

Eastern Aspects of Kazakh International Literary Relations

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Abstract

The comprehension of Kazakh-Arabic cultural and literary relations creates conditions for the expansion and development of our art of speech and the tradition of Kazakh-Arabic cultural relation which has continued from the ancient times up to the present day from the theoretical-scholarly point of view. We can notice the interconnection that has brittlely but been tightly embroidered by the brilliant, Eastern literary masterpieces in the samples of Kazakh oral literature, poems of orators and in the works of Abay, Ybyray, Shakarim, Mashhur Jusip. For instance, the issue of love in the many Arabic ethnical poems and epic poems like “Arabian Nights”, “Layla and Majnun”, “Yusuf and Zliha”, “Sefulmalik” were known among Kazakh people in past. While reviewing the history of development and origin of the Kazakh-Arabic literary relation, the purely Arabic motives were determined between tendencies in works of Kazakh illuminators as Ybyrai Altynsarin and Abay Qunanbayev, which were related as “Eastern”, and their effect were indicated in this article. We found the origin of fables in Kazakh poet’s works with the aim to determine the genesis of the genre of fables in Kazakh literature from Arabic literature. Indisputably, the relevancy of this research work is by proving with certain examples, while comprehending its’ structural and thematically-linked interconnection, the adoption of many fables from Arabic language texts which were previously considered to be the translations of I.Krylov’s works. The positions which had been named “eastern tendencies” until the present were concretized and the influence of classical Arabic literature on Kazakh literature was analyzed from the new theoretical-scholarly basis in this research article. The plot-composite structure of fables, verses and poems in works of the Kazakh writers and poets were compared from scholarly point with the models in the Arabic literature; the formation of the genre of fables, its’ development, system, ways of diffusion into the Kazakh literature, finding the literary solution on a basis of the national worldview were also comprehended. Analysis of Kazakh-Arabic literary relationship proves that people can’t live only by themselves separately, but can only grow when they are tightly interconnected in cultural-literary spheres.

Keywords

Kazakh-Arabic literary relationship, Eastern aspects, lingvo-cultural contacts, Turkic world.

Introduction

Many countries of the world have continuously maintained their historical, cultural, social, political-economic relations with Kazakhstan which connects Asia and Europe up to present days. Indisputably, this relation that has started a long time ago has left its print on both of people’s cultural life and their spiritual world with all its nature. Kazakh culture which exists as a part of human being society is developing as the component element of Eastern civilization. It’s known from history that our ancestors have kept cultural relations of different levels with India, China, Egypt, Iraq, Syria, Byzantium and Iran in their intricate and diverse histories. The great people from Kazakh’s land went to these cities and learnt Eastern studies and were enlightened by knowledge.

The formation, development and prosperity of Kazakh culture took place within the Turkic world view basis and had its own unique futures. Despite this fact, we can still say that it didn’t develop on its own, but it evolved harmoniously and was constrained with world culture. The uniqueness of human nature creates closeness between different people and creates similarity

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between their opinion about good and evil, right and wrong, love and meanness. Relating to this, in the sphere of Kazakh international cultural and literary relations it's so true for its basis of cultural and literary relationships as well to combine with human being nature in Arabic, Chinese, Iranian and other ethnicities from Eastern people. It is known that influence and role, importance and meaningfulness of Arabic, Persian and neighborly Chinese cultures was uniquely important during the development and prosperity of Kazakh culture. Especially, it is fully reasonable to say that Arabic culture and literature which came to the Kazakh land jointly with the Islamic religion effected the development of present day's national literature and highly expanded its literary horizon.

Definitely, after our country's achievement of independence and its coming into today's globalization process period, the relational problem with other people's spiritual values in our nation's spiritual life in general, and especially, in literary sphere increased.

Roots of Kazakh-Arabic cultural, literary relation are deep. To say the truth, first primary sources originated from the time of conversion to Islam of Kazakh people. The imams who preached to nomadic people Islamic rules had been propagating Arabic variants of folklore and written literature jointly with surahs of Quran. It is historical fact that this tendency had been expanding step by step during the centuries and at last turned into common tradition. Innumerable historical poems and eposes, stories, legends came after the initial distribution of legends and stories solely in religious direction. They were assimilated into our literature so much that many of them were accommodated with the local people's consciousness through poets' samples and became original value of national literature. However, it is known that the strict atheistic ideology present during the Soviet rule, forbade these waves and put a strong barrier against it.

Muslim culture is one of the oldest spiritual treasures in the history of humanity. It has common root with Islam which is considered to be one of the most influential religious currents in the world and was born jointly with it. Therefore, its influence on people's mind could be estimated at one level with sermons of surahs and verses of Quran. Consequently, we have the right to examine the relation between Arabic literature and literature of other ethnicities as a sacred notable source which has connection with spiritual treasure of whole world humanity. We should estimate moral-ethical meanings of works from this point too.

One of the certain and the most important reflections of spiritual relation are lingo-cultural relations. In the light of it, rich Kazakh literature didn't avoid any of the good characteristics of the art of Eastern expressive speech and was able to absorb it in itself. So, it is considered as a reflection of Kazakh literature and language's aspiration to world civilization, satiation of its thirst with world culture and being known by others.

After appointment of Islam as the official religion in Arabic caliphate in 7th century the great towns such as Damask, Baghdad and other big towns in Egypt became the centers in which scholars and students searching for knowledge from furthest Europe and nearest Asia gathered. Because at that period, scholars were thrown into fire as heretics in Europe and similarly the new scientific inventions in Asia weren't welcomed. The world's scholars started migrating in groups to the Caliphate because Islam highly appreciated science. Between first flocks of scholars who were bound for Arabic land we can mention al-Khwarizmi, who established the basis of Algebra and the brightest star among the noble men of Kazakh land – Abu Nasr Al-Farabi whose name became well-known around the whole world, whose scientific and cultural heritage has been honored during the centuries and passed from generation to generation as a heritage. Their works became an ideal source for world's scholars during more than thousand years since that time until nowadays. It's reasonable to say that scientific heritage left by great scholars include various spheres of science, distinguished by its high value and its theoretical conclusions effected on social-philosophical ideas of world's people. Their followers such as Ismail Al-Jawhari, nearly twenty Al-Farabis, Ahmed Yasawi, Ahmad Yuganaki, Suleiman Baqyrgani and our many other personalities' works were distinguished by its' own character, role and importance in process of Arabic-Kazakh literary development. Also works of poets from Golden Horde were born after literary works of abovementioned poets. Turkic-Qipchaq literature didn't arise only in Golden Horde. During the

Mamluk period a lot of literary works in the Turkic-Qipchaq language were conceived. This tendency revived Turkic-Arabic literary-cultural relations.

Results

The cause of Kazakh-Arabic literary relation is connected due to infusion of Arabic culture into Central Asia and Kazakh land. Arabic language and literature brought a considerable contribution to the development of Kazakh culture and prosperity of its science and knowledge. Arabic writing, language, Islam came jointly with Arabic culture and they were used in Arabic classical literature's exemplars through them influenced on development of Kazakh literature.

Literary relation greatly contributes into rapprochement between different ethnicities' culture and into prosperity of spiritual connection. Well-known orientalist scholar academic N.I. Conrad stated: "One of the factors of prosperity and development of national literature is: being in contact and relation with literatures of other ethnicities. It's known that in any literature there are two components. One of them: original work which came to light in that country, and the second is: works which were adopted from other countries. The role of literary relation is especially noted in the basis of these works. We can consider it from getting acquainted with any original variant of literary work what so ever, in basis of reading it in language of ethnicity's literature and inquiring about details through its' translation or perceiving the content and reasons of works possessing to one ethnicity's writer by the understanding of another country's writer. Due to these factors literary work of a country becomes possession of another country" (Nicolay 1972: 290).

We can consider that since the emergence of Islam the adaptation of didactic stories in collection of book fables, which are considered as literary relicts of Arabic ethnicity like "Arabian Nights", "Layla and Majnun", "Kalil and Dimna" and the adaptation of nomadic plots of other fairy-tales, epic poems, fables were the basis for the formation of genres of epic poems and fables in Kazakh literature. It's reasonable to say, that these causes brought a contribution to some extent into enrichment of Kazakh literature from the point of genre and multiplication of artistic samples.

After the breakup of Soviet Government and our country's achievement of independence, Kazakh culture and literature started to be explored and comprehended from new angles and with factual mindset.

It's known that one of the sides of our national literature which wasn't examined fully and held back during Soviet period is the Kazakh-Arabic literary relationship. Well-known scholar M.O. Auezov narrating the Kazakh-eastern literary relationship stated: "...eastern relationship of Kazakh literature had lately been taken up" (Auezov 1959: 30). Nevertheless, there were eminent litterateur scholars who wrote and reflected on the interconnection of the Kazakh literature and the Eastern classical literature. In particular, we can name S.Talzhanov, B.Kenzhebayev, A.Derbisalin, A. Mashanov, S.Qasqabasov, A. Qyraubayeva, Sh. Satbayeva, U.Subhanberdina, M.Myrzahmetov, A.Derbisaly, O.Kumisbayev, N.Kelimbetov, B.Azibayeva, S.Toleubayeva and other scholars' names.

The similarities of writings and conceptions about beauty and discretion, kindness and humanism, fondness and love, deference and humaneness between the Kazakhs and the other Eastern people were the main conditions of translation of literary samples. Despite the territorial distance and outlook, language differences of ethnicities, the closeness was more than distinction between their spiritual nature and ideology. As result of the common eastern substance and the natural essence present between Arabic and Kazakh ethnicities, the principle of preaching of sincere love, cherishment of modesty and beauty, and their literary decisions in the works are common too.

There are many other works which are not related to religion among wide spread literature works between people, despite one of the main reasons of Kazakh-Arabic cultural relationship was connected due to infusion of Islam in Kazakh land. As we mentioned above, it must be the consequence of the mutual outlook of ethnicities and the closeness between their opinion about good and evil, right and wrong. The closeness of outlook, conception and tastes are connected with the wide spread characteristic of the literary images among Kazakh people. For example, among the characters of the fairy-tale "Arabian nights" the most popular among Kazakhs are Luqman Hakim (The Sage), the famous king Harun Rashid, the generous Atymtai Zhomart (The Kind) and The Fair

Anushirvan. The life and acts of each character in didactical spirit that were named in Kazakh poets' works serve to admonish people of good quality which promotes exemplary behavior such as humanism and idealism.

Discussion

We can definitely see the print of Eastern tradition from the poems of Tileuke Qulekeuly, who became famous at age of fifteen and was named as Shal (Wise man). Especially, the laws of Islam and desire seen as the enemy which deprives the Muslim man of faith were masterfully characterized by literary epithet in poet Shal's poems. For instance, in this excerpt of the poem "Pasyl da pasyl, pasylman" of the poet we can distinctively notice the expressive literary epithets:

Your desire is like a wolf
Your faith is like a well-fed lamb
If you don't show restraint
Your faith will be gobbled-up (Baydildaev & Maghauin 1989: 113)

Or we can comprehend his praise of faith from the point of merely Kazakh outlook seen in his instructive poems such as "Angriness is your enemy and desire is your foe", "Faith is a sheep, mind is a shepherd, desire is a wolf". He compares the faith with a sheep; the mind with a shepherd, the desire which is the motive of the Islamic religion with a wolf and gives literary poetic style to the poem and edifies people by stating that they will not forfeit their humanism only if they are bold and strong.

Analyzing poems of Shal poet we were convinced that he was knowledgeable of Islamic laws. Also it's noticeable from poet's poems a desire motive which occurs in Arabic literature. We propose that he often uses words like names of cites Mecca and Medina, Kaf mountain, Pharaoh which is often met in Holy Quran and in "Arabian Nights" which is considered to be literary heritage of Arabic people. Furthermore, he appropriately uses Arabic words in his poems demonstrating his knowledge of Arabic language. For instance, the poet decorates his poem named after « - , » ("If the luck and fortune, and seven munyat (appetencies) will be your partner") with a word combination like "Kun faiakun turjagun" (Baydildaev & Maghauin 1989: 128).

19th century was a period of a great deal of sociopolitical and socioeconomic changes. Obviously, historical situations like these effect the spiritual world of people. The influence of the East and the West on the Kazakh people's culture was the same in this period. From one side, the spiritual heritages of the coreligionist Islamic East were widely proliferating between people, and from the other side, the Russian kingdom was sending its' religious missionaries and the deportee members of intelligentsia into regions where the colonialism was being enforced. The great illuminator individuals like Sh.Ualihanov, Y.Altynsarin, A.Qunanbayev who learnt and got knowledge in this period arose to the historical scene. Their acts and their heritages which aimed to advocate people to seek education and knowledge, not to be left behind others and which were purposed on the broadening of humanism and pioussness are considered very important.

Let us make a pause on illuminators who brought a considerable contribution into the Kazakh-Arabic literary relationship with their literary heritages.

If we analyze and review the relations between works of Y. Altynsarin and Arabic literature, we became convinced that he was well-informed in Arabic culture which is considered to be the core and basis of the overall Eastern culture through comprehending his literary works. Y.Altynsarin preaches sympathy of humans to each other and inseparable unity between them in his poem called «Osiet Olender» ("Instructive poem") like following lines:

We are all the children of the same man
Lads, to give the hand of help you must run!

Taking into consideration his exact recital about lives of prophets who were named in Quran: David, Solomon, Elijah and Josef and the historical characters who became legends like Josef's wife Zuleiha on the basis of literary and classical stories, we can understand that the illuminator knew the Arabic literature and history.

One of the stories that was taken from the fairy tale "Arabian Nights" by Ybyrai is "Jomart" (Generous). This story was published in his "Chrestomathy". It's known that the basis of this wide spread legend between people in the "Arabian Nights" is the story which was told at 268th night. In due time, well-known litterateur-scholar A.Derbisalin told that this story was published on the basis of the legend "Atymtai Jomart" (Atymtai Generous) (Derbisalin 1965: 158).

Felshtinsky I.M. quoted this scientific statement from Mas'udi who lived in X century: "People who knew legends of ancient nations created and told new great stories. Their main goal was to pass on literary treasures from one generation to another. One of the heritage of the past is "Hazar Afsan". It means "The Thousand Stories" (Alfu Hurafa) in Arabic. In this book was told the story of two bondmaid Shirazada and Dinarzada, the Indian King and his Vizier Jillyad and Shimas and also legends about Sindbad's travel (Felshtinsky 1991). One of the first translator of "One Thousand and One Nights" from Arabic to Russian Salye M.A. said that French Arabist Silvestre de Sacy argued against the Iranian origin of "One Thousand and One Nights". He said that "One Thousand and One Nights" was written in Islamic spirit with Arabic traditions and the stories in it happened in Arabic Land such as Baghdad, Damask and Egypt (Salye 1958: 26). He also said that it's style and language are similar to the Syrian dialect of the last centuries and it is similar to "Hazar Afsana" just on visual form and appearance and it was written by Syrian.

Krachkovsky I.U. supported the idea of English scientist Len A. about the history of "One Thousand and One Nights". Len A. thought that the book was written by one or two men in Egypt. The researcher linked his opinion with some conditions of life and drew attention to the linguistic feature of the people in that time and to the style of the story (Krachkovsky 1956: 113).

Mueller rightly said quoting from Ibin Said that "Arabian Nights" existed in Egypt from the XIII century (Rodenberg, 1887) to the XV century, in a fairly transparent indication of Abul-Mahâsyna, managed to really get their latest compounding, then strong, correct judgment about it is first necessary to identify these compounding and later restore, so that form, which was "1001 Nights" in the XIII century (Zotenberg, 1888).

The earliest mentions of the Nights refer to it as an Arabic translation from a Persian book, Haz r Afs n (or Afsaneh or Afsana). In the 10th century Ibn al-Nadim compiled a catalogue of books (the "Fihrist") in Baghdad. He noted that the Sassanid kings of Iran enjoyed "evening tales and fables" (Pinault 1992: 1). No physical evidence of the Haz r Afs n has survived (Reynolds 2006: 271) so its exact relationship with the existing later Arabic versions remains a mystery (Irwin 2005: 51). Apart from the Scheherazade frame story, several other tales have Persian origins, although it is unclear how they entered the collection (Sallis 1999).

The famous Tatar scientist Minnegulov H. pointed that German Orientalist Fon Hammer offered his own conclusion about the origin of "One Thousand and One Nights" and said that Iranian collection "Hazar Afsana" was the base of "One Thousand and One Nights". Fon Hammer thought that the book was translated from Persian in the middle of X century in Baghdad (Minnegulov 1993).

In our discussion about the relationship between Kazakh literature and Arabic literature, we can't ignore the main poet of Kazakhs: Abay. While mentioning the literary relation between the Kazakhs and the Eastern people, we connect the eastern root and cause of Abay's works with infusion of the Arabic culture into the Central Asia and the Kazakh land, which came jointly with Islamic religion. It was written in many research works either about the effect on Abay of Arabic writing, Arabic language and Islam which came mutually with Arabic culture and Arabic classical literature's exemplars that emerged as the result of the abovementioned list or about Abay's work's relationship with the Eastern literature. M.Auezov was a scholar, who created conditions that allowed comprehension of the fundamental problem of the relationship between the works of the great poet and the eastern Arabic literature from the scholarly perspective. We will not exaggerate by stating that since that time, all of the Kazakh scholars have been writing about the relationship of Abay's heritages with the East. Especially, M.Auezov, Z.Ahmetov, S.Qasqabasov, M.Myrzahmetov, U.Kumisbayev, A.Qyraubayeva and other scholars who wrote exact scholarly works about the relationship of poet's works with the Eastern literature.

The great scholar of Kazakhs, M. Auezov while analyzing Abay's heritages in his work named "Thoughts of each year" pertinently lists components of Abay's work; "In general, the fond and pithiness of Abay's works consist from three big directions. The first and the widest is native heritage of Kazakh national literature and the second are the signs which are rarely felt and had come from the Eastern literature and the third are the samples and forms of the Western literature" (Auezov 1959: 199).

Without doubt, when you mention the abovementioned classical culture, you will firstly imagine the fairy-tale of the Arabic people in "Arabian Nights". We can see that when Abay wrote the poem "The story of Azim" on the basis of this particular classical work's plot, he worked on the Arabic fairy-tales and legendary stories, fit it to his own outlook and the Kazakh society, and rewrote it. We can consider the part of Abay's poem "The story of Azim" is a variant of work which was a rewritten poem on the basis of the tradition of nazira (paraphrasing) of the fairy-tales "Arabian Nights".

The root of great poet's poem "Masgut" which is considered to be written on the basis of one of the Eastern legends came into Arabic legend too. By M. Auezov's consideration, the town in which Masgut lived in the poem "Masgut" was Baghdad, in the time of caliph Harun al-Rashid. As this work in Arabic literature is connected with Abay's aesthetical ideas, it was reborn into the Kazakh land through the poet's pen. Abay turned his social, public opinion and his conclusions about life into the content of the story through the main character in this poem. Well-known Abay-expert, scholar M. Myrzahmetov states in his idea concerning Abay's purpose in above preference in "Masgut" poem was to make suitable the broadening of the concept of fully-formed individual (Myrzahmetov 1982: 172). While constructing the good character, the great poet, transferred his good features so that we can emulate him. The influence and samples of the Eastern Arabic literature in model's of Abay's poems are noticeable too.

Despite an effect of the Eastern poetry on Abay's works, the poet contemplated it by himself and turned it into his own original work. The poet skillfully wrote with eloquence the poems "Kozimnin qarasy" ("Pupil of my eye"), "Zhelsiz tunde zharyq ai" ("The bright moon in windless night"), "Qyzaryp, Surlanyp" ("To blush and to be pale") and literary expressed the feelings of affection. While reading M. Auezov's "Thoughts of each year" we comprehend the meaning of this philosophic thoughts of Abay, "My east became the west, and my west became the east". It was written in it, that the poet turned his mind to the Eastern classical literature until thirteen years of age, after this age he read works of Russian scholars, and at age of fourteen the whole world became a complex (Auezov 1059: 45).

Sh. Qudaiberdiuly took an example from Abay's works, fluently knew specificity of the Eastern classical poetry, and he was well-learned in the worth of Kazakh poems and he considered Abay as a role model. Consequently, he wrote poems which were similar to poetic construction of a sample of the masnau (dual) that is still used in dual lined verses in Arabic literature. His poem "Advice" was written while imitating a genre of the Arabic classical poetry.

We can notice from his practice of creative experience that Shakarim wasn't just acquainted with Arabic literature, but he accepted progressive samples of it from the ideal-literary point. The philosopher, poet's works' meaning was to save Kazakh people from ignorance, and direct them to devoutness, art and knowledge. His creative activity didn't end at poetic art and translation work. There are a lot of original works of Shakarim not only in the literary field, but in many other scholarly spheres like history and philosophy. Poet's poems, in particular, heritages of the Eastern theme weren't explored during the Soviet period and were kept in obscurity from the scholarly environment in the archives. We consider that Shakarim Qudaiberdiuly, who didn't doubt the oneness of God, the certainty of the prophet even during the Soviet period, took the Arabic literature and Islam religion as the main basis and plot of poems written by him.

The opening of the 1st Asian and African poet-writers' conference, which took place in 1958 in Tashkent and played an important role in the interaction between the Eastern culture and cultures of Kazakhstan and Central Asia was initiated by the note of M. Auezov and it wasn't without purpose. He states clearly the meaning and importance of the meeting in his opening speech. Many

poems and stories of Asian-African poet-writers were translated into the Kazakh language (through Russian language) and were published as a book in Kazakhstan on the eve of this conference, which was named "Literary Bandung". One of them is the compilation called "Poets of the Asia and Africa" (Auezov 1958). The works of litterateurs of the countries which are situated on previously mentioned continents like United Arab Emirates (Egypt and Syria), Iraq, Algeria, Morocco, Tunis, Iran and China were included in this compilation. Due to this, we considered it right to state his excerpt from his opening speech of the compilation "Poets of the Asia and Africa": "This compilation is unexpected and is new for most of our readers. Our reader doesn't know most of the names of poets who were mentioned in it. Because these poets are not writers of brotherly countries of our Union, also the writers whose' names and works are mentioned in world's European literatures are very few in this compilation. Despite this fact, we can say that large number of poems and works which could be read attentively with desire and be passionately acquainted by our readers are included in this compilation" (Auezov 1958: 5).

We consider that the relationship of the Arabic literature and M. Auezov, who still has his special place and print in the World's literature have deep roots. The conception about the interaction between the Arabic literature and the Kazakh literature wasn't mentioned often in the previous Soviet period in which the Arabic literature was associated with the religious literature which was perceived as opium. On the contrary, the literary tradition in Kazakh literature was mostly related to the Eastern literature in many researches. But generally, there are a lot of data about multiple effects and influences of Arabic literature and culture on literary feature of the traditional Kazakh literature. Since the achievement of independence and becoming a sovereign country and the start of religious and spiritual awakening and comprehension of our nature and traditions from new point of view without authoritarian policy the necessity of deep research of historical interaction and relationship of the Kazakh-Arabic literature creates the relevance of its' development as an agenda and research.

We come to conclusion that the Eastern literature from which Abai and Shakarim satisfied their thirst, effected on works of M. Auezov and some traditional literary samples and served as the plot. For a deep researcher there are quite many points of relationship between writer's works and Eastern literature that need to be proven. In general, the Eastern current is noticed from works of M.Auezov, who is considered to be a unique example for today's Kazakh literature. It was impossible not to use the Eastern literature for the wise writer who wrote epepee about a person who was bigger than his times, like grand Abai. Because M. Auezov satisfied his thirst for humanitarian culture.

It must be indisputable, that presences of the Eastern motives in M. Auezov's works of literature and literary research works have their own contextual laws. These Eastern motives are closely related not only on description level, but on also on world outlook. In our conception, there was a big effect of the Arabic worldview, Arabic literature and culture on national worldview in M.Auezov's works. Generally, it's indisputable that the Eastern mentality and the Islamic religion leads to common searches, common conclusions, descriptions of Eastern typical kind of literary image at eloquently describing relationship between people, work's of literary writing tendency and developing characters. The purpose of literature's main basis is upbringing of Man. So it is a big example that M. Auezov who took the Abay's aim "don't be your grandfather's son, but be human's son" as an example, followed the Eastern poets and glorified deference and humaneness, love and faith. The scholar M.H. Madanova who deeply explored the comparative literature from theoretical point, wrote in her research work "Aktualnye voprosy literaturnoi komparativistiki" ("Actual issues of the comparative writings"): "The genesis of the distinguished and great fictitious talents' works includes paying attention to significant phenomenon of other nations' writings and its literary role in their native writing during the solving of certain important fictional issue of particular nation's literary leader" (Madanova 1999: 63).

After M. Auezov, G.Musrepov, S.Talzhonov, S.Gylmani and other litterateurs and a well-known Arabic expert-scholar A. Derbisali has been brought a considerable contribution to the distribution of Kazakh-Arabic literary relations. It's not exaggeration to say that the Arabic

literature and Islam served as a motif of all his works. Because during his research of Kazakh-Arabic cultural and literary relations professor A. Derbisali invested a colossal labor to find from Arabic countries and publish the literary heritages of nearly twenty scholars from Farab and well-known geniuses about the world from other Kazakh lands like Abu Nasr al-Farabi, Al-Zhauhari al-Farabi, who first laid the foundation of two ethnicities' cultural interaction. Also he makes perfect analysis and rational conclusions only about issue of relation between Arabic literature and Kazakh literature in his scientific works written by mentioned author like "Arabic literature" «Arab adebieti», "The Moroccan literature in Arabian language" («Morokkonyn arab tilde adebieti»), "Bottomless spring" («Shynyrau bulaqtar»), "The stars of Kazakh land" («Qazaq dalasynyn juldyzdary»), "Islam and epoch" («Islam jane zaman»).

Professor wrote about issue of Kazakh-Arabic literary relations too. Above this, he wrote about friendly relations' present between writers of two ethnicities which was aimed at promoting this literary tradition, which were ignored by scholars during the Soviet period. A. Derbisali who has his own unique place and print became enabler in interaction of Arabic and Kazakh literature during the previous Soviet period in which the Arabic literature was associated with the religious literature that was perceived as an opium and he opened a prospect for future Arabic expert scholars in an important literary direction. Since the achievement of independence and becoming a sovereign country and the start of religious and spiritual awakening and comprehension of our nature and traditions from new point of view without authoritarian policy the necessity of deep research of historical interaction and relationship of the Kazakh-Arabic literature creates the relevance of its' development as an agenda and research.

Conclusion

There is a special unique and important role for comparative literature in extension of world's study of literature. The idea of extension and distribution of the literary relations is especially important for the reason of mutual understanding between nations and interethnic binding. To determine the origin of the literary works lets us comprehend the important points of beginning of the comparative linguistics. Particularly, the literary plots and tendencies which relate to Arabic classical literature's Eastern plots only among nomadic motives are noticed. And their phenomenon and effect of them on Kazakh literature is obviously noticed too. The literary models of the Arabic literature which were used in works of the Kazakh literature's masters of literary speech were proven with certain examples through analysis of texts. The fact of obvious phenomenon of Eastern tendencies in Kazakh writers' works, which are considered to be unique model for history of the Kazakh literature, are backed with certain data. These Eastern tendencies aren't only related on description level, but it's closely related on worldview level too.

We can come to conclusion, that the East's, particularly the Arabic literature's influence and the distinctiveness of Arabic writing manner in the Kazakh plots and writers' works is the consequence of exposure to the Eastern spiritual source. We can notice the influence of classical Arabic literature not only in thematic models of poets' works, but also in literary models too. We tried to define the noticeable uniqueness and innovative characteristics in Allah's Nur (Light) attribute and the faultless face of beautiful girl in literary works and to define rhetoric's of literary works and to construct a literary image.

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