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THE FUNCTION OF RELIGIOUS BELIEFS IN THE SONG «KOZY KORPESH – BAYAN SULU»

This article analyzes the function of Sharia terms in the song «Kozy Korpesh – Bayan Sulu», which is popular in the Turkic world. The work developed within the framework of the doctoral dissertation focuses on the topic that has been neglected in previous studies through analyses with comprehensive scientific references. The reason is that the meaning and importance, value and necessity of this work are closely related to the new issue raised in the article. The artistic appearance of the song, the beauty of the plot, and the attractiveness of the language were particularly influenced by religious beliefs. This is the value of the article. It is known that religious principles are widely used in any of the lyric-epic poems. After all, the special place of poetic works in inculcating the conditions of Sharia in the mind of the country had a special influence on the demands of religion. In addition, religious motifs and national traditions have found appropriate expression. The article will certainly help those who are studying the application of Islamic principles in works of art.

Keywords: religious beliefs, Islamic tradition, folklore works, national knowledge, tragic knot.

Introduction

In 2002, the 1500th anniversary of the song «Kozy Korpesh – Bayan Sulu», which became famous throughout the Turkic world, was celebrated. It's no secret that one of the valuable assets of oral literature – this song has become the basis for scientific research by many scientists. Starting with the storyline and ending with the artistic features of the work, a thorough study was conducted and final opinions were expressed. There are still unexplored aspects of this folk heritage, which has become a mainstay in the world of the beauty of a work of art. It is known that there were several objective reasons for neglecting such aspects.

Materials and methods

One of them is the description of religious beliefs in the song. Even at the very beginning of the work, the following lines immediately catch your eye:

They had had a wealth of king
That God to them has given.
Even if owning 90 thousand horse
Has not any shapan to be worn, [1, 474 p.]

or:

Sybanbai, Zhanak and Bekbau say,
To call him Turkic if it's asked,
Enough wealth and cattle has given my God,
Being Sarybai's descendants. [1, 474 p.]

The concept of the word «God» [2, 114 p.], which is repeated in these quoted verses, is only one. He is the giver of wealth – the Creator. From this we can see that in the content of the epos there are significant issues related to religion. Of course, it cannot be denied that the concept of divinity and Islamic beliefs, combined with each other, have found harmony. In one part of the work, it is said «Lord» [3, 791 p.], in the other, «God» [4, 26 p.] is now quoted as «Allah». For example:

They were people, who pasted us,
Heads of the families and nobles.
There was bay named Karabay,
Whom God gave ninety thousand horses.

However, the use adapted to the Islamic tradition can be traced more in the song. One of them is also associated with vow. One of the scientists studying the song, D. Zhakan, said: «For example, the oath of Karabay and Sarybay is of great importance. Giving a vow as a sign that affirms the relationship of people (friendship, proximity, divinity) dates back to ancient times. It is legitimized as the concurrent manifestation of words and actions. For example: swearing while dipping his sword in blood, drinking vow water, holding the Koran, etc.» [5, 110 p.]. In other words, we see that one of the aspects of the oath ritual, which was formed in the national tradition and entered the minds of the people, lies in Islam.

Islam [6, 3 p.] is a traditional religion that promotes a widely used virtue based on the beliefs of various nations in the world. In fact, even traditional religion is a modern usage. Due to the increasing number of different currents, the word traditional has been used as an additional defining member to indicate religion.

Scholar M. Bulutai, who conducted a study of religion about Islam, said: «Islam is a divine system in which all the possessors of mind worship the Creator and which carries a certain meaning in the world, that is, the connection between

man and Allah. The root of the word Islam is the Arabic verb «salime», «silim». This and the words «salim», «salam», «asleme», formed from this root, in the dictionary denote peace, tranquility, well-being, harmony, worship, compliance, confidence. In short, from a scientific point of view, he creates a concept that the verb «salime» means to submit to one higher power, the power that desires peace, and, accepting it with respect, bow down before it, put up with amen and do the things necessary to continue this word» [7, 19 p.]. Looking at any of the common folk heritage, we can see that religious beliefs have become traditional. It can even be seen that ancient religious beliefs and later Islamic beliefs were mixed and turned into a whole world.

Results and discussion

In Islam, the main duties are five different activities. These are: worship, praying by reading namaz, fasting, giving alms, pilgrimage [8, 38 p.]. Almost all of these five duties, which have become traditional in most of them, are found in folklore works. And it is not only presented in a simple way, but to a certain extent an appeal to the audience to fulfill these five duties, as well as propaganda, mentioning its useful aspects. As a result, it seems that the spread of Islam to the nomadic world was more unusual which was caused by its recognition through poetic works by a people who especially respected the art of artistic creation – the art of the word, rather than the influence of religious principles or propagators. That is, the lyro-epic songs we are talking about also play a special role in this line.

In the song «Kozy Korpesh – Bayan Sulu», one of the five pillars of Islam is prayer by reading namaz, glorification of which is reflected to a certain extent. The story of the song begins with the acquaintance of Karabay and Sarybay, who went hunting. Sarybay, who got up early, goes hunting in order to fulfill his traditional profession. At the same time, the following lines about prayer are not left out:

The Lord also gave him an extra fortune,
Sarybay differed from other Kazakhs,
Came for hunting from the steppe.
After getting up early and reading namaz,
While he was passing the mountain,
Saw someone who tied horse to the pommel of saddle [1, 476 p.].

Reading namaz in these verses is the morning prayer. It performs several functions in the content of the song. The first tells about the time, the second tells about the time of morning prayer. The third believes that prayer can be performed at home, since there is no special mosque built in the Nomad World, and the fourth warns that it is one of the five duties inherent in Islam and promotes it to readers. In the content of the song, the appeal to prayer is not limited to this, but has found its legal application in some respects. In some places, the meaning of prayer is not only a religious duty, but also an aspect of the national character that has become

a tradition. For example, a tazsha child who conveyed the death of Sarybay to his wife in a parable language:

The Creator of all of us Lord is almighty,
If you think about this world, now it's two-pointed.
I will be scared by my dream tonight,
My turban fell from my head to the ground [1, 486 p.], –

saying this with a riddle, Sarybay's wife says in response:

Hey, tazsha, if that's the case, then cut the cattle,
My God, you will be saturated by it
When your turban falls from your head to the ground,
Meaning that you have five times to pray.

Prayer by means of reading namaz five times a day is openly propagandized here. Author seems to be paying attention to the fact that prayer through the interpretation of dreams is one of the main tasks of Islam. This is, of course, the writer's thought, the support of the people. Naturally, everyone passes some kind of artistic world through their contemplation. Improves, develops what he considers necessary. And if there are some disappointing sides, then cuts out from the work and does not allow it to consciousness. If this is the case, then we should not claim that one of the five debts concerning prayer comes from the thoughts of the writer and causes delight in many. As a result of this consonance, the arguments about prayer throughout the work have found their stable place.

Tradition is a set of actions that are regularly used due to certain rituals that have received popular recognition [9, 3 p.]. One of its ends is also connected with the legitimacy of creation. This connection is in harmony with both religion and the legitimacy of life. One of them, according to a widespread proverb in the country: «The dead will not return, the extinguished will not light up». The continuation of this thought lies in the proverb «Dying is as natural as living».

In the Kazakh understanding, the world is a lie. That is, the whole past is an illusion. In Islam, it is also often said that this world is fleeting. The harmony of national knowledge and Islamic teaching has made this issue more conscious and traditional. One of the manifestations of this can be seen in the song «Kozy Korpesh – Bayan Sulu», which we are talking about. Sarybai's wife, telling the surrounding crowd and calming herself, says:

Oh my people, stop this crying intention,
If someone is dead, didn't we make a peer to alives?
If you find crying useful,
Let's bring dead back to life by crying and crying [1, 490 p.].

In these verses, it is on the traditional basis that a person lives in this short world only once. The continuation of this tradition was followed by the next ritual, which was widespread throughout the country, where people went to the grave

and made a pilgrimage. In principle, the pilgrimage should not be confused with the worshipping. It is believed that when visiting the graves of people considered sacred, it is advisable to remember them, read an ayat. But, turning around the grave, making a wish on it is alien to the Islamic religion. In the Kazakh tradition, this perception has been preserved. Not only the grave, but also the house should not be walked around. When the young children began to run around, they stopped at the forbidden words: «don't run around the house, it will be bad» or «don't run around the man, it will be bad». All of them reflect the harmony between religion and tradition. The song describes this issue as follows:

Everybody who was informed came,
The public was ready to see.
Making a pilgrimage, to build a shrine,
The country has decided to put it there now [1, 490 p.].

Although the pilgrimage is described here in descriptive terms, its further rituals are not fully specified. However, it was not because the poet did not know it, but because it was a habit and a world that had become completely clear to the people, and it seems that did not consider it necessary to analyze it in detail. One of the scenes in the song that has become a popular belief is to give a funeral ceremony to the deceased. This is a tradition formed on the basis of a purely Islamic principle. Therefore, Sarybay is given a funeral by gathering public.

All people who assembled to funeral,
Has gone home with showed respect.
«I was a sorrowful man»: the lady said,
I saw the soul in this fake.
It's on yours, if you want to have a wake,
I gave you the power batyr Taylak.
Who is treated equally like him,
Gathered public for the funeral were so a lot [1, 490 p.].

The first noticeable point is the mass participation of the population in the funeral. This is a ritual formed from the Islamic religion. That is, the more people there are, the greater the reward of the funeral organization will be. The second is the appointment of the person responsible for the discharge of the funeral. All of these tell us about various activities of traditional religious beliefs.

In the work, Karabay and Sarybay shake hands and swear eternal betrothal, which led to the beginning of the conflict of the story. This betrothal has a characteristic difference from another betrothal. That is, in the vast majority of cases, betrothal is reflected in this temporary world. However, betrothal in the song is eternal. We can notice it in the following verses:

Kareke-au are you out of your mind?
Are you deceiving the Lord?

Why did you become eternal in-laws?
If you confront your in-law before the Lord,
Won't you be black-faced there? [1, 493 p.].

That is, it is a great sin to break the eternal betrothal, after shaking hands. As shown in the song, when they go for the last trip in front of God, such people considered bad. There is a proverb in the folk saying «Promise is the name of God». This was born on the basis of religious faith. If so, «He who breaks his promise will regret.» The song presents this harmonious tradition to the public with an appeal to not lose your religion and erase your national identity. A Muslim does not break his vow. The song also paid attention to this:

Poor you, what a swear to slip away,
God has mercy on who slipped away
Wandering ninety thousand horses,
Wherever you go the end is already obvious [1, 495 p.].

Of course, there is a warning, a shudder. The fact is that many times, from the experience of life, it seems that the laws of tested actions that cannot be changed are applied in the same way. And if he violates it, he is not to blame for his pure state, but the tempter Satan is to blame. But it is hinted in the song that a person who has fallen into the temptation of Satan will also be a sinner:

What for is your character ruined by the devil,
Was a person denied the Lord, tempted by devil.
In the case your head will be cut,
Even if I die I won't even get up [1, 495 p.].

Failure to comply with this action based on religious beliefs makes us feel that this is one of the ways that will lead to hell. Of course, such religious use is of great importance in educating a person to virtue. As part of the fulfillment of the promise, the unity of the people, the kinship of the brother, and peace are observed. And immediately after that, the failure of this promise is described, which caused the tragedy. That is, through its history, the song promotes the strict loss of one duty of Islamic principles, which has become a tradition. Whether it's religion or use in the life of humanity, the next problem is fate. Opinions on this matter are also diverse. In some religious works, every detail of a person's life is perceived as fate, while in others only significant actions in life are approached to the account of fate. In the song «Kozy Korpesh – Bayan Sulu», the question of fate tried to show this last statement. In other words, sleep, wake up, eat, simple conversations, in short, everyday worries were perceived as phenomena related to human intentions, not writing in fate, and large phenomena such as marriage, purposeful trips, illness, death were perceived as fate written in the human's destiny. That's why, in the song:

Karabay won't do slaughtering cattle,
Won't be fed up sitting in one place.
If God has written it your fate,
Go wherever you want, he won't leave you [1, 498 p.],

ans that no one can distinguish anything if it is written to connect Kozy and Bayan by fate. This is also a phenomenon that has become a habit based on the belief expressed in the history of Sharia. Another belief that has become a tradition in Kazakh practice is Kydyr. This is especially common in blessings. For example, our opinions are confirmed by the blessings of Shashubay, «May the Kydyr come to your hearth, may happiness smile on you», and the peoples', «First Allah bless you, and then let the Kydyr support you». In that case, Kydyr Ata, widely used in the country's literature, could not bypass the epic works. The result is also found in the plot of the song we are talking about.

God and Kydyr Ata will visit me,
Man Lukpan supported friend will be for me.
If you went on travel and look for us,
This trail of ninety thousand is probably.

In our opinion, the traditional Kydyr Ata is like the artistic equivalent of the Prophet Khizir in Islam. According to religion, three prophets are alive, one of them is this Khizir. He travels around the country, appearing to someone, invisible to someone, helping Muslims in distress. This, of course, is a thought borrowed from religious legends. The following example can also be given about him. The Prophet Moses, with whom Allah speaks, once:

Lord, Allah! Among the prophets is only I, who spoke to you, and among the people is there a prophet worthy of me in front of you? – he asks.

– There is! – was the answer. Then Moses:

«I want to be friends with that man, how do I meet him?» – he says.

«If you go to the sunset, you will face him!» – answered the Lord.

Moses met the same man as he was traveling towards the sunset. When he offered to be his comrade, the man stood up:

«No matter what I do, you don't ask why», he took oath of Moses. The first story is when he punctures a poor fisherman's boat and drowns it, while the second story is knocking down row of walls which was put up by an old man for three nights who was building a house. Moses finally finds out that all these actions were the result of charity after asking impatiently. But when he asked the name of the man who was leaving, saying that he would no longer be a comrade, he said that he was a Khizir.

Conclusions

Khizir's benevolence in such a religious legend has also found its unchanged application in the world of national spirituality. One of the manifestations of

this is in the song «Kozy Korpesh – Bayan Sulu». That is, the manifestation of the foundations of Sharia used in the song is not beyond the glorification of religious principles. Using edification songs is trying to reveal the essence of religion and its benefits for human beings. In principle, the edification songs is very often encountered in the overwhelming majority of folk works. According to the scientist Z. Akhmetov: «Edification songs is a poem that is dominated by preaching and advice. In the poetry of the Kazakh tradition of oral literature, these type of songs are frequent versions of poems. The chosen ones of the edification song were valuable for their moral, educational, instructive, didactic value, their imagery, which conveys the thought in beautiful and vivid words, and their attractiveness» [4, 239 p.].

In conclusion, it should be noted that, like other songs, the song «Kozy Korpesh – Bayan Sulu» has a significant impact on the description, propaganda of religious beliefs that have become traditional.

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«ҚОЗЫ КӨРПЕШ – БАЯН СҰЛУ» ЖЫРЫНДАҒЫ ШАРИҒАТ НЕГІЗДЕРІНІҢ КӨРІНІСІ

Бұл мақалада түрki əлеміне танымал болған «Қозы Көрпеш – Баян сұлу» жырындағы шариғат шарттарының қызметі талданып көрсетіледі. Докторлық диссертацияның аясында әзірленген еңбек бұған дейінгі зерттеулерде назардан тысқары қалып келген тақырыпқа жан-жақты ғылыми дәйектемелері бар талдаулар арқылы кеңінен тоқталады.

Себебі, бұл туындының мәні мен маңызы, құндылығы мен қажеттілігі мақаладағы көтерілген тың мәселемен тығыз байланысты. Жырдың көркемдік келбетіне, сюжетінің сұлулығына, тілінің тартымдылығына діни наным-сенімдер айрықша әсер еткен. Мақаланың құндылығы да оысында. Лиро-эпостық жырлардың қай-қайсысында болмасын діни қағидалардың кеңінен қолданылғандығы мәлім. Өйткені, шариғат шарттарын ел санасына сіңіруге поэзиялық шығармалардың ерекше орын алуы діннің талабына айрықша ықпал жасаған. Сонымен қатар, діни мотивтер мен ұлттық дәстүрдің орынды көрінісін тапқан. Мақала көркем туындылардағы ислам қағидаларының қолданысын зерттеп жүрген ізденушілерге септігін тигізері сөзсіз.

Кілтті сөздер: діни наным-сенімдер, ислам дәстүрі, фольклорлық туындылар, ұлттық таным, трагедиялық түйін.

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ПРОЯВЛЕНИЕ ПРИНЦИПОВ ШАРИАТА В ПЕСНЕ «КОЗЫ КОРПЕШ – БАЯН СУЛУ»

В данной статье анализируется функция шариатских терминов в популярной в тюркском мире песне «Козы Корпеш – Баян сулу». Работа, разработанная в рамках докторской диссертации, посвящена теме, которой не уделялось должного внимания в предыдущих исследованиях, посредством анализа с подробными научными ссылками. Причина в том, что смысл и важность, ценность и необходимость данной работы тесно связаны с новой проблемой, рассмотренной в статье. Особое влияние на художественный облик песни, красоту сюжета и привлекательность языка оказали религиозные верования. В этом ценность статьи. Известно, что религиозные принципы широко используются в любой из лирико-эпических поэм. Ведь особое место поэтических произведений во внедрении в сознание страны положений шариата оказало особое влияние на требования религии. Кроме того, нашли свое выражение религиозные мотивы и национальные традиции. Статья, безусловно, поможет тем, кто изучает применение исламских принципов в произведениях искусства.

Ключевые слова: религиозные представления, исламская традиция, фольклорные произведения, национальное знание, трагический конец.

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