

Sufism and symbolism in the East Turkic poetry (literary, linguo-stylistic and psycho-pedagogical features)

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Abstract. The article presents the review of the unexplored literary and cultural heritage devoted to creative works of Omar Khayyam, the known Turkic-Islamic word-painter of the XI century, as well as Shakarim and Mashkhar Zhusup, the Turkic-Kazakh poets of the late XIX and early XX centuries. Artistic, linguistic, psychological, methodological, religious and symbolic features are considered based on specific facts. Scenic, linguistic and stylistic variations of Turkic poets are fundamentally studied and compared with the Middle Ages poetry. Critical and comprehensive understanding of the scenic and stylistic features of the art works of affined Turkic folks is based on the analysis of the poetry of Turkic poet Omar Khayyam, as well as poets Mashkhar Zhusup and Shakarim. Investigating the mastership of word-painters, author defines the individual writings, i.e. styles of the poets. Author show the role of art works in justification of their scenic identity, as well as ideological and thematic features. In the course of revealing the artistic features of the art works author define their function in the development of scenic nature and the problems considered in modern poems of Turkic folks.

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Introduction

How spiritual and religious views of word-painters were associated with their judgments on various everyday problems of their time? What is the role of symbolism in the art works of these poets? Here is the range of issues that we have identified in this article.

We consider the peculiarities of usage and interpretation of the individual symbols in the art works of Omar Khayyam, the great word-painter of the Turkic-Islamic world of the Middle Ages [1], as well as Turkic-Kazakh poets Mashkhar Zhusup [2], and Shakarim [3]. Thus, the image of "wine", fairly common in both ancient and oriental literature, symbolizing the joy of human's earthly existence, in the poetry of Shakarim is represented by prosaic word "vodka", whereas the word "wine" in the art works of Mashkhar Zhusup in its semantic purpose is close to traditional romantic symbols, such as "flower" and "nightingale". Why is this happening and why Shakarim vulgarizes this image? To understand why two contemporaries differently interpret the same poetical image, one must refer to the history of oriental medieval literature, which was for them the eternal sample of high art of declamation.

The XI century Persian scholar, poet and philosopher Omar Khayyam, whose rubaiyats were

widely known even during his life, was the poet, closest in terms of his outlook to Shakarim and Mashkhar Zhusup.

Scientists, including J.J. Biegstraaten [4], S.H.Nasr [5], D. Smith [6], J.A. Boyle [7], Sh.Satpaeva [8], I. Zhemenev [9], N. Zhusupov [10], A. Shapauov [11], E. Browne [12], N. Dogan [13], and J. Rypka [14] comprehensively considered the creative work of the mentioned poets in the context of liberal sciences.

Technique

Author use a comparative-historical and comparative-contrastive methods.

Main part

Kazakh literature, as known, has a long and dramatic history. Its trends and tendencies, which had a great impact on public opinion, spiritual and aesthetic development of readers, were developed in a particular way. Often these trends were diametrically opposed to each other.

Thus, the Kazakh literature was represented by religious and mystical development path, on the one hand, and by educational path, on the other hand. Scientist M. Bulutay states: "... every science or teaching, of course, has its own inherent terminology and object notation. However, the existing political

systems may have different effects on the development of not only this or that teaching in general, but also on its language. Thus, in the art works of pre-revolutionary poets, such as Abay, Ibray, Shakarim, Ahat Ulimzhiuly, Mashkhur Zhusup, Aubakir Kerderi and others, whose art works were published in Soviet times, the reader never comes across with religious terms and religious symbols, although in the art works of above-mentioned word-painters the religious vocabulary was used quite often. In pre-Soviet Kazakh literature, the traditions of classical culture and literature was sufficiently strong and Islamic theme was also widely represented. All these poets actively developed in their works moral and aesthetic principles of Islam. Islam in their views was the highest level in performing the judgements of God ... " [15, 27] .

A comprehensive interpretation underwent the religious and educational views of word-painters, whose ideas were reflected in the works, such as "A full-fledged man" by Abay, "A man with a pure heart" by Shakharim, "A man, who overcame his passions" by Mashkhur-Zhusup, and others.

Researcher A. Kabybaeva, speaking about Mashkhur Zhusup, indicates the unity of the poet's Islamic worldview and the educational philosophy of his art works: " ... both Mashkhur Zhusup and Shakarim in their art writings never question the activities of the prophets, though conversely they value them as the most respected messengers of Allah. Their appeals to the traditional poetic images reflect not only a love for fine examples of classic eastern medieval literature, but also the desire to interpret some of them in their own way" [16, 37].

Islamic literature and culture did not consider Omar Khayyam as a poet. In the history of many Eastern Muslim folks he was remaining as a famous scientist. However, on the contrary, among the Kazakhs he was esteemed primarily as a poet, rather than a scientist. Omar Khayyam's rubaiyat became widely known to the world only seven centuries later after his death. First translations of rubaiyat were made in 1857 from Arabic into English, and since that time the poet became known throughout Europe. Later Persian poet's poems have been widely translated into other European languages.

Poetry of Omar Khayyam was first translated into Russian only 35 years later, in 1891. Thus, first the British and then the Russian readers began to perceive Omar Khayyam as a poet, warring with the moral principles of Islam. In the eyes of the people he looked not as a scientist, but rather as a "playboy and freethinker, whose denial of the afterlife allowed him sharply argue with the official religious dogma". In the Soviet era, which was characterized by atheistic views, life and creativity of Omar Khayyam were

perceived as a poetic practices of a philosopher and rebel, who is not alien to worldly pleasures.

"Soviet society used the name of Omar Khayyam for state propaganda purposes: he was called an atheist, a man who blamed religious dogma. People, who had no idea about spiritual and moral aspects of religion, perceived the poet as an alcoholic, unbelieving in God. Accordingly, his poems were perceived primarily as drinking songs. Surely, if at this time the deeper meaning of Omar Khayyam's poetry would have been discovered, then his poems would not been subjected to censorship and would have been distributed in millions of copies" - complains researcher T. Tashenov [17, 62].

In the rubaiyats of Omar Khayyam, where the poet reflects on life, death, and wine, as a source of pleasure [1, 12], the "wine", as many people think, is not an alcoholic drink. The word "wine" has a deep symbolic meaning. Wine is the light of Allah. A glass of wine is the human's heart. In other words, a person has to live with the name (light) of Allah in his heart. To love wine means to get spiritual satisfaction from the love of Allah. All these poetic images, similes and symbols, of course, are the verbal formulas and elements of Sufi literature. Omar Khayyam's poems have double sense. He consciously exteriorizes his thoughts into verbal symbols, using special colloquial vocabulary to express what he has achieved spiritually. This gave him an opportunity to freely express what could not be said clearly aloud. The poet uses here favorite poetic devices of Sufis, whose teachings and works were well known to him, and whose expression of human profane love symbolized the love of God, the meeting with the beloved means the quest for God, the insight. Wine means the source of wisdom, divine grace, the achievement of divine ecstasy. Potter and pottery mean the relationships between creator, world and individual.

Speaking about Shakarim, it should be noted that the features of his philosophical lyrics also are determined by his Sufi world view, though his poems are somewhat contrary to this doctrine. Shakarim did not considered himself neither a Sufi nor a Sufi poet. But all of his poems, where the poet reflects on the nature of things, represent a vision of the world with the Sufi interpretation. However, to understand the meaning of his philosophical poems, one has to realize the cultural and aesthetic space of these texts. Both the author's biography and socio-historical conditions of his life are focused together in all his art works. Creativity of Shakarim is inseparably associated with the beginning of the 20th century. This was a time of wars and revolutions, a time of hopes and collapse. It is Sufi ideas that could then be a kind of hope. But, at the same time, Shakarim speaks of the Sufis extremely negatively. In his

poems Sufi appears as a two-faced beggar, who turns holiness into bargaining. Negative attitude towards pseudo-Sufis originates from Khoja Ahmed Yassau, who also sickened by the dual position of many famous Sufis. However, one should distinguish the "pseudo-sufis" of Yassau times and those of Shakarim period. Therefore Shakarim Kudaiberdiev exerts every effort to consider Sufi teachings separately from the Sufi.

Connoisseur of Persian literature and translator of its best specimens, Shakarim knew that Sufi doctrine is based on love. Love theme was admitted from a religious standpoint also by Abay, Shakarim's mentor, whom counterfeited the poet. But when there are bloody wars and revolutions around, it is difficult to convince yourself and the reader that love can save the human soul. Therefore Shakarim confidently changes the poles of Sufi teachings, and divine love replaces by the human mind. In his verses the author reflects like this: vodka – poet // inebriation – thought // lady-love – truth // soul – desire // conflict – faith // religion – evil // drinker, winner, faithless // not knowing the hidden, ready to slander behind.. [3, 18].

As it is evident, the author gives the following explanation of his poetic images: vodka symbolizes the mind of the poet, inebriation symbolizes the thought, lady-love – the truth, soul – the fleshiness, conflict – the faith, religion – the evil and violence. According to this interpretation, something that leads Sufi to inebriation (ecstasy) is not a wine, which in Sufi literature symbolizes divine love, but vodka, which, according to Shakarim is the mind of the poet. Shakarim not only replaces the traditional terms, but gives them a rebellious interpretation that makes the reader, when studying the semantics of his terms, to build a world based on poet's perception. Poet selected the words that Kazakh uses in his everyday language. He tries to call all things by their names, and this surely brings a shade of vulgarization to the context of the poetic text. Using this technique, Shakarim wanted to belittle the unavailability and ephemerality of Sufi ideas, so that the ordinary reader could touch them and bear in view. Being text elements, as a whole, they create stiffness in perception of the verses that keeps the reader in close attention. Linguistic view of the world is simplified, though this gives his poems dynamism and expressiveness. Perhaps, this is intentional technique, where the poet tries to control the interpretation that is the prerogative of the reader. Therefore, philosophical poems of Shakarim resemble to a greater extent succession of axioms, which virtually are the guidelines how to live. These guidelines are incompatible with unrevealed Sufi poetry, and his

poems are losing mystery, secret that, as we know, adorns the poetic world of the Medieval East poets.

Reflections of Mashkhur Zhusup about a human are also associated with the Sufi understanding of life: the word-painter highlights the primitive and perfect levels of soul. Insensitive, ignorant soul generates bad thoughts. That is, self-improvement needs the energetic efforts of the soul. For every human this is an individual process, a necessary part of human's life, and is associated with self-actualization: endless are our dreams // unfree is our cattle // Muslims, do not be verbose // who we are in this life? [2, 21]. There is a significant feature in Mashkhur Zhusup's thinking, where the path of mystical knowledge and contemplation does not mean "burning feeling".

Final part

Scientific novelty of the article consists in a comprehensive study of Omar Khayyam's poetry, famous Islamic word-painter of the XI century, as well as Shakarim and Mashkhur Zhusup, the Turk-Kazakh poets of early XX century. Poet Shakarim crucially avoids unnecessary frills, believing that the word must be accurate and specific, as the time that dictates the exact action. Word-painter Mashkhur Zhusup in his lyrics does not shy away from the cliches and worn-out verbal formulas, though the words "wine", "flower", "nightingale", "candle", "butterfly", "night", "blind", "home", etc., often found in his poems, are not a reflection of the romantic perception of the world, as this might seem at first glance, but demonstrate his adherence to Sufi symbolism. Concept of the speculators is turned mainly to real life of a human, they are convinced of his rational essence. This is clearly seen in one of the key provisions of the philosophical position of Omar Khayyam, Mashkhur Zhusup and Shakarim about inherent unity of heart and mind. The path to God requires not only spiritual, but also intellectual challenge, the constant searching and overcoming the doubts.

Investigating the mastership of word-painters, we define the individual writings, i.e. styles of the poets. We show the role of art works in justification of their scenic identity, as well as ideological and thematic features. In the course of revealing the artistic features of the art works, we define their function in the development of scenic nature and the problems considered in modern poems of Turkic folks.

Conclusions

- Scenic and stylistic features of the poems of Omar Khayyam, renowned Turkic-Islamic word-painter of the XI century, as well as the Turkic-

Kazakh poetry of the late XIX and early XX century of Shakarim and Mashkhur Zhusup were studied based on the factual material.

- For the European poets the above mentioned poetic images symbolized feelings and passions, experienced by human (love, desire, excitement, etc.), whereas Shakarim Kudaiberdiev and Mashkhur Zhusup Kopeev, the Turkic-Kazakh poets of the late XIX and early XX century, filled these images with religious and spiritual content, and showed the desire to revive the poetic quest of the Eastern Medieval lyrics.

- The relationship between poetry of Turkic-Islamic period of the Middle Ages and the Turkic-Kazakh cultural heritage of the late XIX and early XX centuries in terms of artistic, linguistic, psychological and methodological features scenic revealed.

Relevance of the research is due to the fact that the literary and cultural integration relationships between the Kazakh and Turkic peoples represent a universal categorical phenomenon, performing a pivotal role in the aesthetic, cognitive, psychological, analytical and synthetic activity of a human.

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