

IRSTI 17.09.91

<https://doi.org/10.53871/2078-8134.2022.1-11>

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CLARIFICATION OF THE FOUNDATIONS OF RELIGION IN THE LITERARY HERITAGE IN HISTORICAL CONTINUITY

Annotation. The article is devoted to the study of the foundations of religion in the 19th century. In the study of the history of Kazakh literature, works aimed at popularizing and explaining the foundations of religion in the literary heritage have been groundlessly accused for many years, marginalized, and not included in scientific circulation as a significant direction in the field of art. Periodic political and ideological positions have had a significant impact on the radical study of the problem.

The main goal of this work is to develop the logic of the most productive creative era in the history of Kazakh literature - the logic of scientific research in the field of historical background, artistic basis, principles of exegetical tradition, which is relevant content of the literary heritage of the XIX century.

The article analyzes this topical issue in the direction of the poetry of the classic of Kazakh literature Abai, the religious basis of Shakarim Kudaiberdievich, the largest representative of the poetic school of Abai, the principles of Muslim education in the literary heritage of the Kazakh society of the XIX century.

For the first time, the process of Abai's response to Islamic values in the development of the epic tradition was transformed by the poet's students into an integral literary concept. A significant line of Kazakh literature with rich content - new ideas in the context of the artistic field of religious and educational orientation of the XIX century.

The article tells about the work of Shakarim Kudaiberdievich and his religious and educational principles. In the study of the history of Kazakh literature, works aimed at promoting and explaining the foundations of religion in the literary heritage have been groundlessly accused for many years and are not involved in scientific circulation as a significant direction in the field of art. Periodic political and ideological positions have had a significant impact on the radical study of the problem.

Kudaiberdievich's epics written in oriental style are analyzed and differentiated. They say that Shakarim Kudaiberdievich, who was born before his time and was deeply interested in the essence of religious teachings, took into account the general worldview and position of religion.

Key words: Muslim education, religious traditions, epics, lines of the Koran, stories about the prophets, Nazir genre.

Introduction. In the 15th volume of the twenty-volume collection of works by Mukhtar Auezov, published in 1984, In the research «Literature of the period of the *bek's* collapse (*Bek* - turkic nobility title and title of some peoples of the Middle East and Central Asia, category of privileged population) and the epoch of industrial capital» (in the textbook «Kazakh literature of the XIX century and early XX century» published in 1933– *K.M.*), the period between 1870 and 1905 is left significant heritage in the history of Kazakh literature.

Mukhtar Auezov, a political prisoner, wrote on his literary heritage about the impact of the economic, social and political situation of the nation who were under Russian colonies in the second half of the XIX century.

Auezov's worldview was formed at the time when he was actively involved in the public life, during the awakening of the national spirit and when the country ceased to be a colony (Kushkimbayeva A., Dyusembina G., Tutinova N., Halimullina N., 2019: 293).

«After leaving the land and becoming industrial workers, many peasants, who used to be *bek's* slaves and money, the capital of production began to flourish. The 60s and 70s were a time when Russian industrial capital was sluggish, frantic and developed zealously.

Thus, as Russian industrial capital was developed wanted more and more.

In Russia, after creating the necessary labor force, raw materials, trade routes, internal fronts, and then they wanted more and more from right to left, near and far, the market, the raw materials from colonials. At the same time, the former Russian hinterlands as Siberia, the Kazakh region, Turkestan, and even Kashgar and the neighboring China-Mongolia region were used to full its potential. It required the constant supply of raw materials, ores and resources of from these countries as fodder (tax). For this reason, the former political and economic structure of these regions should not be left as it was. They also have to establish an order that meets the conditions of the new production capital.»(Auezov, 1984: 274).

What was overthrown, how was it destroyed? Now it seems to be a well-known story. In general, the destructive capitalism has also touched the Kazakh life, too. Mukhtar Auezov, as if moving away from the shadow of politics, added a few words «*about the deficit*» and thoroughly analyzed the history of the country, which created a new trend in the country's literature.

The annexation of Turkestan to Russia at that time was a temporary law of 1869, a fundamental

Mukhtar Auezov, a great master of rhetoric, he seems to be neutral about the religion, but he pays special attention to the fact that in the Kazakh steppes which stands horizontally to those extremes.

«There is a stubborn opposition to this in east, which is contradictory and obsolete. It is Islam. It is necessary to get rid of its influence and, if possible, to write a branch of the Kazakh land and the Kazakh people. The result is missionary (such as the baptism of Kazakhs into Christianity)» he said.

A little bit of given education, Russian upbringing - in the end, the majority should be turned to this way.

These were the innovations of Russian history in the 60s and 70s" (Auezov, 1984: 275).

Mukhtar Auezov wrote such a carefree, rich picture, a great symbol of the literature of the country due to this situation in the colonized region in his works as "In the history of literature" (Kyzylorda, 1997) and "Poets of desperation time".

He risked covering up the truth of desperation in his works in 1933.

"The state of the ruling class in public life is often moving in the direction of reconciling with the current state of affairs," he said. So they want to find a common language and go after the way they wanted. The supporters of this day are not the same among the Kazakhs,

but diverse. One of them is the thick ghost bones of the ancestor (famous and important people), which dominated in the days of the former *bek*. Now the people who were in front line or the important ones are tried to follow by the new reform and to keep up with the new life. In addition to being *akim* (mayor), he insists on getting an education, trading, harmony with authority, persuading the country, supporting the market, being a good consumer of industrial capital". (Auezov, 1984: 276).

Mukhtar Auezov makes a detailed analysis of the tendencies of the country, social groups, adaptation to the temptations of the times and persuasion. Surrounded by difficult truths, the behavior of the "people who went to the bottom of the water" in a chaotic world ...

"An example of this situation in the literature can be seen in Murat, Shortanbay, Abay and Altynsaryuly's works. Some of them say that they should stay in the shadow of antiquity and do not stop this way, while others prefer to harmonize and approve in different ways (Auezov, 1984: 276).

The spread of trade in the steppes, the rise of the so-called "no milk, no power to ride" money, the trader as a nightmare who swallowed the country's credit, the deceitful behavior of the black people took place.

Mukhtar Auezov discusses in a great sociological way the activism of social groups that have no choice but to keep pace with the modern world.

The fact that there was a lot of noise, frightening and forbidden to remind the Muslim enlightenment is repeatedly mentioned here.

"... Thirdly, the fact that the latter is going to stand shoulder to shoulder - the basis of the conflict, especially among the capitalists of the colonial countries of the Middle East - religion, Islamism.

... On the one hand, they begin to understand the methods of conflict, such as "Islamism", "Turkism". At the same time, in order to study the world science, to improve its appearance and to compete with the Russian capital, the new school began to support such things as Jadidism (Auezov, 1984: 277).

Auezov drew on the fact that the enlightenment, the struggle for liberation, which developed in the modern world in the eastern lands, has a significant source, citing the central figures.

"Such class leaders in the Tatar-Muslim world as Shagabuddin Marjani, Kayim Nasyri, Ismagul Gasprinsky, and in Kazakh Abay and Altynsaryuly became liberal bourgeois with some Kazakh features" (Auezov, 1984: 278).

Behind this bourgeoisie was the notion of nation. Here, too, the example of Auezov, who wrote cautiously and sparingly, as if from time to time "twists" and blames, does not fail to pick and choose.

"In this way, the poets of this epoch, especially Abai, became not only a mirror of his own time, but also a poet who spoke, wrote, recognized and showed to others a number of times before him" (Auezov, 1984: 279).

Experiment. There are well-known reasons why the strong Islamic pillars of literary heritage are often overshadowed and ignored in later research. Just as the word «Zharatkan Alla (God the Creator)» in one of Suyunbay's poems was changed to «Zharatkan Ana (Mother the Creator)», the legacy of dozens of leading creative figures, such as Kaban

akyn, has not been included in scientific circles due to the fact that we have avoided religion.

Mukhtar Auezov, a scholar of the history of literature, who studied the most important trends of human civilization with special knowledge, wrote in the 1933 textbook «Shortanbay Kanayevich» that «Shortanbay was the first to start the religion». This is marked with cognition.

The basis of religion in the literary heritage, in terms of exegetical traditions, some special research works are now being published.

In the context of the fact that religion is the backbone of the literary heritage, which has preserved the soul and immunity of the people for many centuries, a comprehensive study of the history of Kazakh literature from ancient times to the present day.

In the Kazakh context, one of the main strengths of the literature, which was distributed and preserved orally for several centuries, was the propaganda of religion, the role of personal skills, the preservation of the soul, the enrichment of the soul, the foundations of morality, the truth, the teachings of hadith.

Results and discussion. In the literary life of the XIX century, as a spiritual barrier to the heresy of the colonial country, the dream of freedom spread throughout the country. Modern tragedy has helped to burn the heart of a troubled country like water sprinkled with a swallow's wings in the Abai's works.

Abai encouraged the students of the poet around him to write a work in the direction of «God himself is true, and his word is true.» The essence and main content of the epics of Shakarim, Arip, Kokbay, Akylbay, Magauya are relevant to that sacred theme. It is said that among the three epics of Abai, «The Story of Azim» is not finished. In our opinion, the epic «Masgut» has not been fully preserved. The key break in the story line is the poet's resentment after the fruitful choice of the guy, and the drug left over from the choice of words.

The author of «Mysterious Soul» Taken Alimkulov said that Abai did not write the poem literary development of the Abay epoch, the tradition of oral literature in it, the revival of medieval written traditions, the origin of new genres of written literature, the origin of fiction works, author's signature, individual style, traditional, innovative direction, image creation, narrative process, artistic, techniques of characterizing were known in different way. According to the results of the study, the epics of Abai, Akylbay, Magauya, Arip, Shakarim's «Layli-Majnun», Kokbay's «Sabalak», Shakarim's «Enilik-Kebek», «Kalkaman-Mamyr», Magauya's «Enilik-Kebek» works that have created a diverse creative field in the direction of writing, singing, genre.

Despite the fact that there were periods when the development of Abai's poetic heritage was abandoned by the East, the creative integrity of Abai, united with the East, the Muslim worldview - the whole Abai – was not broken. Did not violate the content...

In his short poem «Going to dinner» Abai tells the story of a girl, who was going to marry, sacrificed her life when her fiancé died suddenly at the hands of the enemy.

Абай өзінің «Асқа, тойға баратұғын» атты сюжеті қысқа өлеңінде ұзатылғалы отырған қыздың күйеу жігіт қапылыста жау қолынан мерт болған соң, жанын қиып кете барғанын баяндайды.

Here the poet:

Unattainable marriage

He is in love.

What do you see,

Is there a connection? The concept raises a mysterious question.

The world, one of the oldest lines in Eastern literature, is full of adventures and mysteries about lovers who are not destined to join in this world.

«The number of written evidences of the perceptions of native history by Kazakhs within their community in the early 20th c. is scarce, since representatives of educated elite – rather low in quantity - wrote for the most part addressing the Russian infrastructure, either assisting or arguing with its endeavors on the Kazakh lands. In the Soviet period the late 19th - early 20th c. Kazakh intellectual legacy became known to public through the prism of the poetry and philosophic essays of Abai Qunanbaev (1845-1904), - his compositions contained reflections to various issues of the life of the Kazakh society and contemplations about possible ways to make its life better, however no evidences of his studies on history have been known to readers. Interest towards the history of the Kazakh people inspired the research of Abai's nephew Shakarim, who saw Abai as his greatest teacher and continuing his 'rootedness' in the Kazakh language and culture made an effort to familiarize Kazakh-reading audience with the existing views on its past» (Auezova, 2013:7).

The creative core of Shakarim Haji Kudaiberdiyevich, an outstanding representative of Abai's school of poetry, is an inexhaustible line is love the God, to love man, to sacrifice in the way of truth. Shakarim said that Abai's «Eskendir», «Story of Azim», «Masgut» (from Fuzuli) were written in the direction epics and were sang in the Nazir tradition and it tells the unwritten destiny of Layli and Majnun.

One of the main directions of Shakarim's poetry is the religious and educational works of the poet.

Studying the history of Kazakh literature shows the desire and predictions to know the world, Islam religion, which are the basis of literary creativity have not studied properly yet. Because even nowadays we considered that "Zhusip-Zlikha", "Layli Majnun" were epics of love, while these works were full of religion and education from the ancient world.

What is the secret of Shakarim in the beginning of the saga: «The secret of Majnun and Layli is difficult, No one can understand»?

Saying that we can't sing Fuzuli's sweet song, let me explain who was Majnun to Kazakh who knows just his name, but nothing about him.

Shakarim mentions the power at the root of the phenomenon in thirty places in this work.

Becoming calm of a crying baby

The boy was accompanied by a waitress,

His parents were watching.

To the waiter who picked up a child

God made meet that girl.

... Her son is crying,

He likes to be picked up.

The children stopped crying.

Every literary work has a history of writing. There is a tradition. There is a new direction. From this point of view, it is possible to study the creative heritage only at a later stage. Shakarim Haji Kudaibergenovich's epic «Layli-Majnun», sung in the tradition of Nazira in the history of Kazakh literature, has always been in the focus of attention by scientists who studied Shakarim's works.

«Layli-Majnun» is one of the works of Shakarim Kudaiberdiyevich, who was born ahead of his time and devoted himself to the essence of religious teachings.

«Layli-Majnun» is one of the most popular and unique songs in the world literature under the name «Epic of Love». «Yusup-Zyliha» is also the same. In general, this notion of «love» is associated with the concept of «love», which reveals the ancient origins of the literature of the Nazira tradition in the medieval Turkic world, which had a creative influence on the development of Kazakh speech in the XIX century.

The time has come for scholars of East literature to specifically address the mystery of religion in the nature of epics, which are unanimously systematized as «love.»

In Alma Kyraubaevna's research «I'm poor, was fell in love with illusion» (the theme is based on Shakarim's poem) she aimed to open the content line «Layli-Majnun» through the traditional channels of literary heritage. In a small study, there are significant conclusions and assumptions that contribute to the assimilation of the artistic nature of the epic.

Alma Kyraubaevna wrote in the beginning of her work about Shakarim's epic, in terms of her poetic ideals, the main weight of the poet's thoughts is that Majnun was in love with existing, while I'm poor, was fell in love with illusion.

Shakarim's reliance on the traditions of the ancient East, A. Kyraubaevna's attention to the words of dedication at the end of the epic are valuable for the development of the tradition of noble ideals in the work of the poet and the discovery of special features.

A. Kyraubaevna said that Shakarim's love story in the style of the ancient East is based on the traditional educational basis in this direction needs to be considered in the context of the fact that the religious principles of goodness and morality are not hidden behind the story of love.

A. Kyraubaevna draws attention to the fact that Nazira poets had an opportunity to add their own poems at the end of Arabic, Persian and Chagatai epics, while Shakarim also tried to add educational words to change the character of his nation.

«At the end of Shakarim's epic, the author's words are written in keeping with this tradition of our ancient literature.»

Shakarim was fall in love with love, justice, pure heart, freedom, deep science which he could not find. There is no doubt that the reason why Shakarim wrote «Layli-Majnun» is connected with many aspects of the poet's creative laboratory, which are still need to be researched.

In the history of Kazakh literature, we have been cautious in terms of the origins of the epic tradition, the origins of the stories from the basics of religion, the lack of historical and artistic foundations in the whole comprehension - for some reason, The stories about Zhusip and Zlikha, Layli and Majnun - the power of the Truth - are always in love, holding the banner of the epic on the theme of love.

Zhusip was happy when Zlikha, when this pagan woman prayed to Allah, who was forty years in love, there is not any trick left she did.

In the story of Layli and Majnun, who longed for each other before they were born by Allah's wish. Those were times when nobody thought about the God.

"Man knows the love of God by showing his power and loving him." "Love is the cause of everything," he said.

Rakhmankul Berdibay, an intelligent, vigilant and progressive thinker, said that the Eastern and Muslim origins are, in our opinion, Shakarim Abay developed the tradition on all themes and forms, especially in the genre of epics. This is one of the main achievements of his literature in increasing the realism. He even created masterpieces before his epic" he said.

It is thought that the scholar Shakarim wept in the epic with a new religious content in Abay's epics. In "Eskendir", "Masgut" and "Azim's story" it is clear that the struggle for religion, the mighty direction of God.

In the epics sung by Abai, the gate to God does not open for Eskendir, who trampled half the world. Abai begins the poem "Masgut" with the name of God in the tradition of all Muslims, the ummah of the Prophet.

The core of the work is the story of Azim, a man who made gold in "Azim's story" started telling about himself. It seems that Abai intends to take this story from "A Thousand and One Nights" and narrate it in verse, one of which tells about Islam, religious principles, the selfless struggle for religion, which has been going on since ancient times.

He has given us this world to endure,
Always recite the true zikr and enjoy it,
Saying zikr, destroy that the devil' house,
Will you get "fayz ua futuh" if you try?

(K.A. Yassawi)

New trends in Kazakh folklore are a literary process of the beginning of the 20th century, which opened a clear channel of artistic development. Shakarim's works «Enilik-Kebek», «Kalkaman-Mamyr», «Nartaylak and Aisulu», «Layli-Majnun», the study of the history of literature in the field of artistic logic opportunities.

Shakarim's epics tell about the diversity of genre requirements, human images, methods of depiction, structural perfection, etc. There are fee-based positions in Shakarim studies on an artistic basis. There is one issue here that is content to talk only on the sidelines. This is a story in the direction of religion, worldview, which is the core of Shakarim's work.

Shakarim, who wrote several suras of the Koran in his works, such as «The Conditions of Islam», the worldview «Three Certainties», purposefully describes the principles of Islam.

The author's purpose to lay the foundations of Islamic teachings in the epics «Enilik-Kebek», «Kalkaman-Mamyr», «Layli-Majnun» is clear.

At the beginning of the 20th century, Shakarim's works focused on the issue of women's freedom, which was enshrined in the Shari'a by the Alash intelligentsia.

The issue of women's equality was perceived in the minds of an entire generation as an advantage of the Soviet system. According to Sharia, a widow is free to decide her own destiny after a certain period of time (4 months). Amengerism (woman after her husband's death should marry with her husband's brother) does not exist in Islam. The protection of

women from the laws of custom, which are ultimately associated with greed, begins to move rapidly, comprehensively, in a literary work.

The theme of women's equality in Kazakh literature in the early twentieth century began before the Soviet system came to history. It is obvious that the issue of women's freedom in Shakarim's poems is based on the basic principles of religion and Sharia.

The author condemns the laws of the Kazakh tradition, which restricts human rights under the guise of ancestral traditions, specifically called «Punishment without a pass» in the life of the country. The author tells the story of the love affair of Kalkaman and Mamyр, which is descended from the same ancestor. The moment Kalkaman heard that his love Mamyр was getting engaged with other, he said these words.

Hey, Mamyр, it's easy, if you don't lie.

No violence if you do not love.

“An adult girl will marry voluntarily” -

I have already heard from mullahs.

My Mamyр if you love me, don't marry other,

Right to God, the case correctly to Sharia

Four your grandfather, for mullah,

Its clear to all educated people

One of the 10 issues on the agenda of the General Kazakh Congress in Orenburg in 1917 was the issue of women, and the corresponding resolution was adopted. Whether a woman has the will to marry, whether she was not sold for cattle, etc. issues related to women's freedom were included in the resolution.

After many years of thinking about the initiative to increase women's equality in the way of Sharia, and later on the path of political and spiritual struggle with the Kazakhs, the works of national figures as «Unhappy Jamal», «Sign of Shuga», «Sad Mary», «Thick cattle», «Kamar Sulu», «Lost» life” etc. Shakarim Haji Kudaiberdiyevich is an influential creative person who wrote «Enilik-Kebek», «Kalkaman-Mamyр», «Nartaylak and Aisulu», «Adil-Mariya», which opened the door for dozens of works.

Alikhan Bokeikhanuly's article about Shakarim's «Kalkaman-Mamyр» published in the «Kazakh» newspaper in 1915 seems to be quite logical in this regard. In this article, Alikhan Bokeikhanuly claims that Shakarim put the word «Sharia» in the mouths of two insane young people, who were in a state of emotional turmoil.

«I asked a lot from Shakarim» he wrote focusing on the Shari'a.

It is true that Mamyр said: “If a father gives, a woman will marry anyone”, but Kalkaman did not said:

Hey, Mamyр, it's easy, if you don't lie.

No violence if you do not love.

“An adult girl will marry voluntarily” –

I have already heard from mullahs.

«A Kazakh girl was not voluntarily married on this day, not even 190 years ago. Although it was in the Shari'a, but it was not said at that time. This is a slander of the poet against a mullah who lied to Kalkaman and spread the word of the ceremony” (Satpayeva, 1991: 187).

Shakarim Kudaiberdiyevich deeply touched the path of religion and Islam, purposefully, after a pilgrimage to Mecca, in 1907, in the tradition of Nazira, sang the epic of «Layli-Majnun» by the way of Fuzuli.

If we pay attention to the research on Sufi literature in the Kazakh literary criticism, the basis of the Nazira is the idea of singing the purity of God – saying zikr, interpretation come to our mind.

In “Layli-Majnun” are emphasized the events that took place by the willing of God. Repetition in glorifying the power of God is a well-established trend. In this direction, the whole work is repeated, and the phenomena that took place by the will of God are told in the work. The motive of intoxication and arson is determined by the artistic methods of Sufi literature.

“Shakarim Kudaiberdiyevich is the only poet in Kazakh literature who followed in the footsteps of the famous Khoja Ahmed Yassawi, wrote philosophical poems in the Sufi sense and used elements of Sufi poetry,” said Akbota Ahmetbek, an orientalist and Yasawi scholar.

In a poem translated from Hafiz, a representative of Sufi poetry, Shakarim called the winemaker “Kumyzshi”. Akbota Ahmetbek was the first literary critic in the direction of “Layli-Majnun” to make the following conclusions “The meaning of Sufism is well defined in the Persian version of this epic and famous as Majnun is the symbol of “Loved Sufi”, Layli is the symbol of “Purity”.

Gradually, Nazira’s understanding of the basics of religion became widespread, and in ancient times, poetry itself took the field from the mission of conveying the power of God, and the Sufi foundations of the epic “Layli-Majnun” was spread.

“Majnun and Laila’s love is special, that is, Sufism always adds details to show that it is divine: the tears of two children looking for each other show that love comes from meekness. We know it’s a gesture. “

Her baby is crying, too.

He likes to be picked up.

The children stopped crying,

Because everything is in God.

...The case itself was surprising,

These are an old woman’s words.

“Oh my God given life to the black stone!”

Who knows about your sorrow!

An old woman with milk in her breast can not feed Laily.

This is the old wisdom woman,

The person educated very well.

To breastfeed both at the same breast

There must be some wisdom from God.

It is obvious that Shakarim Kudaiberdiyevich’s poetic and imaginative work “Layli-Majnun” focused on Sufism in the poetic direction. “I translated to explain the truth of the madman” refers to this.

Based on the opinion of A.Ahmetbek, N.Prigarina, E.E.Bertels, T.Kydyr he also pointed out that the essence of Sufi poetry is based on the explanatory factor from the very beginning.

Researchers of Shakarim Kudaiberdiyevich's literary heritage, ideas and worldviews always pay attention to the religious direction and symbols of Sufi poetry in his work.

Shakarim Haji, a descendant of Kunanabay Haji who visited a school-madrasah and explored the world through his own eyes, still has a long way to go. - There are complex factors that need to be considered, taking into account the specifics of social status.

In Shakarim's poetry, the multifaceted patterns in the poetic structure of humanistic longings, combined with the happiness of acknowledging the power of God, express the process of conflict, redemption, acceleration of the poet's worldview. Although Shakarim, a contemporary thinker, went into the mountains alone, he could not isolate himself from the thousands of tragedies that befell him.

The poet's poems are written with enthusiasm, in the light of pure light, which delights the soul, to explain the great meaning to others.

Why do chickens call every hour?
To mention that time has passed.
Sometimes a dog barks with a howl
Do you know what I'm worried about?
... They say - God forbid, -
I will tell the world of great power.
Prayer, Namaz and faith are -
Once a day, once a month, every hour

It seems to be a consolation that the hardships of this world will be forgiven. The symbols of the end times cannot escape the situation of the past, they also write about the human condition of their time.

Shakarim's work will continue to be studied in the field of genres, backgrounds and aspirations.

The poet writes several works in the style of Yasawi's poems.

First the Sufi was slaughtered,
He put his heart in front of him.
I have seen a lot of weddings
I said, «astahphiralla!»
Using the Koran, the Bible as a trap,
Hunting and slaughtering a man
Covered his blood with his coat ...

I said, «astahphiralla!» («I'm over forty years old»).

The last paragraph is used in 18 couplet.

Shakarim, who uses the language of the Qur'an, illuminates the whole human tradition in a poetic and artistic way. In Abai's word building used such phrases as *Adam aulau, oh komu, shalganshy oy, zhurektin ak nury, moyny synbagan konul*.

The brief explanation given by Shakarim Kudaiberdiyevich in the introduction to «Enilik-Kebek» published in Semipalatinsk in 1912 by «Zhardem» publishing house is significant.

«Today Shakarim's legacy is known predominantly for his eloquent and bitter poetry, the tenor of which is an appeal to search for salvation in the time of massive moral disaster.

The coming and growth of the Soviet power in the Kazakh steppe was not celebrated in Shakarim's compositions, - his post-1917 poems were continuing the contemplations about the human nature and sad evidences of its graduate corruption, may be even in a more bitter intonation than earlier. For this reason his name and oeuvre were not mentioned in the publications of the Soviet period. However, his attempt to conceptualize the past of his people certainly deserves as much interest as his poetry, given the fact that all later instances of compiling histories of Kazakhs dated already to the Soviet period and had to accept the features of related ideological profiling» – said the scientist Z.Auezova. According to her opinion Shakarim Kudaiberdiyevich's literary heritage, which has a spiritual and aesthetic basis in the religious-educational worldview, still needs further comprehensive research. (Auezova, 2011: 8)

Conclusion. In the direction of exegetic traditions in the literature of the XIX century, the following specific conclusions were made in a special study of the heritage of individual creative personalities:

Religious and enlightenment ideals in the history of Kazakh literature, including the literature of the XIX century, formed the artistic stream of the ancient Islamic enlightenment, the lines of the Koran, the stories of Eastern religions, Sufi poetry and the succession.

The religious and educational work of the poets of the XIX century, in the framework of certain historical preconditions, continued the spiritual cycle in the continuity of artistic traditions.

Abay's poetry had a significant impact on the spread of religious and Muslim trends in Kazakh literature. Abai's students Shakarim Kudaiberdiyevich, Asset Naimanbayevich, Arip Tanirbergenovich, Uais Shondybayevich and others glorified the fundamental principles of Islam in the development of epic traditions.

The study of this issue in the context of complex scientific research in the integrity of artistic patterns was delayed for difficult reasons. The discourse of exegetic traditions of the XIX century, which at the present time has created an influential, rich artistic content in the history of Kazakh literature, needs special, comprehensive research.

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Әдеби мұрадағы дін негіздерін тарихи сабақтастықта айшықтау

Түйіндемe. Мақала XIX ғасырдағы дін негіздерін зерттеуге арналған. Қазақ әдебиетінің тарихын зерттеуде әдеби мұрадағы дін негіздерін насихаттау, түсіндіру бағытындағы шығармалар ұзақ жылдар бойы қисынсыз айыпталып, шетқақпайланып, көркемдік өрістегі елеулі бағыт мәнінде ғылыми айналымға тартылмай келеді. Мәселені түбегейлі зерделеуге кезеңдік саяси-идеологиялық ұстанымдар елеулі ықпал етті.

Бұл жұмыстың негізгі мақсаты қазақ әдебиетінің тарихындағы мейлінше өнімді шығармашылық дәуір – XIX ғасырдағы әдеби мұраның өзекті мазмұнын құраған экзегетикалық дәстүрді тарихи алғышарттар, көркемдік негіз, ұстанымдар ауқымында тануды ғылыми зерттеуге тарту қисындарын пысықтау бағыттарымен айқындалады.

Мақалада бұл өзекті мәселе қазақ әдебиетінің классигі Абай ақындығы, Абайдың ақындық мектебінің аса ірі өкілі Шәкәрім Құдайбердіұлының шығармашылығындағы діни арқау, XIX ғасырдағы қазақ қоғамындағы мұсылмандық ағартушылықтың әдеби мұрадағы ұстанымдары бағытында сараланып, ғылыми болжам, тоқтамдар айтылады. Абайдың эпикалық дәстүр дамытуындағы ислами құндылықтарға ден қою өнегесінің ақын шәкірттер тарапынан тұтас әдеби концепцияға ұласу үрдісі алғаш рет арнайы кешенді талдауға тартылған. Қазақ әдебиетінің бай мазмұндағы елеулі желі – діни-ағартушылық бағыттың XIX ғасырдағы көркемдік өрісі тұрғысында тың пайымдаулар жасалған.

Мақалада Шәкәрім Құдайбердіұлының шығармашылығы мен діни-ағартушылық ұстанымдары туралы айтылады. Қазақ әдебиетінің тарихын зерттеуде әдеби мұрадағы дін негіздерін насихаттау, түсіндіру бағытындағы шығармалар ұзақ жылдар бойы қисынсыз айыпталып, көркемдік өрістерге елеулі бағыт мәнінде ғылыми айналымға тартылмай келеді. Мәселені түбегейлі зерделеуге кезеңдік саяси-идеологиялық ұстанымдар елеулі ықпал етті. Ш.Құдайбердіұлының шығыстық сарында жазылған дастандарынан талдау жасалып, сараланады. Заманның озып туған, діни ілімді болмысына барынша ынтығып, иланып дарытқан Шәкәрімнің Құдайбердіұлының жалпы дүниетанымдық бағытын, діншілдік тұғырын назарда ұстап отырғаны туралы айтылады.

Кілт сөздер: мұсылмандық ағартушылық, экзегетикалық дәстүр, дастан, Құран желілері, Пайғамбарлар туралы хикаялар, нәзирагөйлік.

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Уточнение основ религии в литературном наследии в исторической преемственности

Аннотация. Статья посвящена изучению основ религии в XIX веке. В изучении истории казахской литературы произведения, направленные на популяризацию и разъяснение основ религии в литературном наследии, на протяжении многих лет безосновательно обвиняются, маргинализируются, не вовлекаются в научный оборот как значимое направление в области искусства. Периодические политические и идеологические позиции оказали существенное влияние на радикальное изучение проблемы.

Основной целью данной работы является разработка логики самой продуктивной творческой эпохи в истории казахской литературы - логики научного поиска в области исторического фона, художественной основы, принципов экзегетической традиции, которая является актуальной. содержание литературного наследия XIX века.

В статье анализируется этот актуальный вопрос в направлении поэзии классика казахской литературы Абая, религиозной основы Шакарима Кудайбердиевича, крупнейшего представителя поэтической школы Абая, принципов мусульманского просвещения в литературном наследии казахского общества XIX века.

Впервые процесс отклика Абая на исламские ценности в развитии эпической традиции был преобразован учениками поэта в целостную литературную концепцию. Значительная линия казахской литературы с богатым содержанием – новые идеи в контексте художественного поля религиозно-просветительской направленности XIX века.

В статье рассказывается о творчестве Шакарима Кудайбердиевича и его религиозно-просветительских принципах. В изучении истории казахской литературы произведения, направленные на пропаганду и разъяснение основ религии в литературном наследии, на протяжении многих лет безосновательно обвиняются и не вовлекаются в научный оборот как значимое направление в области искусства. Периодические политические и идеологические позиции оказали существенное влияние на радикальное изучение проблемы. Анализируются и дифференцируются былины Кудайбердиевича, написанные в восточном стиле. Говорят, что Шакарим Кудайбердиевич, родившийся раньше своего времени и глубоко интросоциализировавшийся сущностью религиозных учений, учитывал общее мировоззрение и позицию религии.

Ключевые слова: мусульманское просвещение, религиозные традиции, эпосы, строки Корана, рассказы о пророках, жанр назира.

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