

Evolution of Islamic bonds, Turkic-Kazakh cultural heritage (artistic-language and methodological features of Zhusip Balasaguni and Mashhur-Zhusip)

Alibi Shapauov¹, Nartai Zhusupov², Muhabbat Baratova², Aiman Aktanova³, Zhanar Talaspayeva⁴, Maira Kakimova⁴, Zhanbay Kadyrov⁴, Marat Azhgaliev⁵

¹Kokshetau State University named after Sh. Ualikhanov st. Abay, 76, city Kokshetau, 020000, Kazakhstan

²Pavlodar State University named after S. Toraighyrov st. Lomova, 64, city Pavlodar, 140000, Kazakhstan

³State University named after Shakarim city Semey st. Glinka, 20A, c. Semey, 071400, Kazakhstan

⁴North - Kazakhstan State University named after M.Kozybayev st. Pushkin, 86, city Petropavlovsk, 150000, Kazakhstan

⁵West - Kazakhstan University of Engineering and Humanities st. G.Karash, 12, city Uralsk, Kazakhstan

Abstract. The article deals with the general review of unexplored material in world cultural, historical and literary heritage, devoted to the creative work of famous word painters of the XII century of the Islamic and Turkic poetic world: Zhusip Balasaguni, Kazakh Zhyrauy* of the XV-XVIII centuries, Asan kaygy, Aktamberdy, Bukhar, Shal and a poet of the beginning of the XX century Mashkhur Zhusip Kopeyuly. The problems of style peculiarities of poems of Turkic and Eastern poetry are studied on the basis on definite facts. Genre, linguistic and style varieties of Turkic poets' works are fundamentally studied in correlation with the poetry of Islamic world. Based on the analysis of works of Turkic Islamic world Zhusip Balasaguni, zhirauy of the XV-XVIII centuries and the poet Mashkhur Zhusip, genre and style peculiarities of works of kindred Turkic nations, which were not studied in the epoch of government of the Soviet Union Communist Party, were for the first time subject to critical re-evaluation purposefully and in complex. Studying the artistry of word-painters' works, we determine the individual handwritings, i.e. style: show the role of pieces in justification of genre identity, ideological and thematic peculiarities; in the course of determination of artistic peculiarities, we determine their function in development of their genre nature and reflecting the problems in modern poems of Turkic nations.

[Zhusupov N., Baratova M., Shapauov A., Aktanova A., Talaspayeva Z., Kakimova M., Kadyrov Z., Azhgaliev M. **Evolution of Islamic bonds, Turkic-Kazakh cultural heritage (artistic-language and methodological features of Zhusip Balasaguni and Mashhur-Zhusip).** *Life Sci J* 2014;11(6s):300-303] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 59

Keywords: cultural and literary heritage, turkology, Islamic Studies, style, language and methodology, Zhusip Balasaguni, Mashhur-Zhusip, hikayat, dastan.

Introduction

The word "genre" comes from French and have the meaning "type" or "to sort". Many scientists, including Michael Holquist [1], Kathleen M.Jamieson [2], Gérard Genette [3], Maingueneau D. and Adam J. [4], Norman Fairclough [5], John B. Killoran [6], Amy J.Devitt [7], based on many criteria, refer this term to the category of literature or other forms of art. The genre has become the dynamic instrument in order to help the society to get onto unpredictability of art.

As far as genre description is concerned as one of the spheres of literary studies, it shall be underlined that it is different in each epoch, each akyn*, it is being changed constantly under the impact of epoch and style. In this context the well-known Russian critics V.G. Belinsky mentions: "The genre boundaries differ by approximate nature, rather than exactness. It is impossible to point them with finger, as if you show the state borders on a map. The fine art, no matter where it is, supported by one border, gradually loses its initial meaning and

harmonizes with the secondary boundary genre. Thus, two boundary descriptions form two genres".

Procedure

The system-structural, comparative-historical and comparative-contrastive methods are used.

Main part

Speaking about genre description of lyrics, it is impossible to describe one of its genre types clearly. Taking into consideration, that there is no point, made in this issue, as well as in other spheres of science, but, at the same time, it is possible to state, that here are the developed genre types, but there are also the ones, that are not determined, which are classified only conventionally and require differentiation. For instance, the first types of lyrics, undoubtedly, involve fable, elegy, ode, rubais* and others. It is known that the commemorative song for the deader, dedication, aytys* were mentioned in the book of Kazakh scientist A Baytursynov in 1926, in

"The Literary Investigation and Poems", after which they were considered as national poetic type, as a national sample. Alongside with that, the approach to poems-reflections (meditative), riddles, poems-letters, as genre types or the samples of thematic classification is right. In this context, it is purposeful to take into consideration the notions *rauayat** and *hikaya**, wide spread in Eastern poetry. Besides, the classification of pieces into educational (didactic), review, informative, legends, songs-hints, and also to the topics of love, nature, taking into consideration their separation from genres, their thematic peculiarities, testify about wide analysis possibilities of genre nature of Kazakh poems, about wideness of their classification.

The abovementioned types of poems, no matter how they reveal the persona or cover the definite topic; do not compose the poem, but just stay within the frames of lyrical genres.

The investigator A. Shapauov [8] writes that the history and cultural heritage, literature and the art of nations did not develop separately. The ideologic-thematic basis of poems of Kazakh akyns* of that epoch Abay Kunanbaev (1845-1904), Shakarim Kudayberdiuly (1858-1931), Sultanmakhmud Toraygyrov (1893-1920), Mashkhor Zhusip kopeyuly (1858-1931) was the objectivity of epoch, which also founded the genre description of pieces of the abovementioned authors. In this connection, a proclivity to fight for the sake of public interests, open appeal, wide development of didactic direction was considered a consistency. Undoubtedly, that because of false appeal, wide didactic impact, and the artistic depiction of pieces stayed in the background. "Nevertheless, in the end of the XIX century - beginning of the XX century, Mashkhor Zhusip, as well as his confederates, writes a lot of poems, appealing straightforwardly, dignifying not only beauty, but also serving as a source of efficient appeal [9]. In this relation, it is impossible to speak about poor artistic expressivity of poems, aimed at open appeal. On the contrary, in order to show this appeal as more efficient, there appear numerous types of creative quest. This type of poems is described by A. Baytursynov in the following way: "The poems, providing wise pieces of advice, pointing at the right way, are called the poems-appeals" [10,240]. The artistic-stylistic artistry of dramatic pieces was the object of study for famous researchers; the problems of study of drama genre and theatrical art of Turkic nations of Central Asia and Volga, Siberian regions of Russia in interrelation with the European drama (from folklore to drama) were specially investigated in the scientific article of A. Shapauov [11].

Here we would like to pay attention to didactics, mentioned in the poetry of Baratynsky by

V.D. Skvoznikovsky, who contributed much to the definition of peculiar character of Russian lyrics [12], and to various samples of V. Mayakovsky poems, where the lyrical and oratorical origins, revealed by I. Yu. Podgaetskaya, are skillfully combined [13].

The didactic poems take a great place in the Medieval poetry. Let us quote a piece out of the book "Kutadgu Bilik"* by the poet of the XI century Zhusip Balasaguni: "Oh, wise, I'd like to tell about the word - //To anthem the delight of learning and knowledge// The Learning is the light in the night darkling, //You become light yourself from the light of knowledge.// You can reach the heights by means of learning and knowledge, //And these two benefits bring honor.// The ignorant is blind, and he will accept:// the world becomes brighten only by means of learning [14]".

If to take the Kazakh poetry of the XV-XVIII centuries, we make sure more and more of the numerosity of didactic poems: "Be Edilem*, be Zhaikom*:// Enter to scrape with no one!// If the friend is offended by the enemy, // Don't grudge your soul for him! (Asan zhyrau*. XV century); What I leave as precept, my children:// Not to be ungrateful, // And not to lode each other.// A firm guarantee for your future, // Will be the thread of relationship unity. (Aktamberdy zhyrau*. XVIII century). The benefit to Kazakh is in the following: let him pasture, // Let hum put to grass, give water, take care of him. (Shal akyn*. XVIII century). There is sweet honey under the oak-tree, // Everything seems to be honey to the unfrozen soul. // I start to pour from top to bottom, // Take as much, as you need. // The friends, going behind, // keep in touch, breaking the promises, // Pay attention to me" (Makhambet akyn*. XIX century) [15].

Thus, if the poets wrote the didactic poems, first of all, as the means for service to nation, then the thinker, the poet Abay, in order to prove, that these works are not "poor", not "second-rate", once in a while but wrote the poems, where he clearly appealed: "While you don't know - be silent.// While you roam - be silent.// In purposeless days and nights// Don't search for shallow amusements.// Conquer five enemies // And select five as well.// Slander, lie and boasting, // Idleness and squander -// These are your five enemies, know this." [16,65].

If to analyze the didactic poems of the Kazakh poet Mashkhor Zhusip, devoted to open appeal, then we make sure, that Allah* is preached up as a divine in desire for learning, learning the trade, for nobility: "There are five commands of Islam: one of which is belief, // The one, who is in chase after profit, would not find these five.// Be concentrated, work with soul, // Tell about the Dzhigits, who gave up their souls for Allah!// Let the God's word sound

in the lips, // Let the human soul stay white. // The command - to believe, that he exists, that he is alone! // The ruler of 18-million world - he is alone! // The second command is the prayer, // Our duty is to prompt the ignorant. // To sacrifice out appetency, // Our duty is to raise to the God." [17,138].

In these songs, the creative work of Mashkhur Zhusip differs by glorification of the poet himself, the preservation of developed Islamic religion, the drive to Muslim faith in order to preserve the Kazakh language, spirit and culture.

In Russian literary science, such pieces were referred to the narrative lyrics [18], and the term "publicistic poetry" was used in special reference books [19]. We make sure that such classification is not unfounded. The piece of Mashkhur Zhusip "The Paper, Plum and Ink Came to Us" is a sample of review poems. Here the poet narrates about the activities of the "lyrical hero", when he is 5, 20 and 35 years old: "We start to think after 30-40 years // In 15 and 25 Dzhigit is ready to solid steps". Then akyn tells about advance of old age, about annoying behavior of some people, bad language of hodzha* and mullah*, that they distort the nation with such speech, thus, pays Dzhigits' attention to the following moments: "If you are a Dzhigit or ignorant. // You will be from your youth. // No matter how much you rub till shining, // There will be no mirror from the black stone?! // At least, the black stone will be a grinder, // It will grind the axe, hoe and knife.

The poems-narrations take the special place in the Eastern poetry and in the pieces of Kazakh poems, in particular. "The narration. The true story. The stories of religious time, aimed at upbringing, are called narrations. The narrations are created not only for religious education. They are intended for teaching the other crafts [10,265-266]". In this connection, it shall be taken into consideration, that in one dictionary of Russian language, the poem, similar to fable, appealing to wisdom, is called "an apologue"[19,45], that this notion is closer to the notion "true story, narration" (hikayat"). For instance, "The Parable about the Slice of Bread" (written in 1880) narrates, how a man-fellow-traveler found a trunk box on his way, how he opened the trunk box, full of jewels, how he exulted from happiness, but suddenly the gold in his hand turned into the snake, and then grew into the dragon, how the dragon opened his mouth to eat the man. Then, there is a narration, that he met 30 people on his way, and then he met 5, and finally only half a man. Mashkhur Zhusip shows what danger may be caused by rash actions. The moment, which the attention shall be paid on: that thirty people, seemed to be a thirty days fasting (sawm*), did not help him. Half a man helps the hero with his quick wittedness. Certainly, the

author, constantly propagandizing the religion, does not speak badly about the fasting and namaz; he tells that the fasting and namaz help a man in difficult moments only in that case, if his intentions are good. Thus, the akyn* through the help by the slice of bread in the image of half a man, through the saving of the hero, shows that the devotion to God shall be accompanied by the help to the poor.

Conclusion

The scientific novelty lies in complex investigation of genre-style peculiarities of pieces of the XII century of the Turkic-Islamic world of the poetry of Zhusup Balasaguni, zhyrauy of the XV-XVII centuries and the poet Mashkhur Zhusip, from the perspective of being in demand in world literary science. Studying the works of word-painters, we determine his individual handwriting, i.e. his style: show the role of his works in substantiation of their genre identity, ideological, thematic peculiarities; in the course of revelation of artistic peculiarities of the works, we determine their function in development of their genre nature and reflecting the problems in poems of Turkic nations of the Central Asia.

The urgent character of investigation is conditioned by the fact, that the literary-cultural integration relations of Kazakh and Turkic nations present a unique category phenomenon, playing the primary role in aesthetic-cognitive and analytical-synthetic human activity.

Summary:

– For the first time, at factual material of the XII century of Turkic-Islamic world of the poetry of Zhusup Balasaguni, zhirauy of the XV-XVII centuries and the Kazakh poet Mashkhur Zhusip Kopeyuly, the genre and style peculiarities of the poets' poems were investigated.

– There was revealed the interconnection of poetry of Islamic period and Turkic literature, in terms of genre peculiarities of poems.

– A literary process was considered in sociocultural context in inextricable connection with the process of awakening of the nation's self-consciousness.

Meaning of words:

Zhyrau* – a poet-improviser of the XV-XVIII epoch;

Akyn* – a poet;

Mysal* – a fable;

Rauayat* – edifying words;

Hikayat* – a true story, a narration;

Madrasah* – a High Muslim School;

Mechet* – a mosque;

Mekteb* – a school;

Dastan* – a poem;
 "Kutadgu bilik"* – a poem "Blessed knowledge";
 Edil* – the river Volga;
 Zhayk* – the river Yaik;
 Kuga* – the marsh plant, similar to bulrush;
 Terme* – a recitative, a musical and poetic genre of folk art;
 Hodzha* – kazhy, who specially went on pilgrimage to Mecca, Arabia;
 Mullah* – a priest;
 Dzhigit* – a steppe knight;
 Kyzyr* – famous traveler;
 Kulik* – the name of one famous Kazakh great family tree;
 Sawm* – the Muslim fasting;
 Bi* – A man of worth from a kind, nation;
 Mashkhur* – a famous, well-known /Arabic origin/
 Shormanuly Musa* – a famous Kazakh elder sultan of the XIX century, a colonel of Tsarist Russia;
 Abylay khan * – the greatest Kazakh khan of the XVIII century, diplomat.

Corresponding Author:

Dr. Shapauov Alibi
 Kokshetau State University named after Sh. Ualikhanov
 str. Abay 76, c. Kokshetau, 020000, Kazakhstan
 E-mail: shapau@mail.ru

References

- Holquist, M., 2010. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press.
- Jamieson, K. M., 1975. Antecedent Genre as Rhetorical Constraint. *Quarterly Journal of Speech*, 61: 406–415.
- Genette, G., 1979. *The Architext: An Introduction*. Berkeley: University of California Press, 1992.
- Charaudeau, P., D. Maingueneau and J. Adam, 2002. *Dictionary Discourse Analysis Threshold*.
- Fairclough, N., 2003. *Analysing Discourse: Textual Analysis for Social Research* Routledge.
- Killoran, J. B., 2003. The Gnome in the Front Yard and Other Public Figurations: Genres of Self-Presentation on Personal Home Pages. *Biography* 26.1, pp: 66–83.
- Devitt, A. J., 2004. *A Theory of Genre. Writing Genres*. Carbondale: Southern Illinois University Press, pp: 1–32.
- Shapauov A.K., S. Negimov and N. Zhusupov, 2013. Scenic Literature in the Context of the Drama and Dramatic Art of the Turkic Nations (Late XIX - Early XX Centuries). *Life Science Journal*, 10 (10): 360-364.
- Zhusupov, N., 2013. Legends Devoted to Abylai Khan in the Manuscripts by Mashkhur-Zhusip. *Middle-East Journal of Scientific Research*, 14 (4): 485-489. ISSN 1990-9233. DOI:10.5829/idosi.mejsr.2013.14.4.2117
- Baytursynov, A., 1989. *A Composition*. Almaty: Writer, pp: 320.
- Shapauov, A.K., 2013. The Problems of Study of the Genre of Dramaturgy of Turkic Nations of Central Asia and the Siberian Region of Russia in its Correlation with the European Dramaturgy (from Folklore to Drama). *Life Science Journal*, 10 (7): 848-851.
- Skvoznikov, V., 1975. *Realism of Lyrical Poetry*. Moscow: Science, pp: 231.
- Podgaetskaya, I.Y., 1978. *Style Forms of Communication with Mass Audience. The Theory of Literary Styles: Diversity of Styles of the Soviet Literature. The Problems of Typology*. Moscow: Science, pp: 173-174.
- Balasagun, Z., 1986. *Kutadgu Bilik. Kazakh Literature*. Almaty, 29: 4.
- Kazakh Poetry of the XVIII Century*, 1985. Almaty: Science, pp: 320.
- Abay, 1977. *A Composition. Vol. 1*, Almaty: Science, pp: 454.
- Mashkhur Z., 2003. *A Composition. Vol. 1*, Pavlodar: ECO, pp: 436.
- Pospelov, G., 1976. *Lyrics*. Moscow: Moscow University, pp: 159-160.
- Kvyatkovsky, A., 1966. *The Poetic Dictionary*. Moscow: Soviet Encyclopedia, pp: 228-229.

4/16/2014