetess laments the damage caused to the renowned Poets' Park during the earthquake.

The works of Ramis Aymet and Saniya Akhmetzyanova about the 2023 earthquake convey a profound reverence for Turkey, the epicenter of the Turkic world. The authors aim to express their solidarity with the grief of their fraternal state, perceiving the earthquake as a terrible tragedy of the century, a solemn warning to humanity.

In the works of the poet Chulpan Zaripova-Chetin, the earthquake functions as a chronotope, a point of reference for her life in Turkey, as well as a metaphor for overcoming life's difficulties and the blows of fate (Kukarga Yul) (Road to the Heavens), 1995; (Isanme, Istanbul! (Greetings, Istanbul!)), 2007). Constructing an antithesis between Kazan and Istanbul, the poet expresses her love for the «capital of sultans» a metropolis prone to seismic hazards (Zaripova-Chetin, 2003, p. 46).

## **Conclusion**

Seismic motifs are subtly expressed within the Tatar language, folklore, and literature. In Tatar, words and expressions related to karst sinkholes are more frequently encountered. These natural phenomena are shrouded in mystery within the popular consciousness and are often regarded as the result of otherworldly forces or divine punishment for human sins. This lexicon is utilized in various folklore genres, such as oaths, curses, bayts, legends, and fairy tales. In traditional culture and folklore, human living space is divided into «one's own» and 'foreign'. In accordance with genre conventions, authors of bayts describe earthquake victims with great empathy, and realistically recreate the scale of the destruction. Oath formulas are employed in legends and fairy tales, and descriptions of heroes being cast into the abyss following a departure from the ideal of popular morality are also found.

In Tatar literature, earthquakes are portrayed as unprecedented natural disasters, threatening the very existence of humanity. The attention of writers has been drawn to earthquakes in Sicily, Japan, Turkey, Turkmenistan, and Uzbekistan. This natural cataclysm is most often regarded as a punishment for human sins, reflecting the influence of folkloric traditions. In prose, the depiction of earthquakes is realistically accurate, creating a foundation for the emergence of eschatological metaphors. In poetry, the element of feeling and the experiences of the lyrical protagonist find expression. Earthquakes, as a force of nature, are conceptualized as one of the mythologemes of national identity. Against the backdrop of a sequence of events, this natural phenomenon is interpreted as a tragedy, mythologized, and transformed into a symbol, a sign with a folkloric basis. Karst sinkholes are depicted as manifestations of divine providence, punishments for sins. In literary works, this natural phenomenon gains the status of a mirror of history, reminding us of the finiteness of human earthly existence and the necessity of a righteous life.

However, the selected materials, considered together, allow us to form an idea of how our ancestors viewed this natural disaster and how they reinterpreted it creatively within the realm of oral folk art.

## **List of Abbreviations**

THA – Tatar halyk ekiyatlare / tuz.: G. Bashirov, H. Yarmi; SSSR FA. KF.  
TETI. – Kazan: Tatar. kit. neshr., 1958. – 1 kitap. – 359 b.

TTAS – Tatar telenen anlatmaly suzlege. 4 t. – t.1. – Kazan: Tat.kit.nashr., 1977. – 346 b.

THM – Tatar halyk mekallere: 3 tomda. – T. I /zhiuchy, tuz., keresh syz avtory N. Isanbet. – Kazan: Tatar. kit. neshr., 1959. – 916 b.

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### TATAR FOLKLORU VE EDEBİYATINDA DEPREM TEMASI

**Öz:** Bu makale, Tatar folkloru ve edebiyatındaki deprem konusu incelemektedir. Çalışmada, depremlerle ilgili Tatarca kelime dağarcığı tespit edilmiştir. Konuya ilişkin sınırlı dil malzemesinin, Tataristan Cumhuriyeti'nin düşük sismik aktiviteye sahip bir bölgede yer almasına bağlı olduğu öne sürülmektedir. Dolayısıyla, geçmişte ve günümüzde bölge sakinleri bu doğal afete nadiren tanık olmuştur. Çalışmada, Tatar dilinde sıkça kullanılan “zhir upsyn” (“yerin dibine geçeyim”) yeminine de dikkat çekilmektedir. Bu ifade, bölgedeki karstik oluşumlarla, özellikle de obruklar ile doğrudan ilişkilidir. Kraterler, mağaralar, çöküntü alanları, havzalar ve göller gibi coğrafi oluşumlar bölgede yaygındır. Söz konusu yemin, zamanla günlük konuşma dilinden sözlü halk edebiyatına ve yazılı edebiyata aktarılmıştır. Tatar halk masalları ve yer adlarıyla ilgili efsanelerde, depremler genellikle büyük bir felaket, kaderin bir cilvesi, ilahi bir

irade, Tanrı'nın gazabı ya da günahların bir cezası olarak betimlenmiştir. Bu didaktik mesaj ve dinî söylem, daha sonraki dönemlerde edebî eserlerde de kendine yer bulmuştur. Tatar edebiyatında depreme adanmış en erken eser, 1913 yılında yazılmış olup Sicilya'daki bir depremi konu almaktadır. Bayt (şiirsel bir anlatım türü) türünde kaleme alınan bu eserin muhtemel yazarı, bir denizci ya da tüccardır. Eserde yıkılan şehir ve hayatta kalanların kurtarılmaya süreci tasvir edilmiştir. Kırım ve Taşkent'te meydana gelen depremlere tanıklık edenler, deneyimlerini hatıra türünde kaleme almıştır. Vakhit Imamov, *Japon Tatarı* (2003) adlı romanında 1928 Tokyo depremini ele almaktadır. 2023 yılında Türkiye'de meydana gelen deprem sonrasında ise Ramis Aymet ve Saniya Akhmetzyanova, bu felaketi konu alan şiirleri kaleme almıştır. Bu eserlerde yalnızca yıkımın gerçekçi tasvirleri değil, aynı zamanda kriz anlarında insan davranışlarına yönelik derinlemesine değerlendirmeler de yer almaktadır. Söz konusu edebi metinler, ortak bir didaktik mesaj taşımaktadır: Deprem, günahlar ve kibir içinde boğulan insanlığa ciddi bir uyarı niteliğinde görülmektedir. Felaketin canlı ve gerçekçi betimlemelerinin yanı sıra, insanın kritik anlardaki tepkilerini de gözler önüne seren bu metinler, içerdigi ahlakî unsurlarla edebî derinlik kazanmaktadır.

**Anahtar Kelimeler:** Deprem, Tatar folkloru, Tatar edebiyatı, Vakhit Imamov, Renat Kharis.

## ТЕМА ЗЕМЛЕТРЯСЕНИЙ В ТАТАРСКОМ ФОЛЬКЛОРЕ И ЛИТЕРАТУРЕ

**Аннотация:** Статья посвящается изучению образа землетрясений в татарском фольклоре и литературе. В ходе исследования выявлен круг татарской лексики, связанной с темой землетрясения. Доказано, что малый объем языкового материала обусловлен тем, что Республика Татарстан, место компактного проживания татар, находится в слабосейсмической зоне, поэтому ее жители как в древности, так и в настоящее время редко становились свидетелями этого стихийного бедствия. В рамках исследования выявлено преобладание в лексике клятвенного выражения «жир упсын» (пусть провалиться мне сквозь землю), которое тесно связано с провалами карста, имеющими в нашей республике характер воронок, пещер, оседаний, блюдц, котловин, карстовых рвов и озер. Данная клятва из устной речи проникла в произведения устного народного творчества и литературы. Описание землетрясений встречается в татарских народных сказках, топонимических легендах. В них данная природная стихия описывается как страшное бедствие, перст

судьбы, божье провидение, Божья кара, наказание за грехи. Данный дидактический посыл и религиозный дискурс найдет свое место в дальнейшем и в литературных произведениях. Первое татарское произведение, посвященное землетрясению в Сицилии, датируется 1913 г. Оно написано в жанре баита. Ее автором был очевидец-матрос или торговец. В произведении содержится описание разрушенного города, операции по спасению выживших. Очевидцы землетрясений в Крыме и Ташкенте свои впечатления выразили в жанре воспоминаний. В.Имамов в своем романе «Япон татары» (Японский татарин, 2003) описывает землетрясение 1928 г. в Токио, жертвами которого в том числе стали татарские эмигранты. Рамис Аймет, Сания Ахметзянова откликнулись в поэтической форме на трагедию 2023 г., случившуюся в Турции. Эти художественные тексты объединяет дидактический посыл авторов, рассматривающих землетрясение как грозное предупреждение человеку, погрязшему в грехе и гордыне. В них помимо реалистически достоверно переданных картин разрушений, содержатся наблюдения за поведением людей, оказавшихся в критической ситуации. В этом состоит нравственный потенциал этих произведений. Р.Харис использует карстовый провал как метафору для осмысления сталинских репрессий, отталкивается от мифологической символики, связанной с образом Убыр. Поэт также прибегает к мотиву нравственного наказания человека за грехи. В творчестве поэта Чулпан Зариповой-Четин землетрясение выступает в качестве хронотопа, точкой отсчета ее жизни в Турции, а также метафоры преодоления жизненных трудностей и ударов судьбы

**Ключевые слова:** Землетрясение, Татарский фольклор, Татарская литература, В. Имамов, Р. Харис.

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