

The manifestation of Islamic principles in the works of Akyt Ulimzhiuly

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Abstract. The article deals with the influence of Arabic literature in the 19th century on the creativity of Kazakh book poets. Providing a definition (reference) of the creativity of Akyt Ulimzhiuly, the poet's dastan "Akhiretbayan" has been deeper reviewed and analyzed. The authors give a literal translation and analysis of Arabic words. The influence of Arabic literature in the works of book poets is observed in religious kissa-dastans, epitomizing the national character of the Kazakh literature. The religious-Islamic works now and in the future will have a positive impact on the development of Kazakh literature.

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Introduction

The later direct participation of Central Asia in world events did, and still continues to influence the political and cultural events in Europe as well as the rest of Asia[1].

Today, many authors use the designation "Muslim" in their analyses, when referring to the territories or people of Central Asia. This is a relatively new phenomenon among the long string of classifications. Romantic European cartographers and travelers labeled Central Asia «Tartary» or «Independent Tartary» in the 15th -17th centuries, and the inhabitants were called "Tartar"[2]. Perhaps, Christopher Marlowe (1564-1593), by writing fiction about Timur (d. 1405), with a stretch of imagination calling him Tamburlane,[3] is one popular source of this peccadillo. However, Marlowe's and like-minded authors' writings betray the inadequate information the Western world possessed on Central Asia despite their fascination with the area. What they did not know, the authors created [4]. Only later would the Westerners begin to learn the Central Asian languages and dialects, in order to read what the Central Asians had written about themselves. With the Russian encroachments (East of the Urals, South of Siberia) after the turn of the 18th century, the designation began to change to "Kirghizia" and "Kirghiz,"[5] a tribal confederation [6]. After the occupation by tsarist armies, when tsarist bureaucrats began to understand the language and dialects of the region in the 19th century, they commenced employing the terms "Turkistan," "Turk" and "Sart." However, the Imperial Russian bureaucratic designations inorodtsy (aliens) and "Muslim" were employed with the establishment of tsarist Military Governorships in Central Asia, especially after 1865[7]. The designation Turkistan Military District has been in continuous use since the late 19th c. Meanwhile, portions of the population, on

some of whom tsarist citizenship was imposed, were still regarded Turk, Tatar, Kirghiz, Sart; including those living to the West of the Urals (Tatars, Bashkurt), and either side of the Caucasus mountain ranges, including Azerbaijan[8]. The Central Asians living around the Altai mountain range were assigned still other designations, despite what they called themselves. Moreover, those designations were changed at various junctures. As Denis Sinor points out in his introduction to Radloff's Proben[9]. In the past 100 years, "New, artificial, names have been created, and it is not always easy to establish equivalencies"[10].

This tendency applied to the labels of "languages" as well: Altai was known as Kara-Tatar, later changed to Oirod (doubly misleading, since Oirod is a Mongolian tribal sub-division), and back to Altai; Tuvinian was originally Soyon and Urinkhai and sometimes Shor; Khakass was called Abakan or Abakan-Tatar; Kachin and Sagay were jointly converted into Khakass; Uyghur first became Taranchi, and later Modern Uyghur; Kazakh was Kirghiz. It should be noted, that in no Turk dialect is there any such differentiation as Turkic and Turkish. This distinction is a new introduction into the politics of nationalities, and exists in some Western languages, as well as Russian, with the latter referring to the Ottoman or Turkish republican domains and the former, to other Turks [11].

With the advent of the glasnost (openness) in Moscow's thinking, the Russian chauvinism began to gain publicity once more. In the recent article on the potential dissolution of the USSR, a Russian nationalist included historically non-Russian lands (the Volga-Urals, Siberia, the Altai) in his picture of a "new Russia"[12].

The Arabic literature is considered the richest in the East and the most ancient literature in the world.

The initial genre of the Arabic literature is the poetry, its content are the words of testament and propaganda of Muhammad Prophet, a founder of Islam religion, i.e. Hadith and religious legends. The Orientalist I.M. Filshinsky told: "Many of us felt the breath of Medieval East for the first time in childhood thanks to the fairy tales of "the Arabian Nights". For life we bear in mind the descriptions of busy cities of Iraq and Egypt, magnificent palaces and mosques, decorated by fanciful arabesques, the image of mysterious khalifah Harun Al-Rashid, searching for adventures in night Bagdad, a complex mosaic of Eastern intrigues" [13, 14] - The Arabic literature is familiar to everyone from childhood particularly for its fairy tale "The Arabian Nights". "The Arabian Nights", "Kalila and Dimna", "The Heroic Actions of Antara", "Leila-Mezhnun" and many others are the peaks of the Arabic literature.

G.E. fon Grunebaum told about literature of the countries, where the Islam was propagated, the following: "In the territories, where the Muslim religion prevailed, the relation between "the Islam spirit" and literary products, consequently, can be briefly characterized as the unity of literatures, which can be called Islam as per the religious affiliation of their founders, is provided by the commonness of main spiritual interests, the authority of definite principles of form and narration, without mentioning the commonness of political and social organization, uniting all these nations" [15].

Alongside with other nations of Central Asia, the Kazakh nation was also familiar with the abovementioned pearls of the Arabic literature; by copying these works, new pieces were created. In the history of Kazakh literature, the works of the authors, named as book poets, emerged as a result of such copying. In the history of Kazakh literature, there are a lot of book poets, who, taking as a source the leading (progressive) samples of the Eastern literature, the samples of religious books and the main tasks, described there, tried to anthem them again in Kazakh language. The poets, lived in the 19th century, are Akyt Ulimzhiuly, Gumar Karashuly, Shadi Zhangiruly, Turmaganbet Iztileuov, Mashkhur Zhusip Kopeyuly, Nurzhan Naushabaev, Abubakir Kerderi, Zhusipbek Shaikhismuly, Oraz Molla. They got education in religious madrasah, they were the poets who knew Koran perfectly. In their works, the humanity and sainthood of Islam religions were the main topic. Antheming the real religion in their works, the book poets influenced much on distribution of Islam religion on the Kazakh land.

"Book poets" is a group of poets, who, antheming the progressive samples of poetry of Eastern literature of the Arabic-Persian-Turkic-language nations in their own way, distributed them

among the Kazakh, retreating the plots of books, published in Eastern languages, published kissa-dastans. They were familiar in the original with visual monuments of the Eastern poetry. They were able to use in their works the artistic manuals of the Eastern poetry" [16].

The book poets lived in the end of 19th and beginning of 20th centuries, set a goal in the particular direction, propagandized the famous Eastern pieces. The book poets were the claques of romantic, heroic, love, religious dastans and religious testaments-edifications. They developed on the Kazakh land the samples of "nazira", widely spread in the East, adapting the Arabic fairy-tales, legends, and religious dastans to the Kazakh environment. The book poets propagandized the famous works of the Arabic literature in Kazakh literature. The book poets wrote romantic, heroic, love and religious dastans. The book poets, adapting the Arabic fairy-tales, kissa-dastans and legends to the Kazakh environment, developed in the Kazakh literature the tradition "nazira", widely spread in the East, in harmony with literary-aesthetic sense of time and their own environment.

Purposes of investigation

The Kazakh literature of the end of 19th and the beginning of 20th centuries is closely connected with classic Arabic Muslim literature, founded in the Middle Ages. It was familiar a large group of Kazakh poets, entered to history of Kazakh literature in the end of 19th and beginning of 20th century as "the book poets".

Although the word "book" was used conventionally, its formation as a term can be seen in the studies of literary scientists. They got education in schools and madrasah of such cities, as Bukhara, Tashkent, Samarkand, Kazan, Ufa; they distinguished themselves in their creativity with their enlightenment ideas. The book poets, assimilated the Arabic, Persian and Turkic languages well, became famous particularly in propaganda and antheming of classic samples of the Eastern literature in Kazakh steppe. Concerning the book poets, B. Kenzhebaev wrote the following: "They were familiar with two different cultures, soaked up two different literary traditions. One of them is the cultural richness and literary heritage of the Kazakh nation. Another one is the ancient literature of the Muslim East" [16, 14]. The book poets, writing in the Kazakh literature a piece to the Oriental topic, in the Eastern language, i.e. being the poets, binding interpreters of valuable works of Arabic and Persian literature, assimilated the "Nazira" devices well. The book poets also assimilated the religious teachings well (perfectly), they frequently used in their works the Arabic, Persian, Turkic words, commonly used in Eastern classic literature.

Academician Z. Akhmetov, having analyzed the kissa (hissa is a folklore poetic story, narration, epic poem), of narration as per social directions, content and ideologic-artistic values, divided them into three groups:

The first one, with preaching of religion at the basis, is aimed at the propaganda of Islam theory, religious notions-faiths. Such works, as "Sal Al", "Zarkum", "Seitbattal".

The second, involving ancient legends and stories, folk novels and poems, dastans of the representatives of classic literature of neighboring nations and other Eastern ethnic groups: "Shakhmaran", "Seifulmalik", "Bozzhigit", the fairy-tale of the Arabic nation "The Arabian Nights".

The third, composed based on Eastern topic, but soaked up to the Kazakh literature, is such work as "Munlyk-Zarlyk" [17].

The name "book" was applied among the ancient Christians with regard to preachers, who tend to absolute abiding to the rules of the religious "Bible" book. To apply this name with regard to our poets of the beginning of 20th century is inappropriate. It is known, that for some time they were not the object of research because of the predominant opinion that the book poets are religious, and the artistic side of the written works is weak, not qualitative. The scientist B. Kenzhebaev appropriately underlined that the poets in Soviet times in the beginning of century were disrespected and undervalued, even such rash opinions got abroad, that there were no literature indeed.

The Kazakh book poets, lived in that transition period, speaking the Arabic language fluently, were familiar in the original with the works of Arabic Muslim poets, and antheming the bright images and plots, described there, again in the Kazakh language, made their own contribution to development and prosperity of literary connection. This literary connection was mentioned by famous Orientalist N.I. Konrad, who analyzed three main types of literary connection: "It should not be supposed that there exist only two forms of penetration of one nation's literature into the literary world of another nation - the penetration in the original and in the translation. The history of world literature connections also testifies about the presence of the other forms. One of such forms is the reproduction of content and motives of one work, created by the writer of one nation, in the creativity of the writer of another nation. This form was especially spread in the literature of nations of Central Asia, Iran and Western Asia in the Middle Ages [18].

Neither ideologic views, nor literary schools and methods of poets-writers, which are referred to this group by our scientists, provide a definition, only

the craft, the publication of book, provide a definition of the name the book poet-writer. In our opinion, the written literature, based of the great Abay, was developed by the following poets: Akyt Ulimzhiuly, Gumar Karash, Akmolla Makhamediarov, Shangerey Bokeev, Zhusip Shaikhislamov, Akylbek Sabaluly, Shadi Zhanigirov, Oraz Molda, Molda Musa, Makysh Kaltaev, Nurzhan Naushabaev, Madeli Kozha, Aset Naimanbaev, Turmagambet Iztileulov, Shorayak Omar and others, enriching the Kazakh literature from genre, thematic point of view, released the works, preaching the idea of pure love and humanity, representing the purposes and interests of the nation. Analyzing the works of these poets, professor O.Kumisbaev said, that they, not staying on "book" stage, raised the works with their own artistic searches up to high quality, and underlined, if it is possible to put the term "book" poet into tight frames, when the poems and literary dastans of these poets are significantly (much) higher than the "book" ones [19].

Akyt Ulimzhiuly is one of the greatest creative personalities among the book poets, while he was far away from Kazakhstan, he did a great work in this direction. The poet Akyt Ulimzhiuly was born in 1869 on the territory of Altay in Kocktogaysk region of China. He got literacy from rural mullah; thanks to his ability, he learnt the Arabic and Persian languages well. Upon studying the literary books, published in Kazan and Istanbul, he applied forces to develop and study the Kazakh literary heritage.

The poet Akyt Ulimzhiuly perfectly knew the Islam history and culture. In 1907 he was an interpreter for kazhy, lived in Altai and Ural regions, and made a haj to Mekka and Medina with them. After the haj to Mekka, the poet was behind his companions; he improved his religious knowledge, travelling around the Arabia and Turkey for a year. Having lived in Arabic countries from 1908 to 1910, the poet got to know better the Arabic world culture and literature. Improving his knowledge, he collects the rarest and most valuable books in the world. His interest to science increases more and more. In those years, the China government pressed the ethnic minorities, committed to prison the famous Kazakh personalities. The famous poet of Altai Kazakh, the enlightener, the religious scientist Akyt kazhy was also subject to such pressure and violence. Finally, in 1940 as per strict judgment of Shyn Shysai - the ruler of Shynzhan, Akyt Ulimzhiuly was bitterly killed in the prison of Urimzhy, and many of his books and manuscripts were burned.

Theoretical analysis

The scientist R. Berdybaev: "The creativity of verbal jewelers, got education in such cities as Turkestan, Bukhara, Samarkand, deeply studied the Arabic, Persian, Turkic literature, named "the book

poets" up to present days, show a close connection of Kazakh literature with the Eastern literature.

In the East the anthemed plot could be repeated by another classic in the next generation, thus, the tradition of new dastans was formed. It happened that one topic was anthemed by several poets, competing with each other in songs and poetic force. This tradition of nazira has century-old roots, and the compositions, written in the form of nazira, are not the translations, imitations. E.E. Bertels and M.O. Auezov noted, that they are the author's new works.

Concerning the phenomenon of imitation in fiction, the Orientalist E.E. Bertels stated the following: "The analysis of this poem strongly indicates, that is it wrong to name the nazira as imitation, as the essence of this phenomenon is not in imitation, but in that new, that the poet puts the topic; at that, these changes often result in the change of whole concept" [20].

M. Auezov, in his turn, considering the nazira tradition to be the Eastern origin, noted that the Kazakh poets also imitated: "The borrowing of topic from each other prevailed. Using not only the poems of the first, but also based on his situation, changing at their own wish, created something new. Thus, the repetition of one topic in the creativity of different poets should not be perceived as a translation. It is a peculiar new antheming, as if a tradition of poetic competition.

The Eastern poetry legitimized this tradition, and it was called "nazira" [21]. In whole, as per the tradition of "nazira", the genre view, content and maintenance of the plotline of the piece were not the condition.

In the Eastern literature, the writing of the piece in accordance with traditional topics was carried out in two ways:

- a) a method of literary translation;
- b) nazira.

A major part of Akyt's compositions is the dastans, written in the nazira tradition. Akyt Ulimzhiuly is a poet-scribe. It is proved by his religious kissa, appeared in 1891-1914 in the Publishers of St. Petersburg and Kazan. Akyt Ulimzhuly wrote his first nazira-dastan - "Kisami Zhikhanshakh Tamuzshakhugyly" - when he was 20. After that he wrote "Seiful-Malik", "Badigul-Zhamal", "Seitbattal Kazy", "Akhual-i-Kiyamet", "Kisami Gabdulmulik". These works show his perfect knowledge of the Arabic literature and show him as a disseminator of this literature. The dastan "Kisami Zhikhanshakh Tamuzshakhugyly" was written by the Akyt in accordance with the plot of the fairy-tale "About Zhikhanshakh's life" from the world famous fairy-tale "The Arabian Nights".

As per the notes of S. Rakhmetuly, Akyt wrote the dastan "Zhikhanshakh" in the wake of Arabic legends when he was 18. From this follows, that Akyt was religiously literate at a definite level, not performing the haj. In that trip, Akyt Ulimzhiuly wrote the didactic dastan "Akhiretbayan" ("Akhual-i-Kiyamet"). This predicatory dastan of the poet was created as per the plot of the holy Koran and Hadith of the prophet.

The dastan of Akyt Ulimzhiuly "Akhiretbayan" is the Islamic-educational piece. Kakey Zhanzhunuly, collecting the variants of the dastan and publishing it, write: "One of the popularly wide spread predicatory pieces of the greatest poet, the religious scientist Akyt Ulimzhiuly, is "Akhiretbayan". The piece is of great educational and pedagogic significance".

Akhiret is the Arabic word. Its meaning is the end, termination, accomplishment, afterlife. The ideologic-composition structure is the didactic, predicatory dastan considers several problems. Firstly, in the beginning the poet invokes Allah, then he devotes his lines to the readers; secondly, it is the historical way of the humanity, Prophet, beginning on Adam, created by the God; thirdly, the description of the last day of the Universe, the distribution of those, who went to last home, into hell and heaven; fourthly, it is the separate description of the hell and heaven; fifthly, it is the didactic preach of the poet, urging people to be ready to akhiret, to the latter day judgment.

Conclusions

To analyze the spiritual values, originating from the earliest times, to investigate the present day and to look into the future is the primary duty of modern sovereign country. Because of ideology of Soviet power, the works of Kazakh book poets were eliminated, they were accused of religiosity. All-round study of the poets-scribes, not evaluated in due time, helps to understand their spiritual significance deeper.

In the history of Eastern culture, religion is the basis of spiritual means. Islam (submission in Arabic) is one of the most high-powered religions in the world.

The main topic of the creativity of the book poets lived in the end of 19th and beginning of 20th centuries, formed as a literary school, is to acquaint the Kazakh nation with the religion. They built their creativity on holy Hadith of Prophet Muhammad and Koran. Deeply comprehending the meaning of religious preaching, they explained them to Kazakh people in clearer and laypeople terms, and they managed to adapt it to epic mode, corresponding to Kazakh notions. The abovementioned proves the connection, the harmony of Arabic-Kazakh literature,

common traits between two literatures, upon which there is the truth of book poets.

Deep knowledge of the Arabic literature and perfect mastery of the Kazakh book poets is seen from their works. Because of cultural-political circumstances of that period, all book poets-writers got their main education not in Russian, but in Arabic language, together with the Arabic culture.

Despite the differences in traditions, way of living and human environment, the differences in nature of Arabic and Kazakh nations, in social development and description of images of literary heroes of these two countries are similar. The book poets, using the Arabic literary samples, process the original and wrote in new manner, adapting to the national traditions and worldview. The pieces of Akyt Ulimzhiuly also belong to one of such movements of this process.

Summarizing, it is possible to say that the influence of Arabic literature in the pieces of book poets is seen in religious kissa-dastans, soaked the national character of the Kazakh literature. The religious-Islamic works now and in future will also have the positive impact on the development of Kazakh literature. Akyt Ulimzhiuly, knowing the best traditions of Arabic literature, is a poet of religious-enlightenment school, antheming the humanity and the good. He is not just the book poet, respecting the nazira tradition; he is a poet, who left a lot of valuable works and antheming the urgent problems of his time.

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