

R. Mukhitdinov<sup>1\*</sup> , S. Abzhalov<sup>2</sup> 

<sup>1</sup>Egyptian University of Islamic Culture Nur-Mubarak, Almaty, Kazakhstan

<sup>2</sup>Khoja Akhmet Yassawi International Kazakh-Turkish University, Turkistan, Kazakhstan

\*e-mail: mukhitdinov.rashid@gmail.com

## ISLAMIC STUDIES ANALYSIS OF ABAI'S BELIEFS IN POEMS WRITTEN BETWEEN 1855-1891

In this article, authors will focus on religious faiths – aqida of Abai. Islamic studies is a consisting of several large areas, and the most important of them is the field kalam. The sphere that defines a person's religiousness and religious faith is aqida. In this article, the object of study will be the religious worldview of Abai. An Islamic, religious, and theolinguistic analysis of Abai's works will be conducted, from his first poems to the period of his younger Ospan's death. The topics concerning the Islamic faith that Abai raised in his poems during a given period will be determined and on the basis of these topics an analysis of the beliefs of the great thinker will be carried out. An attempt will also be made to show the roots of Abai's beliefs coming from the sacred texts of Islam – Koran and Sunnah. Additionally, a comparison will be made with views of other Islamic scholars in the field of aqida. Especially those in the Hanafi and Matrudi scholars, to identify any deviations in interpretations. Also the sources of his belief system will that served as the basis for Abai's religious beliefs will also be established. The study concentrates on these two aspects of beliefs on which Abay expressed his opinion in poetry, since other issues of faith in Allah and acceptance of Him as the only primary source of good and evil are not explicitly described, but are only mentioned in his poems. The foundations of Abai's religious beliefs have also been established.

**Key words:** Allah, the Only God, transient world, fate, Ayat, Hadith.

Р. Мұхитдинов<sup>1\*</sup>, С. Абжалов<sup>2</sup>

<sup>1</sup>Нұр-Мұбарак Египет ислам мәдениеті университеті, Алматы қ., Қазақстан

<sup>2</sup>Қожа Ахмет Ясауи атындағы халықаралық қазақ-түрік университеті, Түркістан қ., Қазақстан

\*e-mail: mukhitdinov.rashid@gmail.com

### Абайдың 1855-1891 жылдар аралығында жазған өлеңдеріндегі діни сеніміне исламтанулық талдау

Абайдың діни сеніміне, ақидасына тоқталамыз. Исламтану бірнеше үлкен саладан тұратын ғылым болса, солардың ең маңыздысы – ақида (кәлам) саласы. Адамның дінін, діни сенімін анықтайтын сала осы – ақида саласы. Бұл мақалада Абайдың діни дүниетанымы зерттеудің нысаны болады. Абайдың алғаш өлең жаза бастағаннан інісі Оспанның дүние салғанға дейінгі аралықтағы жазған шығармаларына исламтанулық, дінтанулық, теолінгвистикалық талдау жасалады. Осы кезеңдегі Абай шығармаларында ислам ақидасының қай тақырыптары көтерілгендігін анықтап, сол тақырыптар бойынша Абайдың сеніміне шолу жасалады. Абайдың діни сенімдерін анықтап, оларды Құран аяттарымен және Мұхаммед пайғамбардың хадистерімен салыстырып, Абай сенімінің негізін Құран мен сүннеттен көрсетуге талпыныс жасалады. Сонымен қатар басқа ислам ғалымдарының, әсіресе ханафи, мәтуриди ғалымдарының ақида саласы бойынша жазған еңбектерімен салыстырамыз. Сол арқылы Абай ақидасында өзгерістің орын алғандығын не алмағандығын нақтыланады және Абайдың діни сеніміне негіз болған дереккөздер анықталады. Негізі, Абай бұл кезеңде ақидадағы екі тақырыпқа қатысты өзінің пікірін жырларына қосқандығы анықталды. Олар: Аллаға сену және тағдырдың жақсылығы мен жамандығын бір Алладан деп илану. Ақиданың қалған тақырыптары сілтеме ретінде болмаса, арнайы жазылған өлең жолдарынан байқай алмаймыз. Сондықтан мақала осы екі тақырып төңірегіндегі зерттеулерге негізделеді.

**Түйін сөздер:** Жалғыз Алла, Құдай, иман, пәни дүние, тағдыр, аят, хадис.

Р. Мухитдинов<sup>1\*</sup>, С. Абжалов<sup>2</sup>

<sup>1</sup>Египетский университет исламской культуры Нур-Мубарак, г. Алматы, Казахстан

<sup>2</sup>Международный казахско-турецкий университет имени Ходжи Ахмеда Ясави, г. Туркестан, Казахстан  
\*e-mail: mukhitdinov.rashid@gmail.com

### **Исламоведческий анализ вероубеждения Абая в стихах, написанных в период 1855-1891 гг.**

В этой статье авторы сосредоточимся на религиозных вероисповеданиях – акыде Абая. Исламоведение – это наука, состоящая из нескольких крупных направлений, а наиболее важной из них является акыда (калам). Сферой, определяющей религию, религиозную веру человека, является акыда. В данной статье объектом изучения станет религиозное мировоззрение Абая. Будет проведен исламоведческий, религиоведческий, теолингвистический анализ произведений Абая, от его первых стихов до периода смерти его младшего брата Оспана. Будут определены темы относительно исламского вероисповедания, которые поднимал Абай в своих стихах в заданный период и на основе этих тем будет проведен анализ верования великого мыслителя. Так же будет проведена попытка показать корни вероубеждения Абая исходящие из священных текстов ислама – Корана и Сунны. Кроме того, будет проведено сравнение с работами других исламских ученых в области акыды. Особенно с трудами ученых ханафитского и матуридитского толков. Тем самым будут определены факты отклонения от указанных толков в случае наличия таковых. А также будут установлены источники, послужившие основой для религиозных убеждений Абая. Было установлено, что в этот период Абай в своих стихах выразил свое мнение по двум вопросам в науке акыда. Это вопросы веры в Аллаха и принятия Его, как единственного первоисточника добра и зла (Единобожие). Остальные вопросы верования в его стихах специально не рассмотрены. Даны лишь ссылки на них. Поэтому статья основана на исследованиях по этим двум темам.

**Ключевые слова:** Аллах, Единственный Бог, суетный мир, судьба, аят, хадис.

#### **Introduction**

"The religious worldview of the Kazakh people is evident not only in the writings of religious figures but also in the works of individuals from various other fields. Especially prominent in the poetry, epics, folk tales, and legends of poets, there are glimpses of the people's religious worldview, even if subtly conveyed. By conducting religious and Islamic analyses of these poetic works, experts in religious and Islamic studies can delineate the religious views of a particular poet, the society in which they lived, and even the broader population, shedding light on their chosen faith, religious leanings, doctrinal beliefs, and mashabs they adhered to. Understanding and determining the religious worldview of the Kazakh people within a specific historical period requires an examination of the poetry and compositions of poets within the realm of religious and Islamic studies. This interdisciplinary study connects religious and Islamic sciences with linguistic and cultural practices, often referred to as theo-linguistic research."

#### **Justification of the choice of articles and goals and objectives**

Recently, there have been occasional attempts to question the Muslim identity of the Kazakh people and to associate significant historical figures of Kazakhstan with religions other than Islam. However, this is a misguided view that undermines the unity of the Muslim Kazakh community. Therefore, it is necessary to scientifically analyze and explain their true religious positions through religious, Islamic, and theologico-linguistic studies of the works left by our ancestors. The main three foundations of Islam are aqida (theology, belief), shari'ah (fiqh, religious laws), and akhlaq (ethics, Sufism). Aqida is the field that defines a person's religion. Bearing this in mind, by understanding the beliefs of Kazakh thinkers, historical figures, and scholars, we can determine which religion they represented. This includes studying figures such as Al-Farabi, Khoja Ahmed Yasawi, Bukhar-zhyrau, Qabylysa, Abai, Mashhur Jusip, and Shakerim, and analyzing their works from linguistic, religious, Islamic, and

theologico-linguistic perspectives. This article will analyze the works of one of our great and unique figures, Abai Kunanbaiuly. Abai is the sage and pride of the Kazakh people. Understanding his religious stance, as well as that of the Kazakh people during his time, through religious and Islamic analysis of his poems is the essence of this article. This article will conduct an Islamic analysis of Abai's works, from the time he began writing his first poems until the death of his brother Ospan. The sudden death of Ospan had a profound impact on Abai, as he lost his brother, in whom he had placed much hope. This loss influenced Abai's creative life. Mukhtar Auevov described Abai's state and feelings after Ospan's death as follows: "He speaks very little these days. It seems like he has become immersed in prolonged solitude following this calamity... He remembers the invaluable qualities of Ospan. Thinking about him, and considering his living relatives, his heart, filled with sorrow, reveals a bitter truth" (Mamytzhano, 2020: 222-223). Therefore, it is deemed appropriate to clearly define Abai's religious worldview during this period.

The objective of the proposed work is to study the poet's perspectives and principles in terms of aqida through linguistic and theological analysis of the religious concepts and terms used in Abai's works, and to compare them with the views and principles of other scholars in the field of aqida. To achieve this goal, the following tasks were set: collecting texts related to aqida in Abai's works; analyzing them according to the chapters in the science of aqida; revealing the linguistic and terminological meanings of religious concepts; comparing Abai's views with those of other scholars; and demonstrating the foundations of Abai's aqida in the Qur'an and Sunnah.

The subject of the research is Abai's works included in the academic complete collection published by the M.O. Auevov Institute of Literature and Arts in 2020, and his poems written in 1855-1891.

### Scientific research methodology

To determine the nature of Abai's understanding of God, changes in his worldview regarding the Creator, and changes in his religious beliefs, his works were analyzed chronologically. The diachronic analysis method clarified how the main issues of Islamic aqida were presented in Abai's works, while the comparative method was used to compare them with verses from the Qur'an, hadiths of the Prophet Muhammad, and other religious foundations and

sources. In determining Abai's religious stance, we also resorted to methods such as *mafhum al-mukhalafa*, used in Islamic studies for textual analysis. Since our aim is to analyze Abai's own works, his translations were not included in the research object, as they represent the thoughts of other authors. This research focuses on a specific period of Abai's works, and thus only methods relevant to the texts written during this period are used. The author's use of language-specific features of the century, context, worldview, and culture in which he lived is well-known. Therefore, the historical method was also employed to describe, generalize, and categorize the concepts used by the author.

### Results and Discussions

The main indication of a person's Islam is to believe in the one God, His scriptures sent to humanity, His prophets, angels, the Day of Judgment, resurrection after death, and the goodness and evil of destiny. The core of these is the belief in "La ilaha illallah" (There is no god but Allah). Our people refer to this as "bringing the tongue to kalimah" or "bringing the tongue to kalimah" (Kazakh Literary Language Dictionary, 2009: 478). The Prophet Muhammad said about faith: "It (i.e., faith) is to believe in Allah and His angels, His books, His messengers, the Day of Judgment, and also in destiny: to believe in its (i.e., destiny's) goodness and evil" (Imam Muslim, 36).

Looking at Abai's works, in the poems he wrote between 1855-1881, in the poem "Älifbi," when giving examples for each letter in the Chagatai alphabet based on Arabic script, he uses "La ilaha illallah" for Lam-Alif (Mamytzhano, 2020: 27). M. Auevov mentioned that Abai wrote this poem after leaving the madrasah (Auevov, 2013: 75). Using the phrase that Muslims use when pronouncing kalimah in his poem might be an indication that Abai received Islamic education in his youth and considered himself a Muslim. Of course, there are hundreds of other proofs of Abai's Muslim identity. Here, we can see that he grew up with Islamic faith and upbringing.

In Abai's poem "Qartaydyq qaygy oyladyq, uyqy sergek" (We thought of old age sorrow, sleep alert), written after the district election in 1884 (Mamytzhano, 2020: 445), there is the following stanza:

"Young will age, none shall be born anew, those born will die,  
The life that passed will not return as fate.  
The steps taken, the joys seen will stay behind,  
Everything except for God Himself will change."

Jas qartaymaq, joq tumaq, tughan olmek,  
 Taghdar joq otken omir qaita kelmek.  
 Basqan iz, korgen qyziq artta qalmaq,  
 Bir Qudaidan basqanyng bari ozgermek (Mamytzhanov, 2020: 49).

According to Islamic aqida, this world and everything in it are muhdas, i.e., they did not exist initially and later came into being and are subject to change and extinction. Abai articulated this belief as "Taghdar joq ötken ömir qaita kelmek" (No destiny, past life will not return). Imam al-Maturidi dedicated a special chapter to the muhdas nature of the world in his book "Kitab al-Tawhid." In this chapter, he stated: "In the world, there is good and bad, small and big, beautiful and ugly, light and darkness. All these are signs of change and extinction. And in change and extinction, there is transience and doom" (Abu Mansur al-Maturidi, 2010: 78). Imam Maturidi's ideas of "change" and "extinction" are conveyed by Abai in the lines "Jas qartaymaq, joq tumaq, tughan ölmek" (Youth will age, non-existent will be born, the born will die). The only one who is eternally alive and unchanging is Allah. Abai's stance completely aligns with Islamic aqida. Regarding this, the prominent representative of the Maturidi school, Imam Muhammad ibn al-Ala al-Bukhari, says: "The Creator of the worlds is One. If He were not alone, and there were several creators, and one wanted to give life to a person and another wanted to take it away, both of their wills being fulfilled would be impossible (muhal), and if one's will is fulfilled, the other's remains unfulfilled, which indicates that the unfulfilled will detract from their creator's ability, separating them from divinity. Imagining the existence of two equal creators is impossible, thus the existence of only one creator is necessary and obligatory. And that Creator is eternal (qadim). If He were not eternal, He too would be muhdas (created later)" (Muhammad ibn al-Ala al-Bukhari, 2012: 386-387). And Abai expressed this belief as "Bir Qudaidan basqanyng bari özgermek" (Everything other than the One God will change). In these four stanzas, Abai beautifully conveyed the main issues of Islamic aqida to the Kazakh people. This four-line stanza of Abai can be considered a poetic interpretation of the verses from the Holy Quran, "Whatsoever is on [the earth] will perish, but the Face of your Lord full of Majesty and Honor will abide forever" (Ibadullayev, 2018: Surah Ar-Rahman, 26-27). Imam Abu al-Barakat an-Nasafy interpreted this verse as "everything on the face of the earth is transient" (Imam Abu al-Barakat an-Nasafy, 1998a: 532). In the next stanza of his poem, Abai writes: If the nation decays, Satan's webs will spread, Angels will bow down, engulfed in sorrow. Instead of blaming my own foolishness, Blaming Satan seems to give me solace.

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"When society decays, Satan weaves his web,  
 Angels bow down, engulfed in sorrow.  
 Don't blame your own folly on others,  
 Saying 'Satan won, after all' only aids him."

El buzilsa, kurady shaytan ormek,  
 Perishte tomenşiktep, kaygy jemek.  
 Ozimmin ittiginen boldy demey,  
 Jengdi goy dep shaytanga bolar komek (Mamytzhanov, 2020: 50).

This stanza, from an Islamic doctrinal perspective, aligns more closely with the science of ethics, which explores the struggle against the self. However, it directly involves two concepts relevant to Islamic doctrine: angels and Satan. Angels, created from light by Allah, lack free will (Khabannaka al-Maidany, 2002: 235). Angels in Islam represent goodness. Satan, the adversary leading humans astray and inciting sin can be from both jinns (a demon) and humans. Most commonly, Satan refers to those from the jinns. Allah created him from fire and granted him the ability to choose, just like humans, who are accountable for their choices (Khabannaka al-Maidany, 2002: 235).

According to Islamic doctrine, after Allah created Adam, He commanded all angels and Iblis, who was among the jinns, to prostrate to Adam. Refusing to bow to Adam, who was created from clay, Iblis incurred Allah's wrath and requested respite to lead humans astray until the Day of Judgement. This story is mentioned in several verses of the Quran. One of them says: "(Allah) said, 'What prevented you from prostrating when I commanded you?' [Iblis] said, 'I am better than him. You created me from fire and him from clay.' (Allah) said, 'Descend from Paradise, for it is not for you to be arrogant therein. So get out; indeed, you are of the contemptible.' [Iblis] said, 'Reprieve me until the day they are resurrected.' (Allah) said, 'Indeed, you are of those reprieved.' [Iblis] said, 'Because You have put me in error, I will surely sit in wait for them on Your straight path. Then I will come to them from before them and from behind them and on their right and on their left, and You will not find most of them grate-

ful [to You]". (Allah) said, 'Get out of Paradise, disgraced and expelled. Whoever follows you among them – I will surely fill Hell with you all together (Ibadullayev, 2018: Surah Al-A'raf, 12-18). The stanza by Abai talks about a person who falls into Satan's temptation, blaming only the devil for his misguidance, instead of struggling against his own desires. Abai's use of the concepts of angels and Satan in his poem further signifies his belief in these Islamic teachings.

In his poem "Patsha Qudai Siyindim" (I Prostrated to God the King), written in 1886, Abai laments how Kazakhs in distant regions transcribed and propagated his poems, while his close kin and villagers disregarded them:

"King God, I have worshipped You,  
Lead me onto the right path."  
Patsha Qudai, syiynuym,  
Tura basta ozinge (Mamytzhano, 2020: 50)

This expression by Abai resonates with several verses of the Quran that describe Allah as the sovereign of everything. For example, in Surah An-Nas: "Say, 'I seek refuge in the Lord of mankind, The Sovereign of mankind, The God of mankind..." (Ibadullayev, 2018: Surah An-Nas 1-3) and in Surah Al-Fatiha: "Guide us on the straight path" (Ibadullayev, 2018: Surah Al-Fatiha 6). Abai is asking Allah for guidance on the right path, a prayer that signifies his adherence to Islam. The phrase "Patsha Qudai" (King God), also used by Khoja Ahmed Yassawi, conveys a sense of surrender and devotion to the one God.

"Oh Allah, I've poured out my heart to your power,  
Prostrating, oh King God, I come to you.  
Repenting, for doubts, I seek forgiveness,  
Prostrating, oh King God, I come to you." (Khoja Akhmet Yassawi, 2009: 40)

Ia, Alla, qudiretinge syr agyTTYmin,  
Siyynyp, Patsa Quudai, keldim sagan.  
Taube qyp, kuman ushin quragyTTYmin,  
Siyynyp, Patsa Quudai, keldim sagan (Khoja Akhmet Yassawi, 2009: 40)

In this 6th hikmet, Yassawi concludes each stanza with "Prostrating, oh King God, I come to you," expressing his reliance on Allah during challenging times, similar to Abai's use of "Patsha Qudai" to express his grievances to his Lord.

In his poem "Ghylym Tappay Maqtanba" (Do Not Boast without Knowledge), Abai writes:

"It's not a verse or hadith,  
So don't say you've become an infidel."  
Aiat, hadis emes qoy,  
Kapir boldyn demes qoy (Mamytzhano, 2020: 72).

Abai, in this poem, encourages critical thinking, decision-making based on wisdom, and cautions against blind adherence to others' words. The relevant lines refer to an important issue in Islamic doctrine: the matter of faith and disbelief. An individual's Muslim identity is directly linked to their belief in God, but there are other factors as well, such as belief in the Quranic verses and authentic (mutawatir) sayings of Prophet Muhammad. Denying even one verse of the Quran or a mutawatir hadith can lead to apostasy. Ibn Nujaim, a prominent scholar of the Hanafi School, stated: "Denying a single verse of the Quran leads to disbelief" (Ibn Nujaim, 2001: 131). Abai seems aware of this ruling, indicating that disagreeing with others' opinions, which are not Allah's words (Quran) or the Prophet's sayings (Hadith), does not lead to infidelity. Abai's stance is that there is no fault in disagreeing with others as long as it does not involve Quranic verses or Hadith. This idea remains relevant today. Using the concept of *al-mukhalafa* (contradiction or contrary opinion) from the field of *usul al-fiqh* (principles of Islamic jurisprudence), we can understand that contradicting the Quran and Hadith leads to disbelief, but contradicting other opinions does not. This interpretation can be applied to Abai's poetic lines, emphasizing that a Muslim is not allowed to contradict Quranic verses and Hadith. This approach also highlights a facet of applying theological analysis to Abai's poetry.

Continuing in the same poem "Ghylym Tappay Maqtanba," Abai states:

"From this transient world,  
Even the eloquent and the nightingale have passed."  
Osyl jalgan dunieden  
Sheshen de otken ne bulbul (Mamytzhano, 2020: 72).

Here, Abai refers to the temporary nature of the worldly life, a concept well-acknowledged in Islam. Earlier, we discussed the concept of the world being transient (*muhdas*). Now, this can be connected to the Islamic belief in the afterlife. Like other Mus-

lms, Abai believes in the transience of this world, supported by Quranic verses such as "Everything [on the earth] will perish except the Face of your Lord, full of Majesty and Honor" (Ibadullayev, 2018: Surah Ar-Rahman, 26-27) and "Indeed, you [O Muhammad] will die, and indeed, they [too] will die" (Ibadullayev, 2018: Surah Az-Zumar, 30).

In Abai's 1887 poem "Olen – Sozdin Patshasy, Soz Sarasy" (Poetry – The King of Words, The Essence of Speech), he demonstrates a deep understanding of Islamic doctrine with these lines:

"First are Ayat and Hadith, the beginning of the word,

Then comes the couplet, in between they are heard.

If the words lack substance and fail to enthrall,  
Why would the Prophet and his Allah say them at all?"

Aueli ayat, hadis – sozdin basy

Qosarly baitcymal keldi arasy

Qisynymen kyzikty bolmasa soz,

Nege aitsyn paighambar men ony Allasy (Mamytzhano, 2020: 96).

These lines clearly show Abai's adherence to Islam, acknowledging the Quranic verses as Allah's words and the Hadith as the Prophet Muhammad's sayings. Belief in the revealed books is a pillar of faith, with the Quran being the final revelation. Abai not only acknowledges this but also appreciates the unique structure and eloquence of the Quran, paralleling a sentiment expressed in several Quranic verses. For example, "Allah has sent down the best statement: a consistent Book wherein is reiteration. The skins shiver therefrom of those who fear their Lord..." (Ibadullayev, 2018: Surah Az-Zumar, 23). By acknowledging the primacy and beauty of the Quranic verses and hadith, Abai aligns himself with their guidance and regards them as the foundation of all eloquent speech.

In his 1889 poem "Qor Boldy Janym" (My Soul Has Become Despairing), Abai says:

If it is Allah's destiny,

What phenomenon won't be seen?

Tagdyr etse Alla,

Ne kormeydi pñde?! (Mamytzhano, 2020: 96)

Abai frequently uses and refers to the concept of "destiny" in the context of Islamic doctrine. Belief in destiny is one of the seven pillars of faith in Islam.

This refers to believing in the destiny written by Allah in al-Lauh al-Mahfuz, including the good and bad aspects of fate.

In these two lines, Abai expresses the inevitability of accepting the destiny written by Allah. This should not be interpreted as Abai's dissatisfaction with destiny, but rather his recognition of the need to endure the trials of destiny. His other poems on this subject further support this interpretation. For example, in his poem "Keldik Talay Jerge Endi" (We Have Come to Many Places), Abai expresses his grief over the unpleasant events and the lack of understanding from his surroundings, choosing to convey his feelings through poetry. He includes the following stanzas related to destiny:

"From the beginning, my God made me unfortunate,

Troubled by a graceless people.

In a lonely house, I languished,

We learned to submit to fate."

Azelde Tangirim sorly etti

Arsyz elmen aure etti.

Jalgiz uyde kunirentti,

Tagdyrga bildik kongendi (Mamytzhano, 2020: 180).

Thus, despite the hardships, he faced and the corruption he observed in society, Abai understood the necessity of submitting to the destiny written by God. This is also an acknowledgment of his belief in the good and bad aspects of destiny as decreed by Allah. The acceptance of both the good and bad in destiny is an element of faith. This is supported by the testament of Ubada ibn as-Samit to his son on his deathbed, where he stated, "You cannot truly believe in Allah without believing in the good and bad aspects of destiny" (Abu Bakr al-Bayhaqi, 2000: 199).

In his poem "Ata-Anaga Koz Quanish" (Joy to Parents), Abai also speaks of accepting God's will:

"You will lament, you will ponder,

What will I become now?

You will be scorned by peers,

Submit to God's will and accept."

Zarlanarsyn, oilanarsyn,

Ne bolam dep endi men.

Qurbylardan qorlanarsyn,

Tangiri isine sen de kon (Mamytzhano, 2020: 190).

In "Jazghytury" (Spring), Abai praises the magnificence and mercy of God:

"Skilfully adorning the earth, my God is masterful,  
Pouring His mercy's light onto the world."  
Bezendirip jer juzin Tangirim sheber,  
Meirbandyk duniege nuryin toger (Mamytzhano-  
nov, 2020: 185).

In the following verses:

"Sending spring, giving life to the dark earth,  
One believes in Allah's mercy.  
Livestock fattens, food and wealth increase,  
The spirit of mankind grows and lifts.  
Everything but the black stone brightens,  
Everyone but the stingy opens their heart.  
If you marvel at the works of God,  
Your soul warms, and courage melts within."

Jaz jiberip, jan bergen qara jerge  
Rahmetine Allanyng kongil sener.  
Mal semirer, ak penen as kobeyer,  
Adamzattyng kongili osip, koteriler.  
Qara tastan basqanyng bari jadyrap,  
Bir sarangan basqanyng peili ener.  
Tamashalap qarasan Tangiri isine,  
Boying balkyp, eridi ishte jiger (Mamytzhano-  
nov, 2020: 185).

In the following stanzas: Sending summer, giving life to the barren land, My heart trusts in God's mercy. Livestock will fatten, food and milk will increase, The spirits of humanity will rise and soar. All but the rocks will bloom in splendor, All but the stingy will open their hearts. If you marvel at God's work, Your soul will warm, melting inner courage. (Mamytzhano-  
nov, 2020: 185)

Here, Abai praises God's craftsmanship and the beauty of His creation, echoing the sentiments of the beginning of Surah Tabarak, which describes God's flawless creation of the heavens and earth.

These stanzas demonstrate Abai's admiration for God's mastery. It resonates with the verse, "He made for you the earth a dwelling place and the sky a canopy and formed you and perfected your forms and provided you with good things. That is Allah, your Lord; then blessed be Allah, Lord of the worlds" (Ibadullayev, 2018: Surah Ghafir, 64).

In his poem "Aska, Toiga Baratugin" (When Going to a Feast), No matter how much you rush, you cannot change Allah's command. (Mamytzhano-  
nov, 2020: 187)

In Islamic doctrine, it's well-known that the destiny written by Allah in al-Lauh al-Mahfuz cannot be altered. Abai refers to this belief.

In the poem 'His Mind Sees Nothing But His Eyes':

"When the eye of the heart is opened,  
The light of truth will shine upon it,  
Driving away the filth within,  
It becomes the chest of wisdom for man."

Jurektin kozi ashylsa,  
Haqtyktyn tuser saulesi,  
Ishtegi kirdi qashyrsa,  
Adamnyng hikmet keudesi (Mamytzhano-  
nov, 2020: 196).

These lines of the poem are analogous to several verses in the Quran. For example, "So, is one whose breast Allah has expanded to [accept] Islam and he is enlightened by his Lord [like one whose heart rejects it]? Then woe to those whose hearts are hardened against the remembrance of Allah. Those are in manifest error" (Ibadullayev, 2018: Surah Az-Zumar, 22), and "Have they not traveled through the earth and have hearts by which to reason and ears by which to hear? For indeed, it is not the eyes that are blinded, but blinded are the hearts which are within the breasts" (Ibadullayev, 2018: Surah Al-Haj, 46). Imam Abu al-Lais as-Samarqandi interprets the heart in the breast as "reason" (Abu Layth al-Samarqandi, 2000: 463), while Imam Abu al-Barakat an-Nasafy describes it as "the ability to reason and hear in matters of tawhid and similar things" (Imam Abu al-Barakat an-Nasafy, 1998b: 445). Abai seems to interpret it as the "heart's eye."

## Conclusion

In this period, Abai did not write poems specifically dedicated to faith or religion. However, he indirectly addressed religious and doctrinal themes, revealing his beliefs through his poetry. The foundation of Islamic doctrine includes belief in the oneness of Allah, His angels, His books, His messengers, the Day of Judgment, the resurrection after death, and the good and bad aspects of destiny as decreed by Allah. From Abai's poems during this period, we can discern his belief in the oneness of Allah, his praise of some of Allah's beautiful attributes, his depiction of nature as created by Allah, his supplications to the King God, his acknowledgment of Allah's power, his faith in the words of Allah (the Quran) and the Prophet Muhammad's hadiths, and his awe at the power of their language. He also expresses belief in the transient nature of this world, indicative of his belief in the afterlife, although he does not explicitly elaborate on this topic. His poems extensively reflect on

accepting destiny, recognizing both the good and bad aspects of fate as written by Allah, and encouraging others to accept this as well. From his poems written up to his brother Ospan's death, we can confidently state that Abai was a Muslim who adhered to Islamic doctrine, with no significant changes in his beliefs or faith.

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### Information about authors:

1. Mukhitdinov Rashid Srazhuly (corresponding author) – Candidate of Philology, Associate Professor of the Department of Islamic Studies of Egyptian University of Islamic Culture Nur-Mubarak (Almaty, Kazakhstan, e-mail: mukhitdinov.rashid@gmail.com);

2. Abzhalov Sultanmurat Oteshuly – Candidate of Philosophy, Associate Professor, Dean of the Faculty of Humanities and Social Sciences of Khoja Akhmet Yassawi International Kazakh-Turkish University (Turkestan, Kazakhstan, e-mail: sultanmurat.abzhalov@ayu.edu.kz).

### Авторлар туралы мәлімет:

1. Мұхитдинов Рашид Сражұлы (корреспондент-автор) – филология ғылымдарының кандидаты, Нұр-Мұбарак Египет ислам мәдениеті университеті Исламтану кафедрасының доценті (Алматы қ., Қазақстан, e-mail: mukhitdinov.rashid@gmail.com);



2. Абжалов Сұлтанмұрат Өтеішұлы – философия ғылымдарының кандидаты, қауымдастырылған профессор, Қожа Ахмет Яссауи атындағы Халықаралық қазақ-түрік университеті Әлеуметтік-гуманитарлық ғылымдар факультетінің деканы (Түркістан, Қазақстан, e-mail: sultanmurat.abzhalov@ayu.edu.kz).

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