**TURKIC CLASSICAL AND MODERN GLOBALIZATION**

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**ТЮРКСКАЯ КЛАССИКА И СОВРЕМЕННАЯ ГЛОБАЛИЗАЦИЯ**

**Аннотация:** В статье говорится о ценностях тюркского гуманизма в эпоху современной глобализации. Пиком культурно-исторического развития тюрок авторы статьи считают период расцвета Шелкового пути. Шелковый путь, по мнению известного казахстанского философа Б.Г. Нуржанова, был первым опытом глобализации. В сравнительно-сопоставительном плане рассматриваются как культурно-ценностные формы глобализации, так и ценностные аспекты тюркской поэтической культуры эпохи древности и классического средневековья, или времени ислама периода Шелкового пути.  
            В статье утверждается идея, что сильный нравственно-ценностный фундамент – это не только основа политической стабильности всякого государства, но и база для позитивного состояния и социального самочувствия общества и каждого, отдельно взятого человека.   
          Основной идеей статьи выдвигается гуманистическая, миротворческая, созидательная роль выдающихся деятелей тюркской культуры периода исламского расцвета на Великом Шелковом пути. Это особо актуально в условиях нашего современного непростого общежития, времени вооруженных конфликтов и полного отсутствия всякого конструктивного диалога между Западом и Востоком.

**Ключевые слова:** Великий Шелковый путь, постгуманизм, актуалитет, классическое средневековье, поэтическая культура, жырау, искусство.

Annotation

The article refers to the Turkic values of humanism in the era of modern globalization. The peak of historical and cultural development of the Turks the authors believe the heyday of the silk road. Silk road, according to well-known Kazakh philosopher B. G. Nurzhanov was the first experience of globalization. In comparative terms, are considered as cultural values, and forms of globalization, and value aspects of the Turkic poetic culture of the epoch of classical antiquity and the middle ages, or the time of Islam period of the silk road.

The article argues the idea that a strong moral Foundation is not the only basis of political stability of any state, but the basis for positive state and social wellbeing of the society and every individual. The loss of meaning, spiritual and value priorities leads to a social degradation of society.

The main idea of the article is advancing the humanistic, peace-making, creative role of the outstanding figures of the Turkic culture of the Islamic period of prosperity on the Silk road. This is particularly true in our modern difficult dormitories, in time of armed conflict and complete lack of any constructive dialogue between the West and the East.

**Keywords**: silk road, post-humanism, actuality, classic medieval, poetic culture, bard, art.

The society of the time of the silk road, steady in its moral core traditional values were initially healthy and always had great prospects for their sustained cultural and historical development. This society was focused on traditional values – family, generations, responsibility, science, art and education. Therefore, it has become a classic society, with its classical culture.

The article distinctly shown, as a result of contacts with various cultures historically, it changed the whole formal-substantive nature of the Turkic text: it initially had only a ritual and ceremonial nature, and acted as historical, ethnographic document, but under the strong influence of Arab-Persian poetics took the form of high art classic, filled with new religious and ideological content.

Subject-value the world of the silk Road is reflected in the Turkic runic texts of the eighth century, in the poems of Turkic-speaking urban culture of the heyday of Islamic classics, all lyric and lyric-epic the epics of the Caucasus, Middle and Central Asia and southern Siberia in the epic legacy of Zhyrau and akyns XV-XVIII centuries.

Strange, but quite natural way artistic minds of modern European and Oriental humanity, all its cultural stagnation in a post-era state your flawed status. The pitiable finale caused a total crisis of the world of ideas, the obvious discrediting of all ideologies, destructive leveling of national values in the process of internationalization. This minor spirit of modern European and other Nations pointed out in the nineteenth century German philosopher F. Nietzsche, who regarded their condition as "a sign of fall, decline, failures in life, weary and weak instincts" [1:50]. Against this background, even more strange is the fact that the Kazakh oral poetry of the second half of the XIX century, actually referred to as the Era of Tribulation or ZAR-Zaman, actually looked decadent, the religious-clerical, full of pessimism and the tragic perception of the world the end of the world. But this view of science may be true only in comparison to the Era of Sorrow with all the vigorous, militant, poetic, immensely optimistic Kazakh poetry in its vital essence and totality. Compared with European pessimism, represented by Nietzsche, she looks much more manly and solid in its basis lay unshakable religious, spiritual, moral values of Islam as guarantor of humanism. F. Nietzsche, as we know, opposed to the moral existence and the moral interpretation of art against morality, "particularly the Christian, that is, unconditional morality," [1: 57]. And in the thinking of the philosopher has its own harsh and merciless the truth, its German faith and their "God, if you will".

But the modern era of post-humanism in General has cast doubt on the ability of man to comprehend himself as a person, therefore, the assessment of a person in the literature and culture of post-modernism is limited to such definitions as "negative space", "fragmented man," "random mechanism". It comes from organize, which leads the researcher N. E. Lichina, interpreting the concept of man as "negative space" (Rosalind Krauss), "random mechanism" (Michelle Stress), "as a fragmented person" (J. Derrida), "a man in a negative coordinate system". [2:16].

Any conversation about the person, about the self, something interesting and useful of itself, generating and representing identity, stumbles upon the futility, the powerlessness of science, art and literature to explain a person's out of reflection "anthropological pessimism", because man destroyed their "warm center", has become a decentered entity (Lichina N. E.).

Considered yesterday, the apotheosis of provincialism, and, allegedly, already in bad taste to remember the meaning, values, priorities, perspectives and orientations, any collective (family, class, ethnic and national) ideas. The world is fragmented into thousands of crooked mirrors as fragmented and the person in the infinite scientific and artistic interpretations.

But the theme of the Turkic classical and in the era of post-humanism, despite its historical method of our study, owing to its almost perfect and filigree, form, and eternal positive awareness of the avant-garde meets the needs of modern science and is the eternal actuality the most varied and pressing problems of our time. And this is only a theme, distinguishing characteristics and properties of "soft power" that can set the tone, lead to "burnt" and "weakened" to healing.

Speaking about the peculiarity of modern social pluralism, the post-modernists have in mind the diversity of subjective interpretations of life and the senselessness of all sorts of hierarchies that are initially in themselves carry a certain ideological beginning and no claim to originality, for originality and ... empty... And this is where the coming chaos and destruction to the multifaceted world of science trying to understand is not the God, not of man, not nature, not society, but themselves, their identity, functionality, and value. The diversity of the world, nature, human community comes to the diversity of scientific and artistic interpretations in the infinite, loses the sense, the typological richness. Why is our discourse is largely confined to a European paradigm, starting from Kant and ending with all the most famous philosophers of our time? Is it possible to stop in the grace of contemplation: this is the world, this is the process of nature and society, art and knowledge, not requiring much analysis and interpretation, this is the man? Categorical assessment of passing things and phenomena, the commitment to theorizing toward a new and more precise definitions quickly loses in a collision with a multidimensional and contradictory reality of its meaning, becomes a fool's game in science.

But the East – the cradle of ancient civilizations, religions, cultures and epic. It all starts from the East and returns to him. The whole mythological and heroic history of the first of mankind, all the earliest evidence of material and spiritual culture, of all blessed stores East, consecrated the Solar Atom. And how to avoid theoretical one-sidedness in the approach to multidimensional East, with its thousands of years of spiritual experience, especially in the approach to deep in its historic nature and gigantic in its extent to the culture of nomads, which has always been indulgent, the cultural-historical role of which was always and everywhere underestimated: pointed to the lack of development, inability to create material and spiritual wealth, and their destructive nature.

But the East has always been and long remained democratic, tolerant, multicultural. In the cities of the silk road were built and Muslim mosques, and Nestorian churches, and Buddhist temples, and Jewish synagogues, and Zoroastrian shrines. "Strong value-based Foundation is not only a Foundation for political stability of any state, – said Professor Z. S. Aidarbekov, but the basis for positive state and social wellbeing of the society and each individual medieval man silk road. The loss of the meaning, value stability contributes to social degradation, which we see as a consequence of globalization and Westernization: the growing number of suicides, depression, alcoholism, drug addiction" [3:80] Society-based in their core on the traditional values, always has brilliant prospects for its further sustainable development. Historical and cultural society, silk road was always focused exactly on the traditional values of the person, family, clan, tribe, people, society, country and state, the relationship of generations, science, art, God and nature. The main principle was the knowledge. The main object of the mind and spirit of man, man as the highest value. Multipolar was the culture of the great cities of the silk road, where he met the Greek and Arab traders from China and the Byzantine Empire, the sages of India and Sogdiana, where there was the greatest and yet very natural in their arguments and sarcastic jokes, the exchange of knowledge, information.

But love East of many ingenious philosophers and artists of Europe in the modern era: Fichte, Goethe, Pushkin, L. Tolstoy, V. Solovyov, Alexander Blok explained is the fact that they understood what the Ex oriente lux. They really gave aware of the fact that the East is the mighty spiritual source of all human civilization. With reverence and a keen curiosity, they opened the world and nomads, avoiding arrogant ideas about their metopomancy or the primacy of settled agricultural cultures.

But today the East, as we see, previous: top, the first wave has already been subjected to the pernicious influence of universal Westernization. With incredible speed European values permeate the heart. And people of the East today, leaving her warm center, there is dehumanization, deconstruction of reality. And because the cultural part of East Central Asia, with its rich spiritual huge and bottomless Arsenal of ancient knowledge about God, nature, society and man, with its cultural layers, is a keen interest of historians, ethnographers, philosophers, and folklorists. So, analysing the structure and semantics of the Turkic poetic texts, we could not pass the factors of influence and interaction of different cultures ultimately shaped his literary art, its spiritual and aesthetic to the classic type. It is clear that the Great silk Road has emerged as "the need for economic cooperation for trade" [4: 5]. It covered three continents: Europe, Asia and Africa. It was the first way of harmony of human society, the experience of tolerance, time, a genuine interest in the arts, languages, religions and Economics of different Nations. However, it was the first archetype of globalization. In this case we are talking about the benefits of the impacts and interaction of different cultures, they become entangled in the unified field of interaction, and the benefits of such cultural and economic interchange. A crucial role, as we know, was played by the silk road. But in view of our problem – Turkic values in the era of globalization – we need to distinguish between the concept of globalization as we now understand and perceive the concept of cultural and economic integration, an example of which gives us the silk road and who can and should act as the first archetype of globalization, however, have globalized their remarkable and more appropriate features.

Thus, the basis of modern globalization, in its advanced forms of Westernization – are a particular case, the fact, profit, competition and entrepreneurship. However, and here the business can often acts as a work or art. Entrepreneur, included in the universal process of relentless economic movement and enrichment, there is absolutely nothing to do with the other, distracting him from the immediate business, the arts, unless, of course, it is not art Manager or literary agent, engaged in the business of art. We see the specificity and uniqueness of cultural and economic integration of the period of the silk road, still acting as the forerunner of modern globalization? And here, as in the first case, there is competition, profits, and entrepreneurship. But all these structural elements of the original enterprise were inspired by the endless novelty of Dating, living and seemingly never-ending variety of discovery, of people, things and phenomena, a genuine and passionate interest in understanding the world and each other. This, almost poetic, almost divine inspiration of the silk Road, the freshness, purity and novelty of the first business, was of necessity based on the principles of humanism, caused by the realization of the objectives of the uniform and universal economic prosperity and so – peaceful coexistence. This path was initially conceived as a path of wisdom and fair trade, and led eventually to the mighty classic to the flourishing medieval Arab-Persian culture, independent and notable of which was the poetry of the Turks the city of the Islamic middle ages on the Silk road. The idea of the silk road belongs to China, and it is the wise Chinese dignitary Zhang Qiangwu the reign of Wu Di, the first who offered to take abroad silk, fruits, wine, other products, exchanging them for the best horses in the possession of the Huns (second century BC). [4:5]. Arbitrarily or spontaneously, but there initially were laid the foundations of peace, harmony and mutually beneficial trade exchange.

It is logical to assume that spiritual blossoming on the Silk road occurred due to the conscious understanding of each ruler of the values of art and culture for the moral, spiritual and cultural development of the city and the state. To improve the appearance of their cities, the introduction to your high range of talented poets, scientists, musicians, architects has become a necessity for every ruler who wanted to be considered wise, enlightened and compassionate, who wanted to glorify themselves and their city. But the history of the silk Road could not be reflected in the epic heritage of the nomad life in Orkhon historical and heroic poems, the poems of Turkic-speaking urban culture of the heyday of Islamic culture, classical monuments of the Kazakh Turks of the late middle ages.

In the earlier period reveals the contours of the Turkic culture in the first works of the ancient Greek historians and geographers, with their mythical accretions and explanations. In their presentation, we hear the powerful breath of the steppe of Asia, see generic features of militant kachinic, hear their wisdom, the winged speech marked by severity and generosity. From these sources we learn about their acts, steeped in the pathos of heroism and patriotism, and also note so well known to us, the carelessness of a Turkic warrior, his weakness for pomp, his love of poetry and philosophizing. The great distinction of poetic forms we see between two cultural eras: ancient Turkic period the Turkic empires and medieval period of Islam. The actual ancient Turkic period (first half of the VIII century) provided us samples of historical, ethnographic, and rhetorical genres in the form of runic letters, the "stone books". These letters some researchers believe the poetic works and relates them to the genre of historical poems. We see the inextricable link of the ancient Turkic epic traditions with the folklore, rite, ritual, oral folk environment and with the squad, epic, etc. this important fact indicates E. R. The Tenishev: "In the pre-Uyghurs period, the literature developed in other Turkic literary language, the runic alphabet which dates back, doubtless, to the oral culture. This is evidenced by the folklore and language tools for a broad range of Orhon-Yenisei (runic) inscriptions: a different kind of poetic, oratorical, legal, colloquial formulas and poetically painted the vocabulary" [5: 191]. The researchers also suggest a link runic texts from the mundane to the epic of the Turks, [6: 197]. The main characteristics and properties of the Turkic verse, its semantics and structure, it alliteratively character is most strongly manifested in runic inscriptions. We see here orientalist of anaphora, circular, associated with verbal rhyme, the dynamics of the text, facing the East, to the right, Sunny side, identify features of the solar myth and ritual: "analysis of the structure and semantics of samples of oral poetry Zhyrau, created before the era of the runic letters, and until the nineteenth century, sheds light on the close relationship between creativity ritual facilitators and with the runes and the ancient solar myth and ritual" [7: 139]. Here is an example of anaphoric Small inscription in honour of Kul-Tegin:

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| **П**осланцам кагана табгачей,  **П**рославившимся резьбою,  **П**овелел я вырезать слово.  **П**равильно написали,  **П**оскольку каган табгачей  **П**рислал мастеров настоящих [8:207] | Hagan Tabgaches messengers,  famed for carving,  commanded I cut the word.  Properly written,  As Kagan Tabgaches  Sent by masters of this [8: 207] |

But to see it and read it we should not European, left to right, as in Turkic: right to left, as do the Arabs and what is the thinking of the ancient Turkic person, preserved in the poetry of that great knowledge of their predecessors, have a deep sacred and symbolic meaning. This visual coincidence of the Turkic Arabic letters and also the way of thinking leads us to the idea of a possible unity of the ancient cultures of the East and Asia, about some General knowledge of the peoples, based on the folklore on the cult of the Sun, about which wrote G. Wirth, O. Suleimenov, M. I. Nikitina, and R. guénon.

Through contact with different cultures and peoples and mostly under the strong influence of Arab-Persian poetics, the Turkic poetry of the period of the Karakhanid dynasty (X-XIII centuries), greatly enriched the new genre, gained features and the pathos of the classics, the true poetic art. Here shone a whole constellation of outstanding scientists, poets and humanists, worked in accordance with the new requests and the aesthetic and ideological requirements of the time. Here it is necessary to indicate the factors which shaped the new literary language and the new artistic thinking of the Turks, who embodied in his writings, this is absolutely amazing in its perfection era. The almost perfect atmosphere that formed the cultural type of the Islamic middle ages time of the silk road were distinguished by the universal spirituality of a medieval man, aware of human life as the highest value, as is the purpose and intent of the Creator. So highly valued human life: "Whoever kills a soul not for soul and not for the crime [who commit such a grave sin, punishment for which the death penalty], the [degree of sin] like a killer of all mankind. [Killing someone, the next morning the man wakes up not human in the full sense of the word, and the killer]". SV. Quran 5:32. If we discuss the nature of art and of the Turks on the Silk road, here in the first place stands this amazing beauty. The architecture of the Shah's palaces, the Imperial residences, mosques and minarets we see how each ruler cares for his city, attracting to it the foreign caravans, as he equips it, improve design, attracting merchants from afar with its dazzling beauty and powerful forms. Universal spirituality has affected the entire system of figurative and expressive medieval art: poetry, music, dancing. The rulers of cities throughout the silk road was created for their personal promotion and the image of his city and state a special creative atmosphere, inviting to his court the best scholars, poets, musicians, astrologers of his time. This method of support of art and science was a good example of the behavior of a ruler who encouraged artists on one side and attracted merchants and entrepreneurs in terms of business competition. So, with wonderful architecture, constituted the outer image of a successful state, began to make itself felt and intellectually meaningful, creative content. It is well known that in Damascus the ruler Seyf-al-Dawla, was the scientific Council, among which he was famous for his excessive knowledge and talented translational activity of the first lexicographer of the Arabic East and the Second Teacher, as it was called then contemporaries of al-Farabi. Under the shadow of the Karakhanids created unforgettable Yusuf Balasaguni – the pride of world literature, famous ruler, he was Bogra-Khan. The poet and the warrior, the sage, the consummate polymath, he left the world famous masterpiece, the first classic poem "Kudatgu Bilig" – "beneficial knowledge", which in Persian and Indian courts called respectfully "Decoration noble", "the Sermon of the kings", "the Science of happiness," "Holy knowledge". The same can be said about the creative life of a blind poet and musician Ahmad Yugnaki, author of "Hibat al-hakaik", of Turkic masterpiece classics of the heyday of urban Muslim culture.

I. V. Stebliv notes that "in the courts of Turkic rulers found patronage and Persian poets. Turkic rulers not only encouraged them, but also wrote poetry in Persian. For example, when at the end of the tenth century the Qarakhanids changed in Central Asia, the Iranian dynasty of the Samanids in the capital of the Samanid state Bukhara formed the Persian literary circle, which gave such creative personality as a poet Rudaki" [6: 201].

Turkic classical poetry of the period of prosperity have left us and other bright creative individuality: H. A. Yassavi, Safe-Shed-and al-Khwarizmi, Dyurbek, Ali, and other great poets, scientists, philosophes, who were the backbone of medieval Turkic philosophy, religion, literature.

In each city, located on the great Silk road – Sygnak, Suyab, Balasagun, Kashgar, Kulan, College, Beshbaliq was your al-Farabi. It was only later, much later, warrior al-Farabi leave the family estate and, deeply impressed by the discoveries of Euclid, Aristotle, Zeno, Plato, al-Kindi, Indians and Persians go to seek the truth. And he will make amazing discoveries, and write countless works on rhetoric, history, music, philosophy, poetics, politics, astronomy, physics, many other social and exact Sciences. He knew not only Latin and ancient Greek, Arabic and Persian, the various dialects of the Eastern languages, forever won the heart of a very enlightened at the time of the Shah safe-and-Dawla, ruler of Damascus, who became a loyal friend ardent scientist from the steppe country of Deshti-Kipchak. It is significant that al-Farabi, Yusuf balasaguni presented in his works the idea of the Board and a reasonable happy state, based on reason and justice of the ruler, love of knowledge, the world and man. These humanistic ideas entirely stemmed from the General atmosphere of spiritualization of the earth, the presence of some divine power and grace that prevailed along the entire silk road, from the realization of happiness and joy of human life, combined with its brevity and fragility.

Spirituality touched and masters of urban culture-time of the silk road. They were called Usto – master, teacher. Here in the production of wealth has virtually disappeared the line between works of art as the highest activity and urban crafts. That is, the creation of the material world of objects separate masters for sale: great variety of weapons, books, set precious stones and decorated with Arabic script, sewn with gold pattern clothing, fabric, light and elegant pottery, etc., – goods, who had not only utilitarian and practical value, but in its highest value reaching the level of true art. Among such precious books, trimmed with gold, richly jeweled masters, there is a "Book of Turkic dialects" Mahmud from Kashgar, "Present truths" of Ahmad from the city of Ognac, "Collection of wisdom" Ahmet from the city of Iasi, Safe Barn-and the author of the immortal epic monument "Gulistan bit-Turki". This is a genuine the gardens of culture from the classical period of ancient Turkic literature, when Turks set the tone, in no way inferior to the Indian sages and Persian-Tajik poets – Saadi, Hafiz Shirvani, Nasimi – created first-class examples of world epic lyrics East. Overcoming the boundaries between creative artists and craftsmen Usto, was also caused by the competitive environment, the ultimate aspiration of artists to make your product more beautiful, better to sell it at a higher price. Universal spirituality of the silk road and contributed to the openness of the people inhabiting it. This openness was a result of the realization that the first place was human values – the guarantor of a long and strong economic exchange. The rulers of cities encouraged the producers of goods and merchants from various countries, creating better conditions for them: and therefore allowed to build their mosques, churches, temples and synagogues. Interesting was the language situation of the silk road. An important condition for the functioning of the economy around the silk road was the knowledge of three major languages: Sogdian, Turkic and Arabic. The trade language was originally the Sogdian. It was also the language of poetry and an indicator of cultural education of citizens top of the circle.

With the arrival of the Turks, to the tenth century (dynasty of the Qarakhanids), the literary language of the cities of Central and Central Asia, the silk road became Turkic, which was created by the great monuments of Eastern and world literature. But this Turkic literary language, which received the value of the classics was formed in the conditions of active influence of the two dominant literary traditions – the Arabic and Persian (Soghdian). New Arab-Persian poetics dictated its canons, and, keeping all major national principles of the literary language of the Turks, a new genre and design of new religious and ideological content. So, the researchers write: "the Extant monuments of the early period of classical poetry show how the development and understanding of basic principles of a new worldview connected with the adoption of Islam – a complex combination of philosophy, religion and law. The Arab-Persian poetics, which subsequently became one of the main constituent elements of classical poetry in the language of the Turks, conquers the leading position. Simultaneously, develops strong balance between the natural properties of Turkic languages and norms of verse, originally developed in relation to foreign poetic models. All this defined the circumstances in which the Arab-Persian poetics to establish itself among the Turks, which caused the further emergence of outstanding original works of art" [6: 204].

This multilingual, multicultural and artistic consciousness, of course, led to the appearance of personalities collegiate level, each of which was not only a scientist but also a poet, musician, theorist of arts and Sciences (al-Farabi, J. Balasaguni, M. Kashgari, etc.). Universal spirituality has intensified the desire of the students of the East to investigate the science and art of the West. Universal open borders and cultures has resulted in a spiritual revival, the cult of knowledge. This cult of knowledge, as we see from the writings of the medieval Turks, was in their understanding of the path to happiness and prosperity both personally conscious freedom knowing and all-powerful mind as the highest purpose of man, given by God the father. These are the main themes of Turkic and Persian poets of the silk road: al-Farabi, J. balasaguni, A. Rudaki, O. Khayam, George. Rumi, I. Nasimi and other great poets, etc.

Only knowledge is live the person

Only knowledge moves century

Only knowledge is the light of hearts!

Wrote much later, in the ХIХ century, Abay, deeply esteeming his greatest Eastern teachers of the East: Ferdowsi, Saadi, Sihali, Fizuli, Nizami, Navoi...

Some researchers call this period the Muslim or Eastern Renaissance, which is true only according to the external similarity of the two great events and mighty intellectual content. It is clear that the silk road many of the ancient European Renaissance. It arose organically, he had no predecessors to be the some had no Revival, or Renaissance, but in the power and beauty of both phenomena deserve each other. Thus, the Great silk road has involved different countries and tribes in the uniform commercial economic, cultural and spiritual-religious space. Via the caravan routes was not only an active trade between the West and the East, but for the first time in the history of mankind there has been mighty progressive process of universal international spiritual and cultural cooperation, which Kazakhstan philosopher B. G. Nurzhanov and noted as the first image of globalization.

Due to the proximity of China and North of India, in the epic of the Turkic-speaking culture of the early nomads of Central Asia and southern Siberia were introduced Buddhism, and numerous works of religious content that is reflected in all that is known of the Turkic monuments, starting with it's inscriptions and up to the tenth century, the "Book of divination".

Subject world the silk road is also embodied in the Oghuz heroic legend and in the "Book of my grandfather Korkut". Today in the XXI century, when we see a complete misunderstanding between the West and the East, where there is no constructive dialogue, the topic of humanitarian, peacekeeping role of universal spiritualization and tolerance gets the current value. The basic idea of all the outstanding figures of the Islamic medieval period, silk road – humanistic, peace-making, creative role of Homo sapiens, the crown of divine creation, a man of peaceful and forgiving. "Help each other in all that is good and [the preservation of] piety. And do not help one another in sin and enmity" (SV. Qur'an, 5:2).

This is particularly true in our modern difficult earth of the hostel, in time of armed conflict and complete lack of any constructive dialogue between the West and the East. But the enlightened Europe was well known the role and acts of the Turks of al-Farabi and Mahmud Kashgari, the Persian Ibn Sina (Avicenna), Omar Khayyam and other mighty engines of world culture and progress. When medieval Europe was dominated by a grim time of ignorance, the triumph of the bloody Inquisition, who burned the books of the scientists and the humanists, namely Turkish, Arabic, Persian cultures of the silk road had a mission in saving her classical scientific and literary heritage. And encyclopedic silk road, the Turks, the Persians, the Arabs became the pride of the world of science. Here it is, the bridge and the necessary dialogue of cultures of East and West, so necessary to all of us today. Thought about it and our Turkic ancestors, the main theme of which was the quest of the country of happiness and prosperity, peace and prosperity, intelligent and wise humanity.

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