

THE CORE COMPONENTS OF MODERN HUMANISM IN THE LEGACY OF THE KORKUT ATA

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Abstract

The article reveals the moral ideas of the steppe philosopher Korkut Ata- Dede Korkut. The legendary humanist lived in the IX century and his all Turkic nations. He is considered the ancestor of all Turkic peoples. Dede Korkut excellently played the musical instrument Kobyz and sang the moral ideas that people need for a happy and eternal life.

Keywords

Heritage modern humanism, history of pedagogical thought, moral and ethical aspects, humane aspects, harmony, worldview, develop.

1. Introduction

The main problems of modern humanism can be thought of as "the problem of Man. It is by no means new. It is not an exhaustive problem. The best representatives of humanity have developed it in a variety of ways. Turning to the history of pedagogical thought of the period of nomadic civilization, we find valuable ideas in this direction. The main problem of the century, as close as possible to a man, to his needs, can be seen in the heritage of Korkut Ata (Korkut Ata is a common historical ancestor for the Turkic peoples). A lot of research in this direction has been done by the famous scientist Barthold (Zharikbayev & Kaliyev, 1995; The Kazakh Folk Tales, 1982; Bartold, 2002-2003; Volkov, 2000; Abishev, 2005).

2. Research method

In the course of the research, an attempt was made to systematically review the works of famous scientists who wrote about historical figures. To find the relevant literature, a search strategy was developed, which consisted of several stages. At first, the works of Dede Korkut (Korkut Ata) himself were carefully studied, their content analysis was carried out, the author's ideological views were revealed, his biography was studied. The time frame of the analytical activity was several months.

At the next stage, it was decided to make a deep analysis of the philosophy of Korkyt Ata about the immortality of man. The key concepts were: the motive of a miraculous birth, the meaning of being, the search for happiness, the eternity of life, harmony, chaos and oth. In parallel, the philosophical reflections of such legendary historical figures of the Turkic peoples as Asan Kaigi were analyzed and thereby, the philosophy of the search for a happy eternal life in world literature was expanded. We were looking for works published in different languages and in different sources. Then

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the results were subjected to in-depth analysis. Based on this strategy, historical and philosophical studies were identified, selected and read, which potentially helped to understand the philosophical reasoning of Korkut Ata.

2.1. The motive of a miraculous birth in world culture

According to research by scholars, the process of the birth of the sage is interpreted in folklore and folk pedagogy as "the motif of miraculous birth": he is a child of the marriage between Kirmash (father) and the bright daughter of the diva. The act of naming him is also symbolic and has the character of a magic incantation. Different opinions are also observed in the research in this respect. Valikhan-potanic interpretation of the word "Korkut" is derived from the word "kork" - to fear, to frighten, to exhort. It is reminiscent of the motif of modern existentialism, in which "fear" is congratulated as one of the fundamental states of human existence. Fear of death and flight from it is a constant motif in the legends of shamanic peoples (Kasymzhanov & Kelbuganov, 1981; Kasymzhanov, 1982).

Rather sharply polemical, but attracting attention is the version of the researcher J. Karakuzova (Karakuzova, 2007). It allows you to refer to the world culture, to the process of primordialism, associated with such components as Harmony and Chaos. Myths in this vein the Kazakh people associated with Korkut, the ancestor of the first Kazakhs. The name of the sage has two foundations, which are synonymous with such notions as evil-good, misfortune-happiness and others (cf. KOR-KUT). Awareness of these concepts made it possible to identify attitudes toward the world around us, and out of this awareness, as the scholar concludes, grew fear and joy.

Despite the self-sufficiency of judgments, it is possible to speak about their dialogical; points of contact of thoughts. The same concepts: harmony and chaos, fear and joy are concentrated in a single space. They can be seen in the storyline of the legend of Korkut. It is related to a dream he saw on one side of the world. In it, a wise man addresses some people: "Who are you digging?" "Korkut," they answered him. Korkut wakes up and moves to the other side of the world. The dream is repeated here... So Korkut travels around "all four corners of the world".

Eventually, he returns to his homeland, the shores of the Syr Darya. A prophetic voice commands him to return to the place where he lived before, for home is still better than a foreign land. In these convictions of Korkut are the first moral grains: Love for his homeland and longing for the land on which he was born and raised. The process of wandering in a foreign land is perceived by the sage as chaotic. The return to his native land is symbolized by the establishment of harmony.

2.2. Totemic representations of Kazakh nomads

One detail in Korkut's travels is of great interest - the mythical camel or the winged one-humped camel, *Zhelmai*. The presence of the fabulous animal deepens not only the content of the legend but also our entire worldview. According to the folk interpretation within this framework, in ancient times, the entire animal world was deified and spiritualized. Hence, the totemic ideas of the nomadic Kazakhs. For example, the horse was always presented as a symbol of the higher world, the ram as a symbol of the earthly world and the camel as a symbol of the one and indivisible space

This worldview allows us to conclude that the presence of the archaic animal next to the sage is not accidental. It was he who, in his external content, absorbed the entire

earthly animal world and was supposed to accompany Korkut through the universe, demonstrating its wholeness and indivisibility. Of this, the sage himself exclaims: "Traces of distant, distant paths the camel knows".

Nature has always been the art inspiration, the source of great creations in all times of human existence. But art works wonders, too. The world has not yet seen pictures like that, which were born under the sounds of Kobyz. Kui (philosophical melody) of Korkyt helps to realize the eternity and inexhaustible beauty of the natural world. Only the melody of the kobyz could stop for a moment, hold the breath of time and show nature alive, shaken by the greatness of art. Only Korkut, the "Father of Kui", could do this. This is where naturalness and knowledge of the laws of harmony come from. Nature and art ennoble, enrich and educate at the same time. Nature can perceive everything that is going on around it.

2.3. Korkut melodies and Harmony in nature

One of the episodes of the legend says that Korkut, who has been to all the ends of the earth and found no eternity anywhere, clearly understood that only his art can be an eternity. Afraid of being caught dead on land, he spread a beautiful carpet on the Syr Darya River and began to float on it, tirelessly playing on the Kobyz (musical instrument). The melodious sounds of the kobyz captivated nature and created unique stories: Korkut listened to the birds, stopping their flight; the wind listened, stopping its breath; the animals of Sary-Arka came to the Syr-Darya bank to listen to him; the river of time stopped its flow to listen to the sounds of the kobyz. Even death is under the power of art and can not approach a wise man who fights it actively and purposefully.

In nomadic culture, the image of a man, who devoted his life to the search for a happy peaceful life, is very common. In the gallery of such names, Korkut is among the first. The journey around the world turned out to be in vain. A happy country appeared for the sage in a small corner of his native land on the Syr Darya (river). To understand it, to make himself and everything around him happy it turns out that not much is needed: to harmonize the natural and human worlds. Korkut establishes this with the help of art. In the promised land Korkut's cues listened to the birds and beasts, the wind listened to him and the swift-flowing river listened to him. Everything in the world stopped and listened, holding its breath, stopping all movement. However, the music stopped and the world created around it left.

The search for the promised land failed for the steppe truth-seeker Asan-Kaigy, who also toured all corners of his homeland. In the world created by his dream, there is eternal peace and bliss: blue sky, fertile land, lush grass and peaceful silence. And at its center is a lark, nesting on the fluffy back of a sheep. The last picture is a symbol of the fairy-tale Zher-Uyuk, the country of the Celestial Empire (Kosherbayeva, 1996; 2003; 2012; 2015).

2.4. The Search for the Promised Land

The lives of wanderers in search of happiness developed differently, and the motives were not the same. Before the legendary Korkut Ata and Asan Kagy the Kazakh people embodied this idea in their dreams in the oral tradition. In the epic works about Alpamys and Kobylandy, the true happiness for the parents of batyrs was not in abundance and wealth but in the continuation of their family line; the succession of generations (Alpamys batyr, 2022; Koblandy-batyr, 2021). In contrast to their associates,

they achieve their goals. To establish harmony in the earthly world, a son must be born, and he is born. Thus comes the long-awaited happiness. The reasoning of this kind generates many pictures and faces.

A short excursion into the depths of human history shows the different dimensions of human happiness; the multifaceted, multidimensional and complex nature of human existence. But let us return to Korkut and trace his philosophy of happiness.

2.5. Moral pansophy Korkut Ata (Dede Korkut)

The Korkut Ata remained alone in the created world: he floated on his miraculous carpet and staring into the water as transparent as tears, kept playing and playing. Three miraculous objects known in world culture are of interest: the water, the miraculous carpet and the Kobyz (musical instrument). As a whole, they are a harmonizing world as opposed to the power that haunts Korkut everywhere. He leaves the real earthly life and enters a new world - water becomes his lord. The miraculous carpet is a mythologem similar to the fairy tale airplane carpet; the Kobyz is the embodiment of the eternity of human life on earth. The objects symbolize the trinity of the world reality and fairy tales are intertwined in the image of Korkut. The art is eternal and the sage Korkut is eternal. Much time will pass and his cues will sound, bringing a whole range of voices and images of nature, changing generations and giving birth to legends about him.

The human quest for creativity, perfection and beauty has long been seen as an expression of humanism and a moral imperative. This aspect of humanism is reflected in one of the traditions of Korkut.

Sage laid his carpet on the raging Syrdarya River and played another kyu on his kobyz. Hearing a truly magical sound of the Kobyz, 40 girls from Sary-Arka (river) came running to hear the music and see the performer. Among them was a girl with a limp.

Her peers laughed at her, begging her to stay. In the beginning, the sound of kobyz seemed to be very close to them. They walked for a very long time. Death overtook one after another in the hot sands of the Karakum Desert. Only the lame girl reached Syrdarya (river). When she saw a magic musician she took her soul away. Till now among barkhans there remained 39 mounds and about 100 meters away from the river the place of death of the lame girl, who despite the long and difficult way walked to the Beautiful (Kazakh folk tales, 1971).

In the legend we have described, the central figure is the image of the lame girl. It shows with increasing strength man's ability to sacrifice himself for the sake of the Beautiful, the unceasing striving of the living to the good and perfection. Kazakh people in their collective creativity repeatedly emphasized the moments of morality and immorality by recreating such images and linking the main plot of the folk book with them.

It is raised from different aspects of world culture. Thus, the legend of Aksak-Kulan (Khrom Kulan) traces the main theme of our universe - the essence of motherhood and its protection of her offspring. One is convinced that the attraction of such images is not accidental. Under the most extreme conditions, they show character and perseverance, to achieve their goals (Zhanaidarov, 2007). Nature, which deprived them of physical perfection, awards them with moral qualities, purposefulness, firmness of spirit and character. That is exactly what the heroes of oral works look like.

Folk legends of Korkut are components of humanism. One of the best for modern times is the one in which the great kobyzist managed to form ideas about beauty, the possibilities of human creativity and the "moral imperative" with his craft.

The sage expresses the transience of human life with a unique poeticism: "No matter how thick the snow falls, it will not stay until spring. Korkut defines the credo of human life, so he says affirmatively: Black houses, where no guest comes, had better collapse; bitter grasses, which no horse eats, had better not grow; bitter waters, which no man drinks, had better not flow; a rude son, from which no father's name glories, had better not emerge from his father's backbone, enter the womb of his mother, be born into the world". The humanistic implication of the judgment is obvious. A person leaving the earthly world must necessarily leave a good memory of himself. This is the edification of these words. Korkut's philosophical and pedagogical heritage does not ignore issues of continuity of generations, education of girls and dzhigits, mother and father: "a daughter without a mother's example will not accept instruction, a son without a father's example will not give a treat. He who glorifies the name of the father, given for the joy of the son is good to be".

3. Conclusions

Thus, Korkut with his art not only as a musician but also as a witticism delves into the subtle world of human existence. On a high philosophical and psychological level, he shows the relationship between man and the world around him, his place in the universe and his position in it. Amazing thinking, general breadth of soul and finally moral pan-Sophia pervade all the invaluable heritage of the famous singer, musician and humanist Korkut Ata.

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