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CONTENT ANALYSIS OF BUKHAR ZHYRAU'S POETRY IN THE CONTEXT OF RELIGIOUS-PHILOSOPHICAL PARADIGM

Kazakh zhyrau poets have a special socio-political and religious-ideological place in humanitarian science. As the main ideologists of Kazakh society, they criticized and sometimes went against the policy of Khans. This is especially noticeable in XVIII century political figure Bukhar Zhyrau works, who was a batyr (hero) and fought against the Dzungarian invasion. Bukhar Zhyrau's work clearly shows his Islamic deep knowledge and nomadic civilization, which stood at the crossroads of the Russian Empire colonial policy. Strongly worrying about the Kazakh people fate and called for national self-identification struggle, as well as in parallel in his works mentioning the Creator in different hypostases (Allah, Kudai, Tanir) revealed the features of the Kazakhs social order. Subsequently, the relevance of the chosen topic can be clear, as Kazakh traditional Islam is not yet fully studied and requires a special approach. Therefore, the object of the study was chosen Bukhar Zhyrau poetry, where he reveals the features and differences of Kazakh traditional Islam, as well as the philosophy of the time. Thereon, the relevance of the chosen topic can be said clearly, as Kazakh traditional Islam is not yet fully studied and requires a special approach. Therefore, Bukhar Zhyrau's poetry was chosen as object, where he reveals the peculiarities and differences of Kazakhs traditional Islam, as well as the philosophy of the time. In turn, content analysis of his work revealed how much Islam in Kazakh society had a huge role. Thus, this article aims to study the religious and philosophical paradigms of Bukhar Zhyrau's work by means of research method – content analysis. The main tasks of achieving the designated goal were the actual problems of analyzing the content of Bukhar Zhyrau's poetry and the structure of the composition of poems. Historiographical review and Bukhar Zhyrau's poetry acted as the main sources.

Key words: Bukhar Zhyrau, poetry, traditional Islam, religion, philosophy, Kazakh society.

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Бұқар жырау поэзиясының діни-философиялық парадигма контекстіндегі мазмұндық талдануы

Қазақ жырауларының гуманитарлық ғылымдардағы қоғамдық-саяси және діни-идеологиялық орны ерекше. Олар қазақ қоғамының негізгі идеологтары ретінде хандардың саясатын мақтап, сынап, кейде қарсылық танытты. Бұл, әсіресе XVIII ғасырда бір жағынан саяси қайраткер, екінші жағынан батыр, жоңғар шапқыншылығына қарсы күрескен Бұқар жыраудың шығармаларында ерекше байқалады. Бұқар жыраудың Ресей империясының отарлау саясатының тоғысында тұрған ислам діні мен көшпелілер өркениетін терең меңгергендігі оның шығармаларынан айқын көрінеді. Жырау қазақ халқының тағдырына қатты алаңдап, ұлттық өзін-өзі тану жолындағы күреске үндесе, сонымен бірге өз шығармаларында Жаратушыны әр түрлі формада (Алла, Құдай, Тәңір) мадақтай отырып, қазақтың қоғамдық жүйесінің ерекшеліктері мен жан дүниесін көрсете білді. Бұдан, қазақтың дәстүрлі исламы әлі толық зерттелмегі мен ерекше көзқарасты қажет ететіндігін осы таңдап алынған тақырыптың өзектілігін айқындауда. Сондықтан зерттеу нысаны ретінде Бұқар жыраудың поэзиясы таңдалып, онда ол дәстүрлі қазақ ислам дінінің ерекшеліктері мен өзгешеліктерін, сол кездегі философиясын ашып көрсетеді. Бұқар жыраудың шығармашылығын талдаудағы тарихи-мәдени және дінтанулық көзқарас оның қазақтың болашақ тағдырына жанашырлық сезімін ашты. Өз кезегінде оның шығармашылығын

мазмұндық талдау қазақ қоғамында ислам дінінің қалай орасан зор рөл атқарғанын ашты. Сонымен, бұл мақалада Бұқар жырау шығармашылығының діни-философиялық парадигмаларын зерттеу әдісі – мазмұндық талдау арқылы зерттеу мақсаты қойылған. Қойылған мақсатқа жетудегі негізгі міндеттер – Бұқар жырау поэзиясының мазмұны мен жыр композициясының құрылымын талдаудың өзекті мәселелері болды. Бұқар жыраудың шығармашылығының тарихнамалық негізі мен поэзиясы негізгі дереккөздер болып табылды.

Түйін сөздер: Бұқар жырау, поэзия, дәстүрлі ислам, дін, философия, қазақ қоғамы.

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Контент-анализ поэзии Бухар жырау в контексте религиозно-философской парадигмы

Казахские поэты жырау в гуманитарной науке имеют особое социально-политическое и религиозно-идеологическое место. Они как основные идеологи казахского общества воспевали, критиковали, порой выходили против политики ханов. Это в особенности заметно в творчестве Бухар жырау, который в XVIII веке с одной стороны был политическим деятелем, с другой был батыром и воевал против джунгарского нашествия. По творчеству Бухар жырау отчетливо видны его глубокие знания об исламе и кочевой цивилизации, которая стояла на репутации колониальной политики Российской империи. Жырау, сильно переживал за судьбу казахского народа и призывал к борьбе за национальную самоидентификацию, а так же параллельно в своих произведениях воспевая Создателя в разных ипостасиях (Аллах, Кудай, Тәңір) раскрывал особенности общественного строя казахов. Следуя из этого, актуальность выбранной темы можно сказать наглядно, так как казахский традиционный ислам еще не полностью изучен и требует особого подхода. Поэтому объектом исследования была выбрана поэзия Бухар жырау, где он раскрывает особенности и различия традиционного ислама казахов, а так же философию того времени. Историко-культурный и религиозно-философский подход анализа творчества Бухар жырау, раскрыл его тонкую сторону сопереживания за дальнейшую судьбу казахов. В свою очередь контент анализ его творчества раскрыл, на сколько ислам в казахском обществе имел огромную роль. Таким образом в данной статье поставлена цель изучения религиозно-философских парадигм творчества Бухар жырау, путем метода исследования – контент анализа. Основными задачами достижения обозначенной цели явились актуальные проблемы анализа содержания поэзии Бухар жырау и структура сложения стихов. Историкографический обзор и поэзия Бухар жырау выступили в качестве основных источников.

Ключевые слова: Бухар жырау, поэзия, традиционный ислам, религия, философия, казахское общество.

Introduction

Zhyrau poetry is an important stage in the formation of aesthetic positions, canons, traditional formulaic language of all Kazakh poetry. Spirituality, deep connection with religious and mythological position, rooted in ancient beliefs, archaic worldview systems, was one of the important principles of zhyrau poetry. In the era of Kazakh-Jungar warriors, in the XVI-XVIII centuries, which contributed to the spiritual consolidation of the Kazakh people, Islamic elements were strengthened in the zhyrau poetry. This was reflected in the active penetration of Muslim vocabulary into the zhyrau poetry, the functionality of reminiscences, quotations and appeals related to Allah. For many centuries, zhyrau

poets laid the foundations of epic poetry of Central Asian Turkic peoples. These canons became the basis of artistic and ideological features of the Kazakh people, which confirm the traditions of worship of ancestral spirits and their respect in the spiritual space. Religious and mythological paradigm in the works of zhyrau poets gradually accumulated up to the XVIII century and was connected with the ontogenesis of the people.

The poets who lived in the period of formation and development of Kazakh society in the XV-XVIII centuries left a huge spiritual heritage to Kazakh culture. In their works they showed the socio-political side of social life and the consciousness of the people in general. Poets searched for answers to questions about the meaning of human life,

life and death, the relationship between the world and man. The tension of the internal and external political situation of that time had a great impact on the worldview of the masses. Along with universal ideas, their views were characterized by national peculiarities. One of the unique features of Jyrau's worldview is the semantic diversity of the words used, i.e. the mastery of the use of artistic words is reflected in all the poetic expressiveness of Jyrau. On the other hand, kindness, decency, friendship, respect, politeness, respect for elders and the ideas of morality and humanism included in this category gradually began to appear in the zhyrau poetry.

One of the leading researchers of Kazakh poetry Zhambyl Artykbaev scientifically assessed the heritage of zhyrau: «The literary heritage of Turkic peoples was the works of outstanding literary representatives of the Islamic era Mahmud Kashkari, Zhusip Balasagun, Akhmet Iguneki. Of course, poetic works of such writers influenced the representatives of Kazakh poetry. Asan Kaigy zhyrau and Sypyra zhyrau, Kotan zhyrau, Shalkiiz zhyrau and Bukhar zhyrau formed a religious tradition in their poetic works. However, during Soviet times, Soviet ideology did not allow representatives of Zhyrau poetry to express a scientific opinion on the religious content of their works...» (Artyqbayev, 1994: 27).

Justification of the choice of articles and goals and objectives

It is known that Islam spread among the Kazakh people much better through religious literature, stories and poems that were passed from mouth to mouth than through direct preaching and propaganda. Even Mukhtar Auezov, making a content analysis of folk folklore, emphasized: «It is correct to believe that the reason for the spread of Islam in the Kazakh environment was the love for Kazakh poets. Whatever spread through the country, it only spread after it became a suffix of literature and fell into one of the dimensions of literature. If it was dry propaganda without verses, stories and beautiful words, the people did not listen to it, did not pay attention to it. That is why the Muslim religion was adapted to the nature and convenience of the Kazakh country. This is evidenced by many stories in ancient literature. The poem «Dzharamazan» also acquired religious meaning and coloring, and it has been sung by wandering singers ever since» (Auezov, 1937).

The scholar-educator Akhmet Baitursynov wrote in his works: «He (zhyrau) taught the provisions of religion and the precepts of the Shariah in

the form of poems, stories, poems, brought them to the ears of people and put them in their hearts. There were many poems and stories, widespread in the Kazakh steppe, which young people read day and night, and in the evening, gathering in one house, taught them to those who knew the letter, by the light of a lantern. Most of them were religious compositions, and all of them contained religious and aesthetic meaning» (Baitursynuly, 2013: 58). Russian researcher of the XIX century V.V. Radlov wrote about the preaching quality of religious sagas: «The influence of one «zhyrau» on the establishment of Islam among Kazakhs seems greater than the influence of hundreds of mullahs wandering in the field» (Kumisbayev, 2015: 4-7).

Today, more than ever, the study of the heritage of Kazakh poetry is a topical subject that preserves and disseminates still primordial origins. In their time, three scholars of world importance emphasized the importance and necessity of studying the oral folk art of Kazakhs, among which the genre of zhyrau is of great importance. Among the works of zhyrau poets Bukhar zhyrau is important in its content and stylistics. As one of the companions of the great Abylai khan and survived all the hardships of the struggle for the preservation of the ancestral Kazakh lands, Bukhar Zhyrau's works absorbed the problems of consolidation of the Kazakh people, tribal relations and issues of nationalism in the context of religious and philosophical foundations. In this regard, as a cultural heritage of the Kazakh people, it is necessary to study Bukhar Zhyrau's works from the position of content analysis from various positions. This study aims to analyze several works of Bukhar Zhyrau within the framework of Muslim-philosophical peculiarities by means of content analysis. This method in the theoretical-methodological perspective will help to specify and reveal the problem in the spiritual-creative perspective. Thus, in order to achieve the goal, two main tasks have been put forward, the realization of which will help to reveal the Islamic factor in Bukhar Zhyrau's work.

Scientific research methodology

The first step to the collection, publication and research of Bukhar zhyrau's work was made in the XIX century. In pre-revolutionary historiography, the first opinion expressed in this direction can be found in the scientific studies of Shokan Ualikhanov «Historical stories about the heroes of the XVIII century» (Valikhanov, 1984: 255-257). In this study, the author has investigated the content

features of zhyrau's poetry by collecting and taking notes, where he applied content analysis of each poetic approach. The great scholar, while narrating the historical events related to Abylai Khan, paid much attention to the position of Bukhar zhyrau as wise and authoritative. In his method of research, the analysis of each word, especially words of the Islamic persuasion, prevails. Studying the scientific heritage of Shokan Ualikhanov tacitly it is possible to trace a specific theoretical and methodological approach to Bukhar zhyrau's work.

Main part

Naturally, the Muslim interpretation and religious content in Bukhar zhyrau compositions found an echo in the works of Ibrai Altynsarin. In 1878, Ibrai Altynsarin (1841-1889) in his book «Kyrgyz Chrestomathy» placed one tolgau Bukhar zhyrau «Ay, Abylai! When I saw you», but the poet's text was published under a different name (Altynsarin, 1878: 2-3).

In his time, G. Potanin also paid special attention to the legacy of Bukhar Zhyrau. He published a Russian version of his story, which begins with the words «Торуылдың төрт ұлы тауды зжайлап (Four sons of Torul were born in the mountains). But the works of Bukhar Zhyrau Tolgau were not included in the collection of 1962 «Words of Kazakh poets of XVIII-XIX centuries», as well as in the collections «Ush gasyr zhyrlaidy» (1965), «Bes gasyr zhyrlaidy» (1984). This is due to the fact that their originals have not survived. Chokan Ualikhanov and G.N. Potanin translated close to the original, as their main goal was to convey the content of the predictions. Therefore, the Kazakh original was forgotten or lost because it was not written down. And G.N. Potanin recorded and published a group of poems found in his works, giving a special task to Imantai Satbayuly» (Kazakh folklore in Potanin's collection, 1972: 68-71). In the archive of G.N. Potanin, which is in the library of Tomsk University, there is an excerpt from the legend about Bukhar zhyrau: «Under Ablai there was Bukhar the singer, who was higher than Khuduri, and Khuduri was considered higher than Dzhapak's mind. Bukhar composed praise to Ablai's Argamak and praise to Ablai himself. His son Jarlygap bi was sent with his uncle under Aisultan, who was appointed as a hostage...» (Kazakh folklore in Potanin's collection, 1972: 87-92).

At the beginning of the twentieth century, we can see a historical document about Bukhar zhyrau in Kurbangali Khalitov's work «Tavarikh Kham-

sa», published in 1911 (Kurbangali, 1992: 18-24). Speaking about Abylai Khan as a historical personality, the author also tried to mention his grief and gave the khan excerpts from his thoughts. It is especially emphasized that the policy and honor of the khan were highly valued by the people. There is no doubt that Bukhar Zhyrau was literate in Muslim script and was brought up in the atmosphere of Islamic traditions. Today about 1,200 of his legacies that have survived to us are recorded from the mouth of the people. It is clear that this is only a part of his works, the main part being Islamic-philosophical peculiarities. It is not without reason that Mashhur Zhusip mentioned in his studies: «Those who claim to write down all the words of this man need the life of Prophet Nuh, the patience of Ayub and the wisdom of Plato» (Mashhur Zhusip Kopeev, 2013: 18).

In 1922, Mukhtar Auezov in his article «The Modern Era of Kazakh Literature» published in the magazine «Sholpan» № 2, 3, dividing the history of Kazakh literature into the era before and after Abay, named Bukhar Zhyrau as the beginning of the first period. At the same time, in accordance with the level of research thought of that time, Mukhtar Auezov especially emphasizes the legacy of Bukhar Zhyrau, who divided Kazakh literary creativity into written and oral, where the social problems of the people were narrated (Dulatbekov, 2013: 301).

During the period of independence in 2002, a collection «Nar zaman men zaman poetryasy» was published in Pavlodar, where a significant number of Bukhar zhyrau's works are also presented. Bukhar zhyrau's works were first published as a separate edition in Kazakhstan in 1992 (Zhanaidarov, 2009: 48). One of the important aspects of the poet's work is that his works are inextricably linked to historical phenomena. At the same time, many of Bukhara's poems are dynamic and full of tension. The depth of thought, prophetic vision endows the poet with the ability to recognize the secret springs of history. He felt how time pulsates, turning from the past to the future. This and allowed him to see beyond his time, behind the private parts to catch the general, behind the changes of form – the movement of essence. In his work, the premonition of huge upheavals that were to come to the Kazakh people in the following centuries was vividly expressed.

Peculiarities of Bukhar Zhyrau's creativity within the framework of Islamic teachings. In general, there are different sources about the birth and insight of Bukhar Zhyrau (Buqar Zhyrau Atadan qalghan asyl soz, 2007). Since this research is devoted to content analysis of Bukhar Zhyrau's creativity in

the context of Religious-Muslim factor, the format of classification will be done and the peculiarities of Bukhar Zhyrau's creativity will be considered. First of all, it should be noted that from the age of ten young Bukhar Zhyrau studied in Bukhara, in the Muslim spiritual school (madrasah) Kokeldash and his upbringing took place in the atmosphere of Islam and Muslimism. In the madrasah the young man stood out from his peers: he was the best student. In those times Bukhara was the largest city of Central Asia. It was home to scientists, artists and the most skillful craftsmen. The city was cosmopolitan, bustling with life and flourishing with trade (Ryskaliyev, 2007: 289).

But after some time Bukhar moved to the city of Turkestan, the capital of the Kazakh Khanate, where he was offered the position of mudaris (Islamic scholar, madrasa teacher, as an expert in Muslim jurisprudence and ethical and legal norms of Islam) in the madrasa of the city of Karnak, located near Turkestan. In this madrasah, in addition to theological subjects, students studied Arabic, Persian and Turkic languages. Researchers note that Bukhar Zhyrau introduced such new academic disciplines as *ilm usul al-fiqh* (legislative law), *al-faraiz* (inheritance law), *mantik* (the doctrine of logic, thinking, verbal discussion) and *nahv* (in-depth study of Arabic grammar) into the madrasah's curriculum. In addition, in order for students to better understand the basic rules of the Shariah, Bukhar Zhyrau perfectly mastered the art of speech, and in everyday life spoke in verse, set out their content with rhythmic compositions in the Kazakh language. All this naturally influenced Bukhar Zhyrau's further creativity (Aytkazin, 1994: 41-46).

Considering the religious subjects and poems with religious motifs in the works of poets of that time, it can be said that they made a significant contribution to the education of the people in the spirit of Islam and the strengthening of moral values. These works provided spiritual guidance to the people and caused the revival of national education in combination with traditional religion. The presentation of the religious theme in Bukhar Zhyrau's works is not the same as in the literature of other Muslim countries. The theme of religion is intertwined with deep principles of morality, glorifying the interests of the land and country, glorifying heroism. In Bukhar Zhyrau's poetry, religious principles are explained in terms of faith. Zhyrau at that time, speaking about actual problems of their epoch, put religious laws next to humanistic notions and sang from this point of view. We can see a special attitude to Sharia law in his work.

In XV-XVII centuries from the moment of ethnic consolidation of Kazakh tribes, centralization and formation of the Kazakh Khanate, zhyrau begin to perform the role of statesmen. In connection with the expansion of functions, the thinking of yesterday's tribal leader changes and is considerably enriched. Having become advisers of khans and heads of khan councils, zhyrau act as unifiers protecting tribal and state interests (Abylkasymov, 1984: 12).

It should be noted that this role was not new for the Zhyrau. In all ancient archaic nomadic states that existed on the territory of Kazakhstan Sak, Massaget, Old Turkic (Kok-Turks) and others, there were always priests, in fact, the same zhyrau. The researcher of Kazakh folklore E.D. Tursunov notes that with the strengthening of the Kazakh khanate, zhyrau began to solve the most important political tasks. Roles and duties of zhyrau were expanded. They became legislators, diplomats and major military commanders. For example, it is known when Bukhar-zhyrau acted as a diplomat for the release of Abylai Khan from Dzungar captivity (Tursunov, 1999: 107-112).

In Bukhar Zhyrau's works, the personal and social origins of morality, the foundations of spiritual greatness of the people are rarely connected with religious faith, confessional dogmas and symbols of faith as imperatives and supports of existential decision. Goodness is a person's good thoughts and deeds, goodness is not an abstract religious-metaphysical principle or an imperative requirement imposed on a person beyond human origin or on behalf of someone higher, but honesty, sincerity, wisdom, generosity, courage, manifested by real human work (Kasymzhanov, 1999: 83).

According to the general opinion of researchers, Bukhar Zhyrau's poetry is an existential, deeply personal emotional impact on the state of destruction and decline of nomadic society, a selfless attempt to preserve the ideals and values of millennia. There is no doubt that Bukhar Zhyrau was interested in Muslim culture, its spiritual and moral ideals, but the adoption of Islam with all its principles, values and requirements for private and public life was considered a rejection of the eternal tradition of his personal, and even more so, nomadic culture. Bukhar Zhyrau did not agree with this. At the same time, he was deeply saddened by the decline of nomadic society through endless inter-feudal strife, the loss of the socio-typical significance of patriarchal tribal institutions in the life of steppe people (Kodar, 2006: 104).

The main theme of Bukhara Zhyrau: the beauty of the world is man, the beauty of man is his youth-

ful virtues and qualities; the world is divided between the rich and the poor, alternating, there is neither eternal wealth nor riches, neither abundance nor loneliness. Zhyrau attaches great importance to the fact that man is by nature an active person (Qayrat, 2006: 98).

The thesaurus of struggle in Bukhar Zhyrau's works is closely related to the Sufi worldview. For example, the phrase «to see the appearance» in Bukhar Zhyrau's compositions shows that he was familiar with the Sufi concept of learning:

Bir Qudaidyn Didaryn Sen Kormesen Kim Koror	Who will see the ray of Kudai (Creator)? If not you (Magain, Baidildaev, 1989: 21).
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Religious subjects, poems with religious motifs in the works of Bukhar Zhyrau made a significant contribution to the education of the people in the spirit of Islam and the strengthening of moral values. These works provided spiritual guidance to the people and caused the revival of national education in combination with traditional religion. The influence of the values of Islam is particularly evident in the philosophical thinking of Bukhar Zhyrau. He as the orator of our people deeply realized the duties and rules of religion. In his work, the conditions of Islam, moral and humane values were conveyed in the form of poetic works. In particular, Bukhar Zhyrau based his poems on the meaning and value of worship in the Islamic religion. Thus, he urged people to understand the importance of prayer, which is the pillar of Islam. For example, Bukhar Zhyrau, as a wise biy of Abylai Khan, says the following in the poem «Desire»:

«Birinshi tilek tileniz, Bir Allağa zhabasqa! Yekinshi tilek tileniz, Bir shugyl pysyq zalymyn Tiline yerip azbasqa! Ushinshi tilek tileniz Ushkilsiz koylek kimeske! Tortinshi tilek tileniz, Torde tosek tartyp zhatpasqa! Besinshi tilek tileniz, Bes uaqytty bes namaz Bireui qaza qalmasqa»	«Ask for the first wish, Not to err to Allah! Ask for the second wish, Don't be in a hurry to follow the path of the cunning vil- lain! Ask for the third wish, Not to wear a shroud (dress)? Ask for a fourth wish, Not to get a lying sickness! Ask for a fifth wish, Not to miss one of the five times pray» (Suinshaliyev, 2006: 104).
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Zhyrau reproduces the folk worldview, centuries-old wisdom, traditional worldview with amazing clarity and focus. In his work, centuries-old

aesthetic, philosophical and spiritual experience, as well as the tradition of mythopoetic consciousness were combined and presented in an organic synthesis. In the 18th century Bukhar was the brightest representative of the traditional mentality of nomadic society. The creative breakthrough in his poetry is not accidental, because his poems put an end to the long tradition of epic literature – his works realized the step-by-step accumulation of centuries-old cultural experience. Bukhar Zhyrau's reputation was so great that Abylai Khan appointed him as his state advisor (Tilepov, 1995: 21).

Of course, Bukhar was definitely a religious man. His first wish is not to do anything that does not please Allah (the Creator): «Make a wish first, and do not write to God». At the same time, Bukhar Zhyrau's religiosity is not just piety. He deeply and sincerely believed that «Allah Almighty is one, the Prophet is true». In this work, saturated with religious vocabulary and reminiscences, the Old Turkic God, Turkic-Persian «God» have signs of their own spiritual synthesis, the Koran Allah, Mustafa, Kursi, Nausharuan Persian substrate – Buddhist-Lamaic «Burkhan» (Buddha – Khan), but this vocabulary is high. The content is full of Islamic point of view and works in the spirit of Quranic interpretation. Based on this situation, we can predict the appearance of Bukhar Zhyrau in Muslim literature – books of stories and sagas.

All these words testify to the existence of important religious paradigms such as the Koran, Muslim apocrypha in the poet's mind, as well as the ideological orientation of the poet. Therefore, the wide use of religious and mythological religious vocabulary in Bukhar Zhyrau's works is not only a natural phenomenon, but also reflects the ideological orientation of the author. Gloomy thunder evokes a clear eschatological mood of the poet. The eschatological problem is traditional in the poetry of poets of all generations and is first touched upon in Bukhar Zhyrau's work. At the same time, Bukhar Zhyrau added new colors and intonations to the reflexions of the pioneers on the theme «The End of Time», interspersed with ideas about the moral degradation of people, which deepens from generation to generation.

In general, compared to the daily sermons of the mullahs, the legacy of Sufi literature based on the worldview of the nomadic people was more positive. In the poetry of the poets, the basic concepts of Islamic philosophy, such as morality, justice, kindness, etc., were widely recognized by the people. Their every word in this direction was absorbed into

the consciousness of the people like water into sand. The meaning of the word allows us to conclude that the Great Purpose of the creation of the world was watered by the poets with the pure source of Islamic religion. In doing so, they relied on specific ayats of the Qur'an, hadiths of the last Messenger of God Muhammad (peace and blessings of Allah be upon him), and the works of Islamic scholars.

Bukhar Zhyrau believes that the first characteristic of a real man is to be just, and to be him he looks for such qualities as morality, honesty, depth, intelligence, faith, purity of soul. This theme is regularly sung in the poetics of all the poets of the time. The hermits' worldview emphasizes the issue of spiritual purity. If morality is the duty to preserve spiritual purity, the concept of morality is combined with faith. The spiritual armor that preserves faith is good character, rational thinking, and a good mind. The existence of «real man» in Bukhar Zhyrau's worldview is closely connected with personal and human principles of nomadic Kazakh people, formed over centuries.

Results and discussion

Bukhar Zhyrau is undoubtedly a giant of Kazakh zhyrau poetry. To talk about Bukhar Zhyrau, the main themes and artistic character of his works means to talk about the poetry of that epoch as a whole. Bukhar Zhyrau's poetry is a phenomenon that continues to penetrate into the hearts and minds of all people. The world represented by Zhyrau's works is much wider than what a single person can see, know and feel, his works are the mood, thoughts, history and destiny of the whole nation. Zhyrau's more or less inherited legacy can be divided into three groups according to its natural characteristics: propaganda weaving, initiation weaving, and prediction weaving. Most of his works include themes of education, brotherhood, loyalty and justice. Zhyrau's group of poems: «An old friend will not become an enemy», «Much blood has been spilled», «Mirzalik is good for a guest, close to cattle», «No precipice will land on your head», «The tail of a dog is shriveled» and many other thoughts on the unity of the country, good and bad, include questions of knowledge and ignorance, common virtue.

All Bukhar Zhyrau's poems are as if woven from aphorisms. The wise priest says, don't be interested in wealth, in the garden, don't lose your bee, don't sell it for cattle, it's not something eternal, it changes, it sees what changes. He warns that schemers don't

go far: «A crook's tail can only last so long». The people have a gate called truth and a trap called honesty, and you can't go through without falling into them. «If you are friends with bad people, you will laugh at what you see, if you are friends with good people, you will not be separated» wrote Bukhar Zhyrau in his poems.

In his verses he worried about the inner world of the Kazakh people and urged the society to do good deeds. And here do not sin (ask Allah for not to err), avoid forbidden actions (do not follow the wicked), know the price of life (wish to protect yourself from going to the grave by wearing a shroud), wish for safety to do many good deeds (do not lie in bed without good deeds), one of the five duties of a Muslim is not to skip prayer, but to follow the command of Allah – valuable principles of Islam.

Naturally, the inner content of many upheavals includes the actual problems of their era, their society. However, the Kazakh Muslim priest, who knew that Allah is one and the Prophet is true, did not speak without turning the beginning and end of his words to Allah. In the last words of the composition of praise dedicated to him, Kaztugan Zhyrau noted his bravery: «He bridged the gap between Muslim and pagan and opened religion», and Dospambet Zhyrau, who said, «On the day given by God, my lineage was better than the son of Khan», the last words of Dospambet Zhyrau: «I died a martyr's death before Er Mamai, with regret». It follows that most of the Jyrau dedicated their poems to the common people who should realize Islam, for the way to a just society is through faith. Similarly, Bukhar Zhyrau, on the one hand, empathized with the degradation of society, on the other hand, touching on the problematic issues, connected them with Allah.

Another side that can be clearly seen in Bukhar Zhyrau's works is his extensive knowledge of the stories and legends of the peoples of the East, as well as the pillars of the Muslims. In his compositions: «In the Gospel are written four books from heaven», «There is no God», «The House of White is a mosque», «Ibrahim Khalil made the tabernacle of the House of God», «Where is the place where the soul will remain on the day when Azirael comes», «Nausharuan passed on his justice to the just, Khatimtai passed on his generosity to the generous», etc. customs show that Bukhar was a knowledgeable man of his time. However, he refuses to leave his life's work and blindly submit to the principles of religion. For example, the following expressions about Allah occur in his next work:

<p>«Ey, aitshy, Allany ait, Aty zhaqsy Qudaidy ait, Tort shadiyar, Mustafa, Musqap ashqan ğalamdy ait, Tanirim sozdi – burqandy ait»</p>	<p>«Hey, speak only of Allah, Speak only of the beautiful name of Qudai (God), The four shadiyars, Mustafa, Talk about the universe which discovered the Muskap, Speak only of the word of the Creator – Burqan! (Magain, 1991: 48)»</p>
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Therefore, during his long life Bukhar Zhyrau, who possessed great knowledge and acquired knowledge, understood the meaning of life in connection with following the moral path and serving the country. In auyls he looked critically at the preachers of religion, and if he noticed that some of them acted contrary to the traditions of their ancestors, he felt disgust.

Predictions about different times in which there are many stages of development of society and man according to Bukhar Zhyrau faith and Islam play an important role. That is, if a fish is impatient with the desert, if a pine tree avoids water, then there will be times when life, being, nature and living conditions will turn against it. The fact that Bukhar Zhyrau's predictions in many cases are reflected even today, after many years.

For Bukhar Zhyrau, who was a great figure and ideologist of the state, the most important issue is the preservation of the Kazakh khanate, protection of its independence, unity and solidarity of the three countries, peaceful relations with neighboring countries. Bukhar Zhyrau was concerned about the state of the Kazakh state and its future. He felt that Russia and China would lead to the loss of independence of the Kazakh khanate. Moreover, Bukhar Zhyrau saw that Russia was gradually penetrating eastward and beginning to build fortresses around the outskirts of the Kazakh land. He felt that sooner or later Russia, which had more weapons and more troops, would invade the Kazakh land. Zhyrau, who accurately predicted the future, defends his native people from the tyranny and abuses of the colonizers. Therein lies his diplomatic skills and experience in the political arena.

Tauke Khan once asked: «What is immortal in this life?» Then Bukar Zhyrau answered: «The death of a support in the form of Mount Askar that its top is covered with a tower. The death of a cloud in the sky is that it cannot climb over the mountain. The death of the moon and the sun is that it bends and sinks. The death of the Aydın-shalkar is that it freezes into ice. The doom of the black earth is that it remains under the snow. That this name of an hon-

est man does not die, the letter of a scholar does not die!» By this he showed the importance of the human soul and his deeds (Bayazitov, 2005: 43).

Bukhar Zhyrau also participated in the All-Kazakh Kurultai in the Karakums held in 1710. He then issued a fatwa on the laws of Kazakh custom and Sharia law: «Every Muslim has faith in Allah in his heart, and every Muslim strives to fulfill the five duties from Allah. There is only one law for a person who has the Creator in his heart, Allah is not in heaven, not on earth – in everyone's heart, in his feelings and with him. And the law is not higher than this faith. Arab tradition to the Kazakh steppe, ours does not come there, the place is different, the air is different, the behavior is different» (Bayazitov, 2005: 86).

According to Mashhur Yusup, Bukhar Zhyrau did not even have milk cattle or a horse to ride. He lived in this poor state until he was sixty years old. However, in the last period of his life Bukhar Zhyrau became not just a good old man, a wise man, but also a slogan of his time, having a significant influence on state affairs.

In 1780, the 97th anniversary of the end of the 97th year of its existence, it is important that the device is not damaged. «Do not place the device in a place where it is not safe to do so. Doing so will cause the device to become unstable. Doing so will cause the device to become unstable. Doing so may result in fire or electric shock. Doing so may result in fire or electric shock. Doing so will cause the device to become unstable. Doing so will result in death or serious injury» – grandfather. In 1780, when he was already 97 years old, he asked his caretakers to take him outside and said the following: «When I leave this world, do not bury me in the zaml of Azret Sultan (Mausoleum of Khoja Ahmed Yassawi). Do not torture yourself in the winter cold. Bury me here in Sari Arqa. Otherwise, the prosperity of the country will be lost. Do not build me a high grave. Let my shrine be in the land of Sary Arka». In 1780, St. Comekei Bukar went on an eternal journey. His ashes are in Bayanaul, at the foot of Mount Dalba.

Conclusion

Bukar zhyrau, eloquent leader, predicting current trends, fortune teller, immersed in the art of syncretism, when he speaks, pours like water from the mountain, when he thinks, he predicts the future, unique steel hoofed genius, who became the root of the spiritual world of his people, Bukar zhyrau, reached the level of a priest. Abyz – a cherished el-

der, who has seen a lot, who has worked for a long time, a man who knows a lot, as well as an astrologer, a sage, a soothsayer, a soothsayer, an accountant, an orator. Abyzdyk is a school of traditional education, a unique phenomenon that has become the core of spiritual value. A person who has passed the school of Abyz will be able to hear the sounds of nature on a misty day or a starless night, and he will reach his destination, his ancient past, without getting tired, without getting lost on the winding road, and he will be happy and enjoy the starry celebration of victory.

Bukhar Zhyrau Kalkamanuly's poems and translations were published in Russian in the books «Poets of Kazakhstan» in 1978 and «Poetry-Zhyrau» in 1987. In the same way, the monographic work

by Mukhtar Magavin entitled «Kobyz saryny» was translated into Russian (there is a special chapter of the book devoted to the work of Bukhar Zhyrau). Thus, the heritage of Bukhar Zhyrau was widely recognized by other peoples. Today's time gives us an opportunity to take a new look at some aspects of the literature of the bygone era, to evaluate our spiritual heritage from all sides deeply, comprehensively and fairly. There is no stopping in science, research continues constantly. Therefore, it would be better if Bukhara's heritage was supplemented with new data, works worthy of modern demand were written and transmitted. There is no doubt that this good deed will be one of the steps towards making the eternity of Bukhara's works known to the next generation.

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