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RELIGIOUS CONCEPTS AND SOCIAL PICTURE OF THE WORLD IN TOLGAU WORKS OF BUKHAR ZHYRAU

This article analyzes the relationship between religious concepts and the formation of a social picture of the world on the example of the work of the outstanding Kazakh figure and thinker Bukhar Zhyrau. The study is based on the analysis of poems, words of wisdom and philosophical works of Zhyrau, as well as on a contextual analysis of the historical and sociocultural features of his era. The article discusses the main topics related to religious ideas, ethics and worldview, which are absorbed into the work of Bukhar Zhyrau and influence the formation of his understanding of the world and society. The results of the study may be useful for understanding the influence of religious knowledge on the formation of cultural and social values in the context of the tradition and history of Kazakh literature. The purpose of the study is to explain the influence of religious education on the formation of cultural and social values in the context of traditions and history of Kazakh literature, as well as the formation of spiritual and moral values of the younger generation in educational practice. It is quite possible that the introduction of these principles and values in the cognition and lifestyle of modern society will contribute to the positive solution of current problems related to spirituality and morality. In addition, this article provides a deep analysis of philosophical wisdom and artistic creativity of Bukhar Zhyrau, identification of religious and cognitive concepts, spiritual and moral problems addressed in his works, their significance and relevance for modern society. It is assumed that the results of the study will be useful for the development of Kazakh literature and culture, philosophy, as well as the field of social sciences and will allow a deeper understanding of religious, spiritual and moral values celebrated in the works of Bukhar Zhyrau.

Key words: tolgau, religious concepts, Bukhar Zhyrau, philosophical thoughts, akyns and zhyrau.

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Бұқар жырау толғауларындағы діни таным-түсініктер және дүниенің әлеуметтік бейнесі

Бұл мақалада қазақтың көрнекті тұлғасы, ойшылы Бұқар жыраудың шығармашылығын мысалға ала отырып, діни таным мен дүниенің әлеуметтік бейнесін қалыптастырудың арақатынасы талданады. Зерттеу жыраулардың өлеңдерін, нақылдарын және философиялық шығармаларын талдауға, сонымен қатар оның дәуірінің тарихи-әлеуметтік-мәдени ерекшеліктерін контекстік талдауға негізделген. Мақалада Бұқар жыраудың шығармашылығына сіңген, оның дүние мен қоғам туралы түсініктерінің қалыптасуына әсер ететін діни идеялар, этика, дүниетанымға қатысты негізгі тақырыптар қарастырылған. Зерттеудің мақсаты – қазақ әдебиеті дәстүрі мен тарихы контекстінде мәдени және әлеуметтік құндылықтардың қалыптасуына діни білімнің әсерін түсіндіру, сондай-ақ білім беру тәжірибесінде өскелең ұрпақтың рухани және адамгершілік құндылықтарын қалыптастыру. Осы принциптер мен құндылықтарды қазіргі қоғамның танымы мен тұрмыс-тіршілігіне енгізу руханият пен адамгершілікке байланысты өзекті мәселелерді оң сипатта шешуге ықпал етуі әбден мүмкін. Сонымен қатар, бұл мақала Бұқар жыраудың философиялық даналығы мен көркем шығармашылығына терең талдау жасауды, оның еңбектерінде қозғалған діни-танымдық түсініктерді, рухани-адамгершілік мәселелерді, олардың қазіргі қоғам үшін маңыздылығы мен өзектілігін анықтауды көздейді. Зерттеу нәтижелері қазақ әдебиеті мен мәдениетін, философиясын, сондай-ақ әлеуметтік ғылымдар саласын дамыту үшін пайдалы болады және Бұқар жырау шығармашылығында дәріптелетін діни, рухани және адамгершілік құндылықтарды тереңірек түсінуге мүмкіндік береді деп күтіледі.

Түйін сөздер: толғау, діни таным-түсініктер, Бұқар жырау, философиялық толғам, ақын-жыраулар.

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Религиозные представления и социальный образ мира в толгауах Бухар жырау

Данная статья анализирует взаимосвязь между религиозным знанием и формированием социальной картины мира на примере творчества выдающегося казахстанского поэта и мыслителя Бухар жырау. Исследование основывается на анализе стихов, притч и философских сочинений жырау, а также на контекстуальном анализе исторических и социокультурных особенностей его эпохи. В статье обсуждаются основные темы, связанные с религиозными представлениями, этикой и мировоззрением, которые пронизывают творчество Бухар жырау и влияют на формирование его представлений о мире и обществе. Цель исследования – объяснить влияние религиозного воспитания на формирование культурных и социальных ценностей в контексте традиций и истории казахской литературы, а также формирование духовно-нравственных ценностей подрастающего поколения в образовательной практике. Вполне возможно, что внедрение этих принципов и ценностей в познание и образ жизни современного общества будет способствовать позитивному решению актуальных проблем, связанных с духовностью и нравственностью. Кроме того, данная статья предусматривает глубокий анализ философской мудрости и художественного творчества Бухар жырау, выявление религиозно-познавательных концепций, духовно-нравственных проблем, затронутых в его произведениях, их значимость и актуальность для современного общества. Предполагается, что результаты исследования будут полезны для развития казахской литературы и культуры, философии, а также области общественных наук и позволят глубже понять религиозные, духовные и нравственные ценности, прославленные в творчестве Бухар жырау.

Ключевые слова: толгау, религиозные представления, Бухар жырау, философские размышления, акыны-жырау.

Introduction

The article is devoted to the study of religious, educational, philosophical activities and literary creativity of the representative of the philosophical thought of the Kazakh people – Bukhar Zhyrau. Disclosure and analysis of the main ideas, content and artistic vision of the world of religious-cognitive, spiritual and moral problems in his works will also be contained in the content of this article.

The relevance of the article is due to the need to study religious concepts in the works of Bukhar Zhyrau. Bukhar Zhyrau is a representative of a special trend and direction reflecting the philosophical and ethical aspects of culture and the national worldview of the Kazakh people. However, the influence of historical, social and cultural contexts on the formation of religious issues in the works of Bukhar Zhyrau, as well as the specifics of reflecting the worldview in these works, have still not been sufficiently studied.

The object is the works of Bukhar Zhyrau. *The subject of the article* is religious concepts in Zhyrau's works and the social picture of the world. *The aim of the article* is to analyze the religious and moral problems raised in the works of Bukhar Zhyrau and to study the social picture of the world in his works. To do this, we plan to analyze the texts of

Zhyrau, identify the main themes and motifs related to religious knowledge, as well as spirituality and morality, and discuss the ways of artistic expression of the social picture of the world in his works.

To realize this goal, the following *tasks* of the article are defined: to identify and analyze the main religious concepts in the works of Bukhar Zhyrau; to determine the influence of the social picture of the world on the formation and comprehension of spiritual and moral problems in the works of Bukhar Zhyrau; to study the historical, social and cultural contexts that contributed to the formation of spiritual and moral issues in the works of Bukhar Zhyrau;

Bukhar Kalkamanuly lived during “Wars, battles, encounters, campaigns between the two sides in Kazakh-Dzungarian relations that lasted more than 120 years...”, witnessed the difficult circumstances experienced by the Kazakh people, saw them with his own eyes and took direct part in historical events of that time (Karibayev, 2019: 53). Therefore, at present we are considering the reliability of many historical data and stories related to the history of the country, in comparison with data from the works of the akyns and zhyrau who lived at that time, which reached us by word of mouth. Because they are historical figures who saw the events of that era with their own eyes and themselves participated in these events. Of course, the information that has reached

us about the biographical data of Bukhar Zhyrau is different. One source says he was born in 1668 and died in 1781, according to another source he was born in 1684 and died in 1781, and another says he was born in 1693 and died in 1787. Which of these data are correct and which are not is still unclear.

The period when Bukhar Zhyrau set out and intervened in the country's affairs is also unknown. The time when he freely participated in the affairs of the Kazakh Khanate and made decisions on controversial issues coincided with the coming to power of Abylai Khan. Information about his lifestyle up to this time is very rare. Perhaps he was only with Abylai Khan and participated in the most important matters related to the fate of the country. Not a single material came into our hands that would reveal its true causes.

Bukhar has more than fifty tolgau works that have reached us. Although he was literate, he apparently did not leave behind any written work. Mashkhar Zhusup Kopeev mainly collected and recorded tolgau works of Bukhar Zhyrau from the mouths of the people. Most of the later Bukhar scholars rely on the records of the same M. Kopeev. But even in earlier sources there are contradictions about some songs of Zhyrau. For example, in Ibray Altynsarin's *Chrestomathies* the song "Hey, Abylai, Abylai" is designated as a song from Kozhabergen Zhyrau. Now it is impossible to determine which one is correct.

When Abylai came to power, it was a time when the Kazakhs had recovered from the fight against the Dzungar invasion, and the national idea of unity and integrity of the country had stabilized. At that time, influential ancestors, powerful speakers, zhyrau appeared, who began to understand that the conflict between the sultans, who were divided into three zhuzes and each tried to create a separate khanate, was a disastrous path to the destruction of the Kazakh nation as a nation, and that they should directly intervene in the struggle for freedom and not put the interests of an individual above the interests of the people as a whole. This can also be learned by analyzing the works of such outstanding political figures as Tole bi, Kazybek bi, Aiteke bi, as well as such zhyrau as Umbetey, Aktamberdi, Bukhar. In their works one can clearly trace the political situation on Kazakh land in the 18th century, the realistic nature of ideological positions within the country.

Materials and methods

The works of Bukhar Zhyrau were taken as the material for the study.

The theoretical basis of the article was the works of various scholars devoted to the philosophy and literature of the peoples of Kazakhstan, as well as scientific works devoted to the problems of spirituality and morality. The methodological approach involves the study and analysis of written sources, as well as the use of comparative-historical, formal-structural and contextual analysis. Methods and techniques such as contextual analysis, comparative study, textual interpretation and historical analysis were used. The methodological basis of the article was based on intensive analysis and systematization of the studied material, as well as on the dialogue with previous studies on the topic. Systematic literature review, text analysis, comparative study, historical analysis and other approaches were used to obtain complete, comprehensive information about Bukhar Zhyrau's work and its influence on Kazakh literature and culture. Primary and secondary sources of information, including Bukhar Zhyrau's literary works, historical documents, studies of other scholars and theorists, were also used to present a comprehensive and realistic picture of his work. To ensure the scientific validity and originality of this work, new research and conclusions based on new analytical approaches and interpretations of Bukhar Zhyrau's texts were also taken into account.

Literature review

The study of Bukhar Zhyrau's work and its influence on Kazakh literature and culture has been the subject of scientific research by many Kazakh literary scholars and researchers. For example, Mashkhar Zhusip Kopey, Saken Seyfullin, Mukhtar Auezov, Sabit Mukanov, Alkay Margulan, Kazhim Zhumaliev, Auelbek Konyratbaev and others. Thanks to these literary scholars, his poems since the twentieth century have been published on the pages of editions and widely disseminated among the population. They consistently substantiated their scientific ideas about the life and works of Bukhar Zhyrau and directly contributed to the introduction of Zhyrau's literary heritage into the scientific turnover. K. Zhumaliev writes that from the textbooks of Kazakh literature for secondary schools to the monographic chapters on Bukhara, which he wrote in six volumes of the history of Kazakh literature, he considered him the beginning of historical literature, whose authorship was preserved in the XVIII century, and through his didactic reflections described the social reality of that time. A. Margulan considered that Bukhar Zhyrau was a famous poet and an outstanding teacher among Kazakh poets during the reign of

Abylai Khan. A similar assessment is found in the works of E. Ismailov and B. Kenzhebaev. Outstanding folklorist N.S. Smirnova in large-scale studies of Bukhar pays special attention to the peculiarities of the strengthening power and democratic tendencies of his improvisational creativity.

Today there are many opinions of scientists about the tradition of zhyrau who have conducted research in this area. But we should not forget that the word “zhyrau” itself is pronounced differently in different regions of the country. The outstanding literary critic E. Ismailov, having analyzed the conclusions of previous researchers, expressed the following opinion on this matter: “Sypyra zhyrau, Asankaigy, Bukhar Zhyrau are symbols of Kazakh poetry up to the 19th century; they were always close to the khan and took part in solving the problems of the state of that time. Abylai Khan always consulted with Bukhar Zhyrau when solving state issues”. He also noted the following: “Bukhar Zhyrau, who honored Abylai Khan, was not only a poet who expressed the contradictory thoughts of Abylai’s time, but also a peacemaker for Abylai... When relations between the khan and the common people began to diverge, zhyrau played the role of a peacemaker and judge, communicating with both sides to strengthen khan’s domination. The same role was played by Tatigara Zhyrau, a contemporary of Bukhar Zhyrau. Zhyrau rarely interfered in minor life problems, but mostly expressed thoughts, predictions and wise words about the times, the past and the future, morality, good and evil. Tolgau works on this topic do not contain lyrics that evoke feelings; they are often poems, recitatives, which are expressed in the form of allusions, proverbs, and sayings” (Ismailov, 1996: 24).

The poetry of Bukhar Zhyrau began to be studied from the beginning of the 20th century. It is known that Bukhar Zhyrau was recognized and studied as a historical figure of the most ancient period of Kazakh literature, especially in Soviet times. That is, the tradition of teaching the history of Kazakh literature, starting from Bukhar Zhyrau, lasted for several years. We see that there was a chauvinistic motive behind this, for example, not delving into the depths of the country’s history, passing on the culture of the people to the next generation only through certain restrictions. But we, of course, cannot hide the fact that Bukhar also had a school where he studied the art of speech, and that the tradition of eloquence was preserved even before him.

“We see that the poetry of Bukhar Zhyrau is a big step in Kazakh artistic expression. From his works it is recognized that the Kazakhs are a pro-

gressive-minded people, thinking about their integrity, peace and prosperity of the people. Zhyrau left an indelible legacy as an ideologist of the transformation of the Kazakh people into a fundamental, exemplary country” (Berdybayev, 1989: 138). Bukhar was a quick-witted thinker and an excellent zhyrau who deeply understood the situation of his time. That is why the whole truth of the two-century struggle with the Dzhongars was clearly reflected in his poetry. From the works of Zhyrau we can clearly understand not only the inner desires and dreams of ordinary people of that era, but also the life of the khans and judges who ruled the country, as well as famous batyrs, their exploits and shortcomings. It can be understood that behind the lyrical “I” of Zhyrau, who is addicted to solitude, there is no stable connection between the environment and the individual. No matter how we perceive Zhyrau’s poetry as a phenomenon characteristic only of the creative person himself and associated only with the subjective view of the individual, it is still connected with the time and social system in which the creative person lives. Because in his works he expressed the contradictions of the era in which he lived and the reality that he supported with his desires, as well as the thoughts accumulated by his contemporaries. Bukhar in his songs reflected the historical destinies and socio-psychological portraits of his contemporaries. It is impossible to separate the philosophical thought in tolgau works of Bukhar Zhyrau from the opinion of the people, national and religious knowledge of that time. Although we cannot distinguish the lines of the song based on a certain philosophy, we can understand from the content of the song that it emphasizes issues of thinking and morality. In the same 18th century it was impossible to have poetry promoting pure philosophy. Because it’s art. Therefore, the nature of the mood (emotions) and the craving for beauty predominate in him. In the reflections of Zhyrau, thoughts and feelings are intertwined with the knowledge of the lyrical hero. That is why his philosophy is considered as a set of beliefs and views of the poet himself on the world around him. Philosophical motives in his poetry are intertwined with the philosophy of morality, love for his native land, love for the beauty of nature, its beauty and harmony.

Results and Discussion

During the time of Bukhar Zhyrau, the Islamic religion was established in the minds of people, and it became a tendency for many people to use their life bonds in accordance with the principles of this

religion. In the Great Steppe, Sharia law coexisted with the laws of the nomads themselves for thousands of years. Therefore, it was considered normal to emphasize moral issues in literary works, rather than artistic and aesthetic exactingness in literature.

Bukhar Zhyrau was a literate person who received a religious education in accordance with his era and was well versed in the principles of Islam. We think there is no need to prove this; from his poetries it is clear that Zhyrau knew the history of Islam and Muslim rules very well.

Considering the works of Bukhar Zhyrau, we find many ideas related to the principles of Islam in his tolgau works. Biographical sources say that he was a literate Muslim. Bukhar Zhyrau was one of the educated people of his time, who was able to read Muslim books. Of course, there is no information about whose works he read, whether he wrote down his works or not. There is written evidence that the Turkic peoples as a whole adopted Islam back in the 8th-9th centuries. But it may not be easy to give a definite answer to the question of how long the nomadic Kazakhs have been practicing this religion. Because each tribe probably practiced this religion at different times. It is said that Islam became the state religion during the times of Berke Khan and Uzbek Khan of the Golden Horde. If this is so, then we can say with confidence that our ancestors have been practicing Islam since then. In the works of Sypyra Zhyrau, who is said to have lived in the 13th-15th centuries, one can find parables related to the Islamic religion.

Sypyra Zhyrau sang the following in his tolgau “Men zhyraumyn, zhyraumyn (I am a zhyrau)”:

Allah created man
to be friendly.

Or:

Allah has distributed abundance
and prosperity to everyone (Translated by authors).

That is, Sypyra Zhyrau fully adhered to Islam, so it is natural that there are thoughts related to Islam in the works of Bukhar Zhyrau.

Religion is not just faith, it is a set of views that influence a person’s attitude and worldview, especially in the work of a creative person.

Looking through the works of Bukhar, we notice that Zhyrau is well versed in the principles of Islam. The religion of Islam mainly provides stable information about the knowledge of the world, subtle contradictions and harmony in this

world, about society, man and personality. Zhyrau consistently presents instructive examples of the Islamic religion on the mystery and nature of the world, as well as religious concepts in his reflections on the deep psychological layers of human nature. If Zhyrau left behind about fifty tolgau works, then we can say that in all of them there were his thoughts about the Oneness of Allah, his omnipotent power and mercy, about the benefits of Islam, about how he firmly followed the path of the Islamic religion and supported and defended Islam with sincere intentions.

Since the nomadic Kazakhs followed the Muslim religion for more than ten centuries, we can be convinced that the role of the Islamic religion in their lives was enormous by reading the works of that time. For example, this is probably why in the tolgau works of Bukhar Zhyrau we find various words and information related to the religion of Islam. We know that the popular tolgau of Zhyrau “Bırınşı tilek tileñiz (First of all, wish yourself)” consists of eleven wishes. His first wish begins with the words: “Not to be guilty before Allah” The modern generation may not fully understand the meaning of this word. The first meaning of the word “zhazu” to be guilty, deluded. In Kazakh prose there are often sentences with the phrase “My God, what did I do to deserve this!”. That is, according to the indicated verse of Zhyrau, the most important thing is not to be guilty before Allah. Two versions of this tolgau have reached us.

For example, the version of “Bırınşı tilek tileñiz” (“First of all, wish yourself”) written by G.N. Potanin begins like this:

First of all, wish yourself
not to be guilty before Allah (Jyraular poezziasy, 2022: 101) (Translated by authors),

– this is a tolgau written in the form of a proverb, an edification addressed to the public. It is clear that the most important thing for Zhyrau of the 18th century was not to be guilty before Allah, to fear the wrath of God. The number of wishes in the versions of this tolgau that have come down to us is no more than ten or eleven, of which the fifth wish was fulfilled by Bukhar as follows:

Fifthly, wish yourself
not to miss any of the five prayers every day (Jyraular poezziasy, 2022: 102) (Translated by authors)

Missing prayer is also a big drawback for Zhyrau, and even it is equal to such great sorrows

and suffering as mourning an orphan, a widowed woman, or mourning the mother of one's child. The following conclusion of religious scholar K. Zholdybayuly also emphasizes the reason why Bukhar Kalkamanuly in the above reasoning attaches special importance to prayer: "Another meaning of worship is to express through worship our gratitude for the countless benefits, support and blessings generously bestowed upon us by the Great Creator and to acknowledge our responsibility to Him" (Zholdybayuly, 2007: 215).

The main purpose of poetry is not only to copy and depict life, but also to absorb into the consciousness of humanity that the lofty ideas of truth and goodness are eternal. Thanks to this quality, poetry is able to reveal the meaning of life, reveal the secret of our aspirations and desires, and teach us to look wisely at our surroundings. It cannot be said that the burden that poetry bears in terms of perception is light: the source of poetry is considered to be historical testaments, plot lines in ancient legends, religious knowledge, truths achieved by humanity through science and philosophy, images of art, the natural universe and the secrets of the inner soul of man. From this point of view, scientists have already given a positive assessment of the meaning and significance of religious elements in artistic creativity. Religion cannot be separated from people's recognition of the truth and traditions of life.

The highest beauty, the highest magnificence, established in the human mind, comes from love for Allah, true love for the Creator. If poetry can touch this feeling, its influence will be eternal. A creative person will definitely show his knowledge and feelings on the path of learning the truth. Reading this song by Bukhar Zhyrau, we understand that from his youth he grew up studying the history of Islam and the principles of the Koran in general.

Oh, speaker, say Allah,
Say the good name of God.
Mustafa, tell me about the four shadiyars,
And the scientist who discovered Mushaf.
Say the God's word – "Furqan".
Say the Kalam Allah – the Koran.
If the heart tells you,
turn to Allah with prayer (Jyraular poezziyasi, 2022: 104)
(Translated by authors).

If we look at the content of this short song, we will see that Bukhar Zhyrau has mastered the principles of Islam very well. The four shadiyars here

are the four companions of the Prophet Muhammad – Abu Bakr Siddiq, Omar, Ospan and Ali. These four are the people who buried Ibrahim, the son of the Prophet. That is why the Prophet gave them the title of Shadiyars. "Mushaf" is one of the names of the Koran. That is, it is known that Zhyrau is talking about the scientist who discovered the Koran. Furqan is a sura of the Koran consisting of 77 verses. It talks about good and evil. In a collection published in Tashkent in 1925, it was written as "burkan", adapted to the Kazakh colloquial language. In the 2023 edition, compiled by scientists from the M. Auezov Institute of Literature and Art, it is corrected and printed as "Furqan" with an explanation. Kalam Allah means the word of Allah, that is, the Koran. Zhyrau turns all these historical events in the history of Islam into poetry and reminds all people. He also says in one of his next verses:

Ibrahim Khalil built
the Kebe for Creator (Jyraular poezziyasi, 2022: 106)
(Translated by authors),

– "Kebe" here means Kaaba. Perhaps since Zhyrau's works came to us orally, the pronunciation subsequently changed. In the history of Islam it is said that the Prophet Ibrahim and his son Ismail built the Kaaba in Mecca, a person who has not read the Koran is unlikely to know this legend; and Khaliullah means a close friend of Allah, he is always mentioned in the books of Muslims along with the name of the Prophet Ibrahim. That is, reading the works of Bukhar Zhyrau, we see that he knew the canons of Sharia very well.

Bukhar Zhyrau is not looking for eternal life like Korkyt, because he has mastered the Islamic religion. He knew that human life is limited, that no one can remain forever in this world, and he mentioned this in his poems.

God has entrusted you,
It is impossible to predict when he will take it back (Jyraular poezziyasi, 2022: 108) (Translated by authors).

As we see, the poet views human life as a gift from God. Indeed, no one knows how long his life will last. The day your life ends is a matter of God's power, so you should not waste your short life in vain.

On the day when Azrael comes,
where will the living soul remain? (Jyraular poezziyasi, 2022: 108) (Translated by authors).

Reading the above verses reminds us that human life is a gift given by the will of God, and the main responsibility of people on earth is to live it meaningfully, usefully and faithfully. That is why from the works of Bukhar we clearly see that he always had the ideal of being faithful to the Muslim religion and not deviating from the principles of this religion. Reading his works, we see that Zhyrau's philosophy of life was formed on the basis of Islamic principles.

If your religion is not Muslim,

What's the point of just saying you're a Muslim? (Jyraular poezziasy, 2022: 109) (Translated by authors)

In this poem he is trying to prove that it is the duty of a Muslim to be as faithful as possible to religion and to follow it not only in words but also to worship with all his heart and soul.

Bukhar treated the text of the Koran with great attention and respect. Because it is clear that most of his thoughts about Islamic conditions are taken directly from the texts of the Koran. At the same time, Zhyrau's works are not just a dry narrative about the principles of the Koran, but are aimed at introducing it into the public consciousness, turning it into an artistic and rhythmic text. He not only conveys to us the worldview and feelings of the people of his time, but also conveys to the next generation the legendary historical events and psychological logic of the depicted subjects.

The problem of the concept of art in Islamic literature may seem trivial to some researchers; they often perceive the problem of art in Islamic religion and literature as two different knowledge, two different concepts. But the Koran does not prohibit the real depiction of human life, the creation of its artistic image in words. Secular moral ideals are subject to change over time, while the spiritual and moral ideals of Islam remain unchanged no matter how many centuries pass. At the same time, fiction also helps us to know the past and present history of the Ummah of the Prophet. Another function of fiction written in the Islamic direction is not only to increase the artistic knowledge of believers in this religion, but also to instill in them the high ideals of the entire civilization created by mankind, ensuring and teaching justice among people in society. Works glorifying Islamic principles are characterized by boundless faith in the unity and omnipotence of Allah, respect for human creativity and hard work, and moral ideals. Speaking about the religious views of Bukhar Zhyrau, we witness how he followed this tradition, convinced people that Allah is one, and urged them not to lose the faith. Zhyrau expresses the

following opinion: if you want to live a good life, if you want to succeed in some business, then do not deviate from the path of Allah, go honestly and be clear. It is well known that to be a slave of God means not to deviate from the path of Sharia and to flawlessly follow the principles of Islam. He sang in his song "Aqtyñ üi meşit-tı (The House of a Sincere Man is a Mosque)" the following:

If you become a slave to your God,

If you are a real son

Allah himself will bless you (Jyraular poezziasy, 2022: 106) (Translated by authors),

Fate is a gift that is destined to a person when he came into this world. If he is honest, if he does not lose morality, God will not leave anyone without His good.

The main goal of Zhyrau's poetry is to make his contemporaries think and educate them in morality through his works. The main role of literary education was preserved in our literature from the earliest times (from ancient times) until the 18th century.

In Bukhar's poem "Eleven Wishes", there is no sentimentality and love in the description of a woman, on the contrary, the need to protect and help a woman is mentioned. The expression "to make a wish" is used here in the sense of praying, not wishing. "He asks to pray to Allah, wishing that he himself would die and his wife, whose ten fingers are covered with henna, whose smell is like musk, whose voice is thin, whose behaviour is pleasant, would not remain a widow" (Nurimanov, 2018:54).

Religious concepts in Bulgari reflections are a treasury of wise thought, consonant with steppe philosophy. Zhyrau constantly propagandised the way of Allah's truth, which would be a guideline for the future of the Kazakh people. Noble deeds of morality were accompanied by verses of the Koran. "Zhyrau (poet-musician) is less known and less examined concept in the social science. In fact, the poets-musicians are indication and symbol of zenith of ethnic-cultural advancement of newly appeared Kazakh Khanate" (Sadykov, 2013: 139).

The worldview, life principles, customs and superstitions of the Kazakh people have merged in one stream, harmonising with Sharia law. From the institution of the family to political institutions, a single path uniting religion and traditions has been formed. The folklore heritage, which became the spiritual treasury of the nation, sowed the seed of values to be found in a Muslim son. "The notion of "non-being" has its theoretical roots in the decentering of being-absence, a tricky subject to address in relation to

devotional poetry” (Cianciola, 2008:16). Perhaps that is why the religious knowledge of the Kazakh people did not remain in a narrow dogmatic circle, and the story told in verses and hadiths linked the precepts with their everyday life.

The essence of Bukhar Kalkamanovich’s reflections on morality is the purity of the soul. In Zhyrau’s works, the personal and social origins of morality, the foundations of the spiritual greatness of the people, are rarely found in connection with religious faith, confessional dogma and symbols of faith as an imperative, the pillar of existential decision. Goodness is not an abstract religious-metaphysical principle or imperative offered to man beyond human origins or on behalf of someone higher, but honesty, truthfulness, wisdom, generosity, courage, etc., manifested through the true work of man.

Culture consists in patterned ways of thinking, feeling, and reacting, acquired and transmitted mainly by symbols, constituting the distinctive achievements of human groups, including their embodiment in artifacts; the essential core of culture consists of traditional [ie, historically derived and selected] ideas and especially their attached values (Hofstede, 1984: 21).

In Bukhar Zhyrau’s formulation, the sign of Muslimism is a good deed, good deeds, artistic character of a person. He asserts the idea that only the soul that has performed its worship sincerely, and not for the sake of outsiders, turns to good. In the author’s knowledge, religion is a heart subordinate to reason, a being unattached to the world. Zhyrau’s reflections elevate virtue in human being and point to the main value of society. Therefore, despite the fact that his reflections are conventionally systematised according to the thematic-ideological structure, we can see which work is spiritual and moral. “Of course, defining the parameters of a scientifically compatible worldview returns us to the issue of lived versus articulated worldview and the confusion of the two concepts” (Cobern, 1989: 23).

He reflects on the transience of life and the fact that every thing finally takes hold, alluding to the visions we see. Bukhar emphasises that the mystery of the existing world is known only to the creator, the essence of human existence is different in understanding the same. Human nature is attached to the fun of life. Bukhar argues that a person who recognises his creator to whom he has given this “happiness” will have a whole, human faith. “Zhyrau poets expressed their works in the form of proverbs, commandments and testaments. The main themes of their tolgau thoughts are love for the homeland, the country, defence of Motherland, call for unity of the

country, propaganda of moral virtues” (Alpysbaeva, 2022: 82).

The author’s worldview determines his attitude to life, contributes to the formation of life experience and ideological and aesthetic evaluation of the work created by him. It helps to copy the author’s final thought into one’s own work. In the work “If you talk, then talk about Allah”, the poet puts the name of God at the very beginning of symbolic series, i.e. the word with the main metameaning plays the role of a sacred leitmotif from which links are drawn to the philosophical field of the Koran as the mythology of Islam (Mazhen, 2022: 59). Of course, the worldview and life experience of the author are not always balanced. It cannot be denied that the formation of life experience is influenced not only by a one-sided worldview, but also the formation of worldview is much more actively, much more influenced by life experience. Sometimes even life experience can change the established worldview itself. But be that as it may, the author’s love or dislike for something directly depends on the worldview. It follows that the author’s worldview is of great importance in relation to the creative process, the results of artistic creation. “Historical development of poetic folklore is one of the most important issues, including the most important thing understanding the historical point of view, recognition of the genre specifics” (Aitbayeva and Rakhimov, 2019: 444).

Bukhar Zhyrau in his works is an art historian who created artistic images of historical personalities of khans, military leaders, heroes of the Kazakh people of the eighteenth century. Of course, in Zhyrau’s poetry we cannot find such a clear system of images as in modern literature. But it is true that artistic images of some historical people, conditioned by the national cognition and understanding of that time, stylistic specificity, are reflected in the works of Zhyrau. “The three-century struggle of the Kazakh people with the Dzhungar conquerors led to the increased actualization of religious ideas in the poetry of akyn-zhyraus as a consolidating ideological factor. This tendency received the most consistent and conscious expression in the work of Bukhar Zhyrau.” (Mazhen, 2020: 40). Scientists themselves note that there is no sign that completely distinguishes philosophy from poetry. In tolgau works of B. Kalkamanuly, man and the world are depicted in harmonious relationships with each other. This emphasizes the figurative nature of the poet’s poetry. The world of images of his thoughts is like a set of meaningful images and metaphors. Zhyrau, as it were, transforms in his poetry contradictory things

and phenomena into one concept, into one related phenomenon. Everything living and inanimate in his works is depicted in connection with the lyrical hero, telling his stories, sharing his sorrows, sharing his secrets. “The peculiarity of Zhyrau poetic images is that it combined traditional mythological stereotypes and new social necessity of language, using language and style of mythology for political and educational purposes” (Zhanabayev, 2022: 20). However, it is also true that Bukhar was a master of the artistic word who deeply studied all the literary traditions that preceded him and developed them on the basis of his work. In the works of the great Zhyrau, the ideas of national integrity, valour, patriotism and pride that came from the Golden Horde era were continued and supplemented with new ideas and new views, based on the situation in which the Kazakh Khanate was at that time.

Conclusion

Since ancient times, our ancestors led a nomadic lifestyle in the steppe. Our ancestors tended to deeply understand the aspects and secrets of nature, graze cattle in the vastness of Eurasia, roam to pastures in the summer, and move to winter quarters in winter to preserve the livestock. Nomadic civilization and nomadic lifestyle taught them to look at the environment with different eyes. Having withstood the ordeal of nature, they learned to take care of their lives independently. It taught them to overcome any difficulties without fear of the ordeal of the ferocious nature. From here the concept of wisdom and knowledge, characteristic of the steppe people, is formed. Of course, for seventy years, the theory that the Kazakh people were just nomads and had no culture was forcibly introduced into the consciousness of the nation. Because of this, most people have forgotten the poetry of Zhyrau. The works of Bukhar, the last heir of the tradition of zhyrau, although a little, have been studied in our literature. The generation of that time became acquainted with the his-

tory of Kazakhstan and Kazakh poetry of the 18th century through the songs of Bukhar Zhyrau. Only at this time did thoughts about Abylai Khan, the history of Kazakh heroes and clans appear. But it was just a glimmer of light. And it was difficult to find a specific document about the culture and literature created by the nomads.

They began to talk and write about the culture created by nomads, their historical and political role on the world stage only in recent years. We must also recognize that many of those who study and evaluate it are foreign scientists. There are many works of scientists of the Turkic peoples, but they are not known to the peoples of the world. Since English is an internationally recognized language, they should be published in foreign scientific journals and discussed at international scientific conferences in this language. You can see that the problem is only now finding its solution.

No one can deny that the life and lifestyle of the nomads were close to nature. Therefore, elements of naturalism predominate in their lives. Nomads and sedentary peoples complemented each other and lived in contact with each other. For example, while nomads depended on city dwellers for products and stuff that only certain sedentary countries could produce, our ancestors were far superior to sedentary populations in terms of good health, flexibility in living in the elements, as well as inclination and ability for oral literature and unique melodies. Because they grew up in an environment of pure nature, they became honest and noble, striving for courage and resistant to difficulties. They also had a quick imagination, as can be seen from the poems quoted from the works of poets and poets who lived during that period.

That is, Bukhar Zhyrau lived in such an environment, moral relations, such as morality and honor, were in the main place for the great Zhyrau. Therefore, when analyzing his works, we must take into account the social environment of that time, their views on the world.

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