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## THE SIGNIFICANCE OF ZHYRAU-POETIC ART IN THE CULTURE OF THE TURKIC PEOPLES

In the article, the images of people who influenced the life of the Turkic nations and contributed to the development of nomadic culture are studied from various angles and find a scientific character. The worldview of the zhyraus who lead many people to education and knowledge with their special qualities is analyzed from a cultural and philosophical point of view, and their influence on the formation of public consciousness is considered as much as possible. The study focuses on the tradition of singing not only as an art, but also as a cultural phenomenon that reflects the spiritual and philosophical aspects of society. The stages of historical development of the zhyrau tradition and their place in field culture are shown, and their influence on later poets is discussed. Determining the peculiarities of martial arts originating from ancient times, paying attention to the fact that they are an old school that has reached later consequences, opens the way to weighting the tradition of martial arts as a branch of martial arts. It must be admitted that the amazing images of the zhyraus, which played a special role in the Kazakh society in the past, are still not taking their proper place in the history of culture. The image of the herds-men reached through the memories they left behind and clarified their place in society. It must be openly said that their fighting spirit, which inspires the masses as well as military campaigns, is a high symbol of true patriotism. This work suggests that the folk tradition of past historical periods and today is a cultural form that has a positive influence on society.

**Key words:** culture, society, folklore, joy, tradition, philosophy, Turks, nomads, music, mood.

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### Жыраулық-ақындық өнердің түркі халықтары мәдениетінде алатын орны

Мақалада түркі халықтарының тыныс тірлігіне өз ықпалын тигізіп, көшпенділер мәдениетінің дамуына үлес қосқан тұлғалар бейнесі түрлі қырынан зерделеніп, ғылыми сипат табады. Ерекше қасиетімен көпшілікті ілімге, танымға бастап отырған жыраулардың дүниетанымы мәдени-философиялық тұрғыдан талданып, олардың қоғамдық сананың қалыптасуына әсері мейлінше қарастырылады. Зерттеуде жыраулық дәстүр тек өнер ретінде ғана емес, сонымен қатар қоғамның рухани және философиялық аспектілерін бейнелейтін мәдени феномен ретінде де назар аудартады. Жыраулық дәстүрдің тарихи даму кезеңдері мен олардың далалық мәдениеттегі орны көрсетіліп, кейінгі ақындарға әсері қозғалады. Көне дәуірлер қойнауынан бастау алатын жыраулық өнердің өзіндік ерекшеліктерін айқындау, олардың кейінгі сал-серілерге жеткен ескі мектеп екеніне назар аудару, жыраулық дәстүрді жауынгерлік өнердің бір тармағы ретінде салмақтауға жол ашады. Бұрынғы қазақ қоғамында айрықша міндет атқарған жыраулардың ғасырлар қойнауында жасырынып жатқан ғажап бейнелері әлі де болса мәдениет тарихынан тиісті орынын ала алмай келе жатқан құбылыс екенін мойындау керек. Жыраулардың өр бейнесі өздері қалдырған толғаулар арқылы жетіп, олардың қоғамдағы орнын нақтылап берді. Олардың көпшілікті, сондай-ақ әскери жорықтарды ерлікке бастайтын жауынгерлік рухтары нағыз патриотизмнің биік символы екенін ашық айтуымыз керек. Мына жұмыс арғы-бергі тарихи кезеңдегі және қазіргі таңда да жыраулық дәстүрдің қоғамға жағымды ықпал ететін мәдени форма екенін ұсынады.

**Түйін сөздер:** мәдениет, қоғам, фольклор, жырау, сал-сері, дәстүр, философия, түркілер, көшпенділер, музыка, күй.

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### Место жырауско-поэтического искусства в культуре тюркских народов

Место в статье образ людей, повлиявших на жизнь тюркских народов и внесших свой вклад в развитие кочевой культуры, изучается с разных сторон и обретает научный характер. Мирозрение жырау, которые своими особыми качествами ведут многих людей к образованию и знаниям, анализируется с культурно-философской точки зрения, максимально рассматривается их влияние на формирование общественного сознания. В исследовании рассматривается традиция пения не только как искусство, но и как явление культуры, отражающее духовно-философские аспекты жизни общества. Показаны этапы исторического развития традиции жырауков и их место в полевой культуре, обсуждается их влияние на более поздних поэтов. Определение особенностей боевых искусств, берущих свое начало с древнейших времен, обращение внимания на то, что они представляют собой старую школу, достигшую более поздних последствий, открывает путь к взвешиванию традиции боевых искусств как отрасли боевых искусств. Надо признать, что удивительные образы жырау, игравшие в прошлом особую роль в казахском обществе, до сих пор не занимают должного места в истории культуры. Образ пастухов проник в воспоминания, которые они оставили после себя, и проявил их место в обществе. Мы должны открыто сказать, что их боевой дух, вдохновляющий массы, как и военные походы, является высоким символом истинного патриотизма. Эта работа из прошлого исторического периода и сейчас позволяет предположить, что традиция жырау является культурной формой, оказывающей положительное влияние на общество.

**Ключевые слова:** культура, общество, фольклор, радость, традиция, философия, тюрки, кочевники, музыка, настроение.

### Introduction

The vast majority of cultural goods that occur in each new period of historical time are closely related to the history and culture of the Turkic nations. The culture of riding a horse and the art of speech of the Turks stand out among them. Turkic nations have left their rich experience in the history of studying the world, nature, human and society. Valuable legacies from that era reveal the face of the times. Turkic heritage shows that there was a great culture in those ancient centuries.

Each nation has a path in history. This path is clearly visible from the cultural heritage of nations in their history.

Looking at the ideas in the spiritual heritage of the people, we notice that the generation accumulates the experiences it needs. One of such things in the culture of the Turkic peoples was poetry and poetry. One of the heritages that stands out in the study of the historical place of poetry in Turkish culture is the Kultegin song. It is not wrong to say that the words spoken in the Tonykok song, the mouthpiece of the Turks are a phenomenon of historical consciousness. The song says:

For Kagan Elteris,  
For the Turkish Bogi Kagan,

For Kagan Turki Bilge  
For Kagan Kapagan  
I didn't sleep at night  
I did not sit during the day.  
I shed my red blood.  
I drained my black skin.  
I spared no effort.  
I started going on long hikes myself.  
I cleaned the arch guards.  
I brought the guilty enemies before me.  
We left with my uncle.  
God bless!  
To all Turkish nations  
I did not bring armed enemies  
I did not send cavalry (Айдаров Г. 1986).

Looking at this, we can see that even in the early days, things related to serving the national interest were raised as a big issue of the country and widely propagated to the society. One of them was the art of words of wisdom, which comes from personality, nobility, ability education. Studying and promoting issues related to the country is an idea, something that becomes a national idea. The heroism that underpins the cultural identity of the Turks, the types of personality traits depicted in songs, and the things that have become the will of other nations

have thus remained in the field of history. That is why it is worth to say that the owners of the folk-poetry tradition in the Turkish culture are the heroes, the people who stood out for their heroism and the rational thoughts that led the society forward. The brave children of that warlike age were a generation of brave people who drank the wine of nature. The brave personality of the boys whose whole being was filled with courage would frighten any enemy. It can be seen from the fiery poems of Kultegin that the nomads who considered the art of speech sacred and were full of fiery poems had a great impact on the society.

### **Literature Review Section**

Nowadays many scientists are writing and studying the problem of rifts in the literary branch of science. Although the preconditions have been created for a deep dive into the world of zhyraus in Kazakh history, no steps have been taken to address their cultural and philosophical views. The uplifting toxic convulsions of giraffes and their influence on Kazakh khans are described in the researches of major scientists. For example, when you think of Abylai Khan, you think of Bukhar Valley, when you think of Esim Khan, you think of Zhiembet Valley, when you look at Shalkiiz, you think of Bi Temir. From these scenes, we can appreciate the high position of the peasants in the society. And if we look at the ancient history, the commanders of Yollik Tegin during the Turkic era can be called the Dospambet of yesterday, the source of the Kaztugans. Famous persons in the historical periods since the Old Turkic era are Korkyt Ata, Ketbuga, etc. The fateful life paths of wild animals have an impressive significance even in today's society. Academician A. Margulan's research about it can reveal many specific issues. Later scientists such as A. Talasbekov go deeper into this area.

There are plenty of data that show that zhyraus are multi-talented. From the human and spiritual point of view, it seems that many secrets of the high nature of the mountains are still not revealed. Therefore, our next object of research will be the common image of horses in the culture of the Turkic nations.

#### **The subject of the article**

The subject of the article is «The place of zhyrau-poetic art in the culture of the Turkic nations», which is aimed to show that the zhyraus not only influenced the government, but also advised the khans and sultans in protecting their country, land, and nation, and also widely participated in politics and left

their mark on the military path. In other words, to show the great contribution of the ancient zhyraus to the formation of the nation.

#### **The purpose of the article**

The purpose of the article is to reveal the place of the ancient zhyrau in Kazakh culture (nomadic culture) in history, to clarify the role of the zhyrau, which is considered to be a continuation of the zhyrau, in the national and national context, and their features in shaping and developing the cultural and spiritual identity of the Kazakh nation.

#### **The novelty of the article**

The novelty of the article is to demonstrate that the tradition of the sal-seri is a continuation of the ancient zhyrau. To determine that the sal and ser, the continuation of the ancient zhyrau and zhyrau, were not frivolous people who pursued art, but people who cared about their country.

#### **The tasks of the article**

In the future, the zhyraus and their followers will shape the national identity of the sals and seris, revive their public services and personal qualities, show today's artists the high nature, humane and honest deeds and actions of the seris, and guide today's artists.

#### **The importance of the article:**

1. To determine the specifics of the art of zhyrau in the formation of national identity;
2. To assess the need for modern society to revive the tradition of zhyrau as a continuation of the Seri tradition.

#### **Justification of choice**

To promote the high values of the Zhyrau people and to promote the wise path of the Seri tradition, to revive the values of humane and honest qualities in society, and to form a patriotic spirit among young people towards their homeland, country, land, and nation.

#### **Methodology and research methods**

We attempted to exalt folk values through comparison and historical analysis in the article.

### **Discussion and results obtained**

In the IX-XII centuries, the tradition of thinkers who were known to the world for their wisdom was formed in the Turkish culture. When it comes to the tradition of thinkers, the image of all talented people in culture stands out including their literary heritage. It is known that a clear sign of spiritual heritage is related to the culture of the people, the world view that forms the basis of this culture, and life experiences. In this regard, Magzhan Zhumabayev called the music of the people one of the reasons for the

phenomenon of intellectuals in the medieval Turkish culture. Kazakh poet:

Who reduced the music of Turks.

Farabi's nine-string drum.

Ninety-nine conversions at the click of a button

Who did not hold back the tears? – His words are a talent in the field of history justifies a new level of study of the benefits inherent in the personality of the owners.

According to Magzhan Zhumabayev, one of the nations who directly contributed to the emergence of music, the oldest form of art in human culture, are the Turks, Turkic thinkers (1989, 448). At the same time, it should be taken into account that all the people of the time of the thinker wrote poems and conveyed their ideas to the society with poems. Without looking further into the problem, the thousand songs and tunes of the Kazakh, produced yesterday by A. Zataevich, show that there are no few art forms in the Kazakh culture and that its roots lie deep. In this regard, the Alash intellectual Zhupbek Aimaurov wrote in his article entitled "Asyl kazyna zhinalsa eken" published in the newspaper "Enbekshi Kazakh" in 1926: "In music, if only the song of the Kazakh is published and the music is buried, half of the Kazakh heart is visible and half remains in the pocket." A mood is better than a song, a mood is more expensive. Anyone can learn the song and who can draw and click the state. The song cannot be played in an orchestra, even if it is, it will come without it. It is suitable for bringing the mood with an instrument, luxurious, architectural. The mood is older than the song. The condition is aging and fading away. It's getting less and less. There are fewer and fewer countries that can make people angry. You can't build entertainment without mood. You can't be a disorganized army and attack the enemy. Without tune, Kazakh music does not enter the beauty, it does not have tune" (1999, т. 5). From this we can see that the tradition of sal-seri originates from ancient times, especially in ancient times it became a spiritual car that gave thought to society and strength to every person's work.

We clearly understand that the spiritual path of the ancient Turkic valleys was followed by later valleys. That era was a time of war. In those times, horses played a big role. During the war, the zhyraus inspired the soldiers with their fiery songs, and during the peacetime, they spoke directly to the Khan with their wisdom and sharpness, thinking about others. The people especially respected the warriors for that reason. Both Khan and Sultan were famous among the zhyraus who had the support of their people, and they relied on the wise thoughts of the

zhyraus (Azi, Aralbai, Kurazova, 2023: p. 141-151)

J. Aimaurov seems to be improving the idea of genius Al-Farabi. The dombra, which is considered sacred in the Kazakhs' concept, has great significance. There is a different secret of the music poured out from the bowels of the drum, which has been playing the sorrows of the people since ancient times.

It is clear that in ancient times, they paid special attention to musical and poetic heritage. In the past centuries, living in harmony with mother nature, all the secrets of creation have been hidden from the mystery. He thought about the creation of the earth and the sky in his own way.

In the beginning, the world was created from sound, our ancestors, the people of the East in general, concluded. Hindu scholars say "God is sound". Not everyone can hear this sound.

"We say that Prophet Muhammed heard a mysterious voice on Mount Hira. Then the voice heard "Be! "Everything happened." Prophet Musa heard this sound when he talked with God on Mount Sinai, Christ heard this same word in the desert when he entered the arms of his heavenly father. And Lord Shiva hears Anahad Nada during his samadhi in a cave in the Himalayas. It is believed that Krishna's flute also represents the same sound. This sound is like the source of all revelation for the Teachers, it is revealed to them from within, so they know and teach one truth.

This sound, as written by the Indian Sufi musician Inayat Khan, can be rendered roughly on the physical plane as the inhalation of "Hu," the symbol of Spirit in Islamic mysticism. Kazakhs called the song "God's murmur" "God's whisper" (T. Asemkulov). Musicians who heard God were worshiped (Наурызбаева, 2023)

The Arabic word "hu" means "he, only". The wonder of Sufism, Khoja Ahmet Yassau Turk, who created a system of worldview thinking through wisdom in the Islamic philosophy, has developed the requirement of dhikr "hu dhikr". The meaning is to glorify God. It is performed in an old witchcraft chant. It is clear that music also played a role here.

A. Nysanbaev considers "Music in Sufism" as a form of intoxication and enlightenment. Since "in the beginning was the Word..." God created through the Word, that is, it was formed through sound. The divine meaning of music takes place in the texts of the Qur'an, Z. Nauryzbaeva argues that "the world was created from sound in the beginning" (2023). Further, A. Nysanbayev summarizes the nomadic attitude in music by saying, "The nomad was in tune



with the rhythms of the Sky, the Desert, the Steppe, and divine music” (Нысанбаев, 2008: т. 9)

In Kazakh, music has a special place. There are legends about the effect of music not only on humans but also on animals. Based on Al-Farabi’s research, it can be assumed that music affects some animals.

If we take a look at the history of the origins of “Nar idirgan”, “Kus vazhdi”, “Akku” kuis, we can see that the kui, meaning the sound that flowed from the drum, had a great impact on the creatures on earth and in the sky.

Scholar Al-Farabi, in his “Book on Music”, described the three motivations of a person in making music, and distinguishes “a tribe of nations with natural talent and intelligence, which allowed to compose music. No one has been able to invent music similar to these. It is believed that they are so passionate about music that they became famous and others followed them (Нысанбаев, 1985).

We consider this group, defined scientifically by Al-Farabi, as a group of relatives within the framework of Kazakh culture. Talents worthy of the fame of Sal-seri had talent in any form of art. But one branch is more flexible and enthusiastic. The people pay more attention to the genre and call it “poet”, “kuishi”, “orator”, etc. known.

“All the nations of the world had poets who created noble works of world epos and folklore, but they entered history as nameless aedes, rhapsodes, narratives, bards, poets, and singers” (Айзоб, 1985).

The dance of mood in Kazakh culture is quite significant. “The word kui should be pronounced as “blue” in Chagatai, Uyghur, and Anatolian Turkic languages,” concludes scientist K. Zhubanov (2010, p. 276).

A. Margulan noted that the word “kui” is a phonetic variation of the word “blue” sky in one work.

It is true that the steppe nomads, who considered kui to be the voice of the Kok Tanir, passed on the power and qualities of nature to their descendants, starting from the willow cradle. Academician A. Margulan, drawing on the history of the Turkic Khaganat, says: “One of the thinkers who made serilik as a habit was a famous man named Iolky, who created it at that time. He is a wonderful hunter, marksman, horseman who handles the horse beautifully, and he is also a great poet and Tonykök, the great dancer of the Turkish Kaganat, was a deep thinker, a wise man. The general image of Tonykok is very similar to Korkyt, a genius and thinker written in the VII-VIII centuries. It can be said that the character of sal and seri was very strong among the

Oguz-Kipchak, especially during the Korkyt era. It is said about him in Korkyt song:

From country to country,  
From place to place  
He raised his hand to his side,  
Long walks around the country.

This legend is called “poet” instead of uzan, which is still spoken in Kazakhs, that is, epic singers (.

In the age of war, it was impossible to resist the enemy without being spiritually armed. It can be assumed that the knowledge of testing the strength of the wrist is embedded in the mind of a person through such arts and works of art.

To the people  
He was in front  
(The sun is in the east)  
Honoring the heart of Kadirkan,  
Lying back  
(The sun is in the west)  
The iron gate was slow.  
Cheering with victory  
Played for thirty days, celebrated for forty days.  
Both Kagans

As strong as an oak, – it is said in Kultegin’s song (Айдаров Г. 1986: 76]

It is known that the people themselves stand behind the Turkish thinkers. There is no doubt that personality itself is a product of a particular culture. For this reason, it is possible to study the methods of bringing out talented people and educating the generation to nationhood and personality through the forms of art in Turkish culture. We can even say that this is one of the fundamental problems facing modern domestic science. Because if we look at the development of any culture, especially philosophy and science in this cultural field, they are based on the active activity of the human spirit. In our ancestral history, the art of kui with this word was the same. A person must first grow close to the nature of the country in order to fully master the national art. In the society of the Turks, the closeness to the original nature of a person, that is, to the country, was manifested in directing the offspring to it. A young child understands the early direction of service to the country through national games.

If this were not the case, thinkers like Al-Farabi would not have bequeathed wisdom and arts to later times. From this, we can see the main function of culture, which is full of unwavering principles that have been coming since ancient times, regarding the improvement of the inner world of a person, that is, the soul, the spirit of society. This is also a phenomenon of art in our culture It is no

exaggeration to say that it is one of the things that need to be researched.

There are many other data that support the connection of the history of our ancient ancestors with world history. One of them is Botai civilization, we would say Anacharsis, one of the seven sages who returned to the country after studying in Greece at times of Saks. The Botai civilization alone establishes the connection of our ancient culture with the world culture in the great steppe space. In most cases, intercultural communication originated from the stages of formation of world experience in spatial development. The intellectual phenomenon, which is the basis of intercultural communication, has remained in history through literary worlds. Therefore, when studying the place of poetry and poetry in the culture of the Turkic peoples, it is necessary to take into account its contribution to the development of world culture. Who were the owners of the spiritual tradition that we have called sal-seri here, and is the period of their formation limited only to the tradition that took place in recent times? – the question arises. In our opinion, we should pay attention to their talent when naming the owners of the heroic spirit and wise thoughts, who are known to be the owners of the tradition. Any work aimed at the welfare of the country requires a person who is capable and knowledgeable. Education that creates great strength in a person by combining ability and knowledge. Talent cannot be awakened without education, the awakening of talent indicates the existence of knowledge. Problems related to education and upbringing are something that can be solved together as a society. For this reason, Turks pay special attention to education. We can see that the art of these parallels is effectively used in the education of the generation in the spirit of statehood even at an early age. Academician Garifolla Esim wrote, “The nation expressed its worldview through language, religion, and folklore. Therefore, for the study of national thinking, we rely mainly on the nations’ culture, spiritual heritage, way of life, religious beliefs, customs in everyday life, consciousness of rituals, etc. (1998: 60).

Beyond the Turks, many world-famous people came from the Saks. But the names of many of them have not been mentioned in history. We can see in the person of Anacharsis the meaning of gaining a great reputation while traveling in another country. The origin of the philosophical culture, that is, the culture of thinking in the tradition of Turkish thinkers of the X-XII centuries, may lie in the time of this Anacharsis. The only thing known to us was

the wisdom and fighting spirit that connected the country and the country, especially its culture and people, even in ancient times. Acquiring experience from life and leaving a field of words, opinions and thoughts full of wisdom knowledge for later times became an integral part of the intellectual tradition even at that time. Diogenes Laertsky writes about Anacharsis in his work “about life, teachings and sayings of famous philosophers”: “Anacharsis, a Scythian, son of Gnura and brother of Kaduida, a Scythian king, was Hellenic by mother and possessed two languages. He wrote ten poems in 800 lines about Scythian and Hellenic customs in simple life and war; and in his freedom, he was ten years old, so that the proverb “to speak like a Scythian” came from him (1979, p. 12).

Art has a special place in the history of any nation and is one of the things that underpins the peculiarities of its culture. For example, if we study the culture of the Kazakh nation, its horse riding culture, art of music and art of speech stand out. In the same way, even in ancient times, art forms began to appear in the culture of ancient peoples. Many art forms and cultural relics were influenced by worldview and philosophy. Since philosophy has many problems directly related to human nature, it can be observed that the art of speech and music began to appear in the study of the qualities of consciousness and mind. If we look at it from this point of view, the main principle of the activity of art from ancient times to the present day is to educate the spiritual world and soul of a person. These are the art forms that connect people with the world around them and leave their signature on the page of history. This art connects people with people, generations with generations. The knowledge of wisdom in the field of history is the art of words.

It can be seen that the events of the XIX century preserved in the history pages of our ancient history were saturated with the struggles of the old valleys. If we look at the conclusions of great scientists, the sal-seri are the former zhyraus (Asan Kaigy, Kaztugan, Aktamberdy, etc.). There are also conclusions that the ancient zhyraus, who made a great contribution to the culture of the nation, originated from shamanism. Some scientists consider shamanism to be among the thinkers. A. Margulan refers to “baksy” as “zhyrau”.

“The Kipchaks called the tailor who wrote Uyghur and Arabic Kokem baksy. His name appears in the history of Byzantium written in 1299. Now one of them is Kose baksy. In the XIII century, he went to Egypt as an ambassador, carrying his kobyz on his back. Those kobyz who went to Egypt were also

recorded on paper by local artists (Эйхорн, 1963: p. 59].

Barak Baksy was a famous poet of the Kipchaks who wrote beautifully in Arabic script. He went as an ambassador to Tokhtagu Khan and helped Rashidedin to write his genealogy.

Sary-Saltyk, one of the forefathers of shamans, a very wise and knowledgeable person, is the most powerful of the zhyraus created in Deshti-Kypchak. The people called him Sary baksy, Sary abyz, Critic basky, Shashty baksy. Perhaps, he should be the “Baba Tukti Shasy Abyz” who is mentioned in the epic poem as a legend” (Марғұлан, 1997). In most of the heroic epics, Baba Tukti Shashty Aziz, who is considered the hero of the heroes, is a wonderful person and possessor of mystical powers. Above A. Margulan gives Sary-Saltyk shaman as a priest, which he indicated should be “Baba Tukti Shashty Abyz”. That is, we can say that witches are knowledgeable, priests are happy.

“The baksy was like a prophet and a saint in the times before Islam. The rulers were a strong support of the khan dynasty,” it was written in the book “Kazakh Baksy-Balgers” (Дауренбеков, Турсынов, 1993). “Atalik Zhirau who lived in the XIII century left a poem about Joshi Khan” [36], – if we pay attention to the opinion, it is necessary to recognize and take into account Surkyltaiuly Sypyra Zhyrau, who is considered to be the creator of the cyclic heroes’ songs called “Forty Heroes of Crimea”, as a wise Zhyrau. The reason is that M. Magauin, the Arab scholar Ibn Batuta concluded that the old man he met in the city of Sarayshik must be a Cypriot. In Edige’s song, Tokhtamys Khan shows “Sypyra Zhyrau with long legs and long hair” as an old man who listens to his advice (1993, p. 34).

And if Baba Tukti Shashty Aziz mentioned above is called “Shashty Aziz” in the heroes’ song, A. Margulan writes “Shasti Abyz”. In general, the words “Aziz” and “Abyz” mean the same concept. In the explanatory dictionary of the Kazakh language, “Abyz is a very knowledgeable person”, and “Aziz” is a dear and cherished man” (Толковый словарь казахского языка 2008, 12).

The conclusion to be drawn from this is that Zhyrau means knowledge, respectable priest, dear person. “Baksy” was the title of a learned and wise person in the past. Baksy were not only people with magical powers, as we understand them today, but they were multi-faceted artists. An outstanding scientist, educator S. Ualikhanov: “Kazakhs consider shamans as a baksy. That word is called Mongolian teacher, Uyghurs call it Bakhshy, and Turkpen poets are called Bakhshi. Shamans were considered to

be heavenly gods and earthly supporters of spirits. The shaman was skilled, talented, and had a higher status than others: he was a poet, a poet, a diviner and a healer, an eight-faceted, mysterious person,” he writes (2006: 18). Nowadays, the Turkmen people call the singer “bakshi”. In ancient Uyghurs, the word “Baksy” had the meaning of a scholar. In the Uyghur-Chinese dictionary in Paris, “Bakhsyn” is translated as teacher. In Nogaily, “baksy” means a musician, artist, and in the Crimean Khanat, it means a secretary. Kyrgyz call Manaschy “storyteller”. Ancient storytellers say that when they sing, the house shakes and nature dances to its beat.

There is a conclusion that Kobyz is the same as the word “Abyz”. In the olden days, Kazakhs used to call specialists priests (Zhubanov 2010, p. 27). Kazakh “baksy” refers to a person who cures sick souls, a fortune teller, and a person who has divination.

The tradition of succession in our culture is a phenomenon that characterizes the nature of the nation. This is because wisdom and national values connect generations with the world at a certain level in the formation of national identity. Wisdom itself differs depending on the way of life of each people and the conditions of time. Independence will be preserved only when the people own the art forms that are based on freedom in living as a country and lead the state to civilization. For example, it can be seen that the statement made by the Greek philosopher Plato that “the state should have an institute of thinkers” actually took place in the culture of the Turkic peoples. In particular, the twelve qualities proposed by Al-Farabi, which should be possessed by people who lead the country, have become the spiritual basis of public consciousness in our history.

The art of speech is a great product of the intellectual world, personal phenomenon, and folk culture, which is formed on the basis of human-world relations. We can say that it is the main part of culture. This is because the tradition of the generation of talented people to serve the country’s future will remain in history through this art. Looking at this art, people who faithfully and tirelessly serve the future of the nation were called “heroes”, “thinkers”, “poets”, “Zhyrau”. Sal-seri are also talented people who leave their spiritual signature in their culture with their art. Maybe if they had lived in peaceful times, they would have been heroes and talent holders.

The tsar’s policy also narrowed the cultural field of the nation’s identity and limited their freedom. Their activity, courage, and ideas were limited only

by the name of “sal-seri”. Of course, all things that have a cultural phenomenon have a spiritual meaning. And the peculiarity of the art of speech is that it preserves the cognitive qualities and wisdom of the entire generation, starting with an individual. For this reason, logic, rhetoric, epistemology, and dialectics began to appear in culture at an early age. If we look at the history of the formation of the types of sciences that study art, we can see that this art of speech lies in the research area of ancient sciences. The root meaning of the word dialectic, taken from the ancient Greek language, means “I am talking”, “I am discussing” in Kazakh. Based on this, it can be seen that the intellectual connection of a person with the world around him began to manifest itself in ancient times. Undoubtedly, one of its great products is the tradition of art forms and performances that continue to this day. When we talk about the tradition of sarcasms in culture, we mean only a few people in the Kazakh culture of the last centuries. In fact, we do not take into account the fact that these are a spiritual tradition, a phenomenon that has been coming since ancient times, like a belt of the art of speech. Although the performing people are changing according to the needs of the times, the words that educate the soul, mind, and guide the society, the content of the words remain the same.

The basic meaning of the concept of culture is related to human creative activity. Activities in the creation of arts, starting from tilling the land, consist primarily of cognitive abilities and qualities. In this regard, Hegel in his work “Encyclopedia of Philosophical Sciences” describes the phenomenon of art in culture as follows: “Art for creativity and contemplation needs not only external material given to it, which also includes subjective images and representations, but for the expression of spiritual content it also needs in these natural forms according to their meaning, which art should anticipate and contain in itself” (Encyclopedia of Philosophical Sciences, 1977).

In the field of human culture, education, education, art, work, and creativity are phenomena that coexist as a principle of spiritual self-improvement of a person. For this reason, in history, philosophy has been viewed as a collection of branches of art. Al-Farabi was a thinker who gave such a definition to philosophy. Concepts in his work “Views of Benevolent City Residents” show the relationship between culture and art from different angles. “Al-Farabi, who wrote about man, as for the ability that is inherent in him from the beginning of life, this ability cannot be acquired by man. And now, if we take another state in a person, this state can be

obtained only by walking. This state is divided into two types: due to one of these states, a person has either only good intelligence or only bad intelligence, and due to the other, he has either only excellent actions and soul affections or only bad actions and soul affections (2019, т. 1). The thinker’s thoughts on the connection between art and philosophy are still relevant today.

The sal-seri tradition has had a unique appearance in world culture since ancient times. It should be noted that even in the literary monuments of ancient Chinese and Indian culture, there were not a few words that gave thought to the society and raised the spirit. The problem of formation of the spirit may be different for peoples who have lived through many historical times, but the function of wisdom in solving the problem, the way, has been the same. Wisdom was propagated in the society of nomadic peoples through speech and literature. We can see this especially in the culture of the eastern peoples of ancient times, and in the Greek culture. As the famous philosopher and scientist A. Kasymzhanov wrote, “Spiritual wealth is a source that fully preserves every nation and proves the right to live. In history, the spiritual foundation of the people faces various difficulties, but where there is a spirit, there is a people” (Kazax, 1994).

It is better to understand the tradition of sal-seri as the overcoming of difficulties by the spirit of the people. What is won by spirit protects the nation’s identity as a whole. When the spirit is defeated, it is difficult to take stock of what has been lost, to restore what has been destroyed. That is why the series inspired the people in times of war and in times of peace. Based on the inspiration of this people, some warriors appeared before the public and defended the interests of the country. The phenomenon of poets who are considered to be the owners of native talent testifies to the fact that they are the heirs of the institution of national personalities in the culture of each nation. It was the same with us. Philosopher. As M. Orynbekov emphasized in his work on the ancient worldview of the Kazakhs, “The search for a universal origin in all modifications of the developing whole leads to the fact that they are the principles of the formation of interpersonal relations that have been formed for a long time and preserved in historical memory” (1994).

The spirit is consciousness, intelligence, knowledge, the smooth existence of these individuals in the people. Of course, spiritual recognition and improvement are different things. Cultivation of the spirit took place at the beginning of history, and recognition of the spirit took place in the last centuries.



The study of this in the framework of science and philosophy lies in the fact that the spirit is always in great demand. This is because, as science develops, civilization itself requires common sense. That is, the spirit and intelligence are things that have not fallen from the demands of time. For this reason, we can see that the philosophers who created the model of a civilized society paid attention to the study of the nature of the spirit. What we can understand from this is that a strong society does not stop its progress, knowledge and thinking culture of the people stand out in the advancement of the society and give great strength to development. Art itself is a great product of thinking culture. Art, without the culture of thinking that can be developed through this art, it is necessary to form what is left. In this regard academician A. Kasymzhanov writes: "People's spirituality is not only a source of its life values, but also a special method of birth and development and consolidation of human values in general. That is why we prove that there is an opportunity to search for common, "typological" similarities in the stages of spiritual development of each people, each region" (1994, p. 88).

Although time and society undergo social changes, the nature of the spirit does not change, the spiritual roots remain the same. It is the duty of the generation, of humanity, not to break away from this spiritual root. Because the desires of the inner world of a person may not obey the needs of life. As the famous philosopher and scientist Amanzhol Kasabekov wrote, "Kazakh philosophy is a great basis and methodological tool for a comprehensive understanding of the history of our people. It is closely related to other types of social consciousness... Kazakh philosophy, which has worked hand in hand with the national liberation movement of our people, stands out for its scientific value, high civility, direct participation in the search for ways to achieve social justice, and its fruitful achievements" (1999, p. 23). The only thing that unites the activities of philosophy, culture, art and other types of social consciousness is a person. The culture of human personification, problems related to this personification. Personification of a person is realized through personal values. Personal values are country and land, language, culture, religion, national arts, economy, etc. It is this spirituality that unites the individual and the national interest. Consciousness through spiritual roots, self-consciousness of the nation, things that determine the national consciousness of an individual. If we look at it from this point of view, it should be taken into account that the Soviet policy tried to minimize the tradition in

our culture. If we study it on a historical basis, on the basis of personal experiences in all cultures, it is a consequence. These are our people who have wisdom and common sense. We see that the people who recognize talent early in the country bring such artists to the public, thereby strengthening the self-consciousness and spirit of the people.

Recognizing talent is one thing, seeing talent in a person and nurturing it is another. Education itself requires a special approach and experience. Bringing out such artists was a great way to direct the generation to the country. At this point, the question arises as to why the Turks chose this form of art to raise the spirit of the people and to form a common consciousness, including improving social awareness. Features of serial art include the opportunity to include all forms of art. A person who fulfills and conveys words is a poet on the one hand, and a hero on the other. Because telling the truth and bringing it to the attention of society requires willpower. The tradition of valuing and possessing poetry and heroism at the same time is probably related to this art. First of all, life associated with nomadic cattle breeding, historical times require national identity from the community. Personality is the basis of national identity. In the Turk-Kazakh concept personality is the quality of a person who has reached perfection. Achieving humanity requires nobility. The condition of nobility is personality, the existence of personality depends on noble qualities. Personality cannot be achieved without nobility. We call the transformation of nobleness into virtue as personality.

By nobility, we mean that the people have good qualities. Education is the direct cause of this. In this regard, the well-known Kazakh philosopher Zhakhan Moldabekov said, "The desire of a citizen to live well and peacefully in his environment, to glorify the tradition of unity in life, always relying on the language, to master the plan of saving oneself from sin in a compact way is like the process of spiritual harmony and eastern manners. The rules of life are to respect the spirit of the grandfather, to receive attention from the elders, and to preserve the image of the grandfather. It is not an exaggeration to say that Atamura's promotion of the human spirit and kinship through treasure is a symbol of Eastern and Turkish culture, a ritual that perpetuates the Kazakh lineage," he writes in his work on nobility (1999, p. 10-16: №2(10).

Educating consciousness through art and speech was difficult but the most effective thing. It is known that, especially during the time of the tsars, the reason for the emergence of social problems was that

the society began to lose its spiritual roots due to the deliberate policy conducted from the outside. Not to mention the issues related to land and religion, the policy against language, tradition, and economy was aimed at destroying religion and national intellectuals, and ultimately weakening their role. All policies were aimed at weakening the people's self-consciousness by changing it. In such a situation, the procession of intellectuals, which seemed like a horse fight, served to strengthen the self-consciousness of the society. After that, the number of intellectuals in the Kazakh society began to increase again. As a matter of fact, other national art forms are not used in everyday life (there are many restrictions on this), so the owners of such talents took a tambourine in their hands and thought about their society. Such people are truly Kazakh they glorified and preserved national art and national spirituality that have been on their soil for a long time.

A person is an active person. One of his most important qualities is creativity to be the owner of creativity. Every soul is gifted and gifted. It is up to each person to use their full potential. Laziness and indifference and education that reduce a person. The field society has adapted its environment to an active life. Raised in fighting spirit. The reason for this is, first of all, the influence of external forces and the influence of the Kazakh society, which deeply understands the meaning of life.

"If we examine this literature, writes Khalel Dosmukhameduly, one can clearly feel the Kazakh's past behavior, character, state of affairs, happiness, and various social movements that took place in between. It can be seen that various movements, good and bad behaviors in our time do not appear by themselves, but are rooted in the past" (1991, p 147).

No matter what time it is, in times of danger to the country, it is thought that society and its people should be ready first of all in order to survive without stumbling. We see that training a person to protect the country and serve the society correctly and honestly was formed early in the culture of the nation. Turks formed the concept of personality while raising the generation to be a nation. Personality in the knowledge of the Turks is considered to be a person who has good qualities that are useful for the country. A person with personality is at the

beginning of rational work. First of all, honesty, justice, honesty, integrity, being educated and intelligent, hard work are the values associated with this personality trait. A person who recognized these values early and was able to appreciate them is a generation with a lot of personality. During the time of the previous khans and later times, there were people who promoted these values on the basis of personality. One thing that surprises us is that the people who were called sal-seri in the time of this tsar did not deviate from the knowledge of the Turkic-Kazakh culture. On the contrary, he was conveying the word of that time, even if it was an understatement. We can say that this is the main phenomenon characteristic of the tradition of intellectuals in our culture.

### Conclusion

Summarizing our thoughts, the goal was to show the historical image of the talented people who were carved out in the history of the Turkic peoples and the Kazakh nation with their special nature, and talented people who were later known as sal-seri.

Culture, spirituality and education are the three legs of a hearth among the principles that influence any nation's progress towards civilization. Kazakh culture should be revived in the way of innovation in order to bring together the achievements of global culture, science and technology and influence the spiritual world of the whole humanity. It is better to consider the main directions in order to develop in an effective system and attract world attention in a traditional way. We, under the guise of the culture and tradition of another nation, cannot surprise anyone. Reviving the field culture, our traditional way, We can attract the attention of others only if we are at our best.

Searching for the basis of culture and spirituality from our roots, renovating our historical heritage and creating it for future generations will be the beginning of a useful work. The future of society is in the hands of the next generation. Therefore, it is an important task for the state and the society to form young followers into intellectually mature, educated, professionally qualified, technologically literate, multilingual, socialized people and professionals who meet modern requirements

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