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## **ANALYSIS OF SOCIO-ETHICAL IDEAS IN AL-FARABI AND ABAI KUNANBAEV'S WORKS**

**Abstract.** Great thinkers' scientific works play the important role in public opinion formation in the development of society. There are well-known people in the humankind history, who have made significant contributions to the development of various fields of knowledge, moreover, they were the founders of Philosophy not only at the level of a domestic culture, but also in a global scale. This article denotes that the significance of al-Farabi and A. Kunanbaev's legacy is determined by the fact that many of their positions in the field of Philosophy, Sociology, Logics, Ethics, Aesthetics, natural scientific ideas had a great influence on the subsequent development of social and philosophical thought of the people not only in the East, but also in Europe. These philosophers can be regarded as treasures of world, who during the searching of knowledge and truth, managed to overcome the existing differences in ethnic, cultural, linguistic, religious grounds. The proof of this is the fact that the philosophers despite being a native of the Turkic lands became famous as Arab-Muslim culture's philosophers that deeply comprehended and popularized European philosophy.

It is certain that the works of the great scientists such as al-Farabi and Abai in the field of science and education attracted the attention not only of us, but of the whole world. Their works have been translated into English, French, Persian, German, Russian and introduced into scientific circulation. The 2020th year has the historical spiritual significance for the entire people due to the 1150th anniversary of al-Farabi and the 175th anniversary of Abai.

**Keywords:** al-Farabi and A. Kunanbaev's works, culture, language, poetry, philosophy, humanity, ethic, cultural.

### ***Introduction***

Currently the research of the political philosophy of al-Farabi and Abai, especially their teachings about Politics, freedom, happiness, the need for mutual assistance between people, their call for science, intellectual and moral improvement of man and society, are actualized at all. In particular, nowadays their ideas about a virtuous society, justice, equality, maintaining peace, preventing war, condemning unjust wars are relevant. In this regard, political philosophy and the ideas of thinkers can be a valuable source to political education for young generation.

In this regard, we find similarities with the belief of al-Farabi. He assumes that the aim of human activity is happiness, which can only be achieved through rational knowledge. The thinker identified society with the state, thus society is the same as the human body. "A virtuous city is like a healthy body, all or-

gans of which help each other to keep a living being alive." Al-Farabi creates the Doctrine of the Virtuous City on the principles of Platonism, although the neo-Platonic and constructive elements of Aristotle's teaching should not be underestimated. As any usual ideas of his time, al-Farabi's political concepts did not coincide with the theoretical operating canons of Arab culture, focused on the real images of the Islamic caliphate [Bajrakdar, p. 7].

Abai called on the Kazakh people to progressive knowledge, stressed the need to learn goodness and remember traditions. Respect for the elderly and their reverence play the significant role in the life of the Kazakh people. "The relationship of Kazakhs with each other is characterized by traditional ethics: unconditional and firm respect for elders, love and care for young people" [ЖАҚСЫЛЫҚОВ 2013, 21 б.].

### *Research methodology*

The article analyzes the social and ethical thoughts of the great thinker-scientist al-Farabi and poet-scientist A.Kunanbaev. The analysis uses comparative and hermeneutic methods of narration, systematization, generalization. To achieve the aims of the article, philosophical principles and consistency, structural-functional and predictive methods are used.

### *Al-Farabi's philosophical thinking*

Al-Farabi's philosophical thinking was associated with all areas of knowledge, arts and education. Al-Farabi due to his talent, was in demand as an expert in logics, music, astronomy and later as an expert on ancient sciences. He was an ancestor of Falsafa, who continued and developed the ancient traditions and the philosopher's essence by raising fundamental issues of world order and cognition [Корден 1983, 76 б.].

Al-Farabi divides human society into separate cultures, distinguishing from each other by the following differences: natural character, natural features (nature) and the language. Thus, the foundation of ethnogeny was based by al-Farabi on natural conditions (nature, character and language of nations), which, in his view, are formed by geographical factors. In his great, medium and small societies are observed modern analogues of empire, mono-ethnic countries and policies. At the same time the great, and medium and small societies, in thinker's point of view can be completely autonomous, politically independent, while providing maximum opportunities for improving people in deeds and thoughts and the most "achievement" according to al-Farabi was possessed by urban community.

Culture is a result of conscious activity of the man and language reflects the development of consciousness, the cognition of the person. It is known that each

era has its own culture; each nation has a peculiar traditional culture. The analysis of the philosophers' review of culture concept and culture bases allows to conclude that «culture is a result of work and it is getting a new image and it can be transformed if the work is more difficult and versatile» [Кішібеков & Сыдықов, 45 б.].

The expansion of national consciousness by knowledge of the world, the development of the worldview of a certain nationality are connected with the reconciling of work, therefore it is considered that «culture – is a result of person's activity», culture is a tool to satisfy the needs of person's activity. The feature of culture – it is not only one of the objective truths, but it is the objective content by the nature of emergence. The source of culture emergence is connected with the person; this is the materiality of culture. Culture gets the material character only based on life activity and objective work of the person. It is possible to assume that the culture of any ethnos acquires a material form and exists as matter. We cognize the material culture through production tools and equipment, through architectural heritages and spiritual culture – through books, manuscripts and masterpieces of art, through works of poetry and its philosophy. All these are the results of human consciousness, wits and worldview of different eras. «The person – is the subject of culture», who investigated the value of cultural heritage to develop and improve it. [Кішібеков & Сыдықов 2008, 80-95 бб.].

The traditional culture of Kazakh people originates from traditions of nomad's life activity. According to experts of cultural philosophy, the nomad's ways of culture information transfer radically differ from the European culture. «The originality of Turkic ancient culture is caused by a semi-nomadic way of life, broad trade and cultural contacts with ancient world of nomad tribes – Saki (Scythian) and Huns of bronze era, with complex structure of society combining military and tribe system with elements of military democracy» [Хасанов & Петрова 2012, 8-22 сс.].

We receive and cognize the man-made material and spiritual cultures through powerful language and only language is capable to transfer these cultures through centuries. In this regard, the statement of the famous scientist W. von Humboldt about culture – as a part of an internal structure of language, strengthens the interrelation of language and culture, and serves as a fundamental factor in ethnos formation. According to the scientist, the reflection of material and spiritual culture goes through language of the people and language is the transferring force of national peculiarities, it is the force connecting the person and the nature.

The most important, the culture and the national spirit are peculiar to internal form of language, the scientist concludes «language is a spirit of people, the national spirit is reflected in language of people» [Гумбольдт 1985, с. 32]. The idea that «language is a spirit of people», an instrument of national peculiarities cognition: the features of peoples' character – the native speakers, traditions, ceremonies, household folklore are the components of culture with the shade of

«national spirit», has proved its relevance and viability. Sources of both material and spiritual cultures – of such emergence of concepts as, house – shelter, house – household, culture – is a fruit of human's feeling that he is a wise son of the nature. Despite ancient traditional life activity and history, the culture of the great steppe, in comparison with the culture of settled nations, was not renowned in the world. L.N. Gumilev investigating historical, military, political, cultural and housing life of Central Asia nomads pointed out the difference between steppe and European cultures. The features and identity of steppe culture and life represent the adaptable skills for a severe environment and peoples engaged in cattle breeding, had a nomadic life with easily transferable, spacious housing. He writes about it: «...However, nobody proved that the stone hovel or a clay hut are the highest form of the dwelling in comparison with a felt tent, which is warm, spacious and easily transferable from place to place. For the nomads who are closely connected with the nature, life in such tent was not a whim, but a necessity» [Гумилев 1993, с. 71]. The Kazakh land has a huge territory extended on the Eurasian space, despite it the Kazakh language – is monolithic, mighty with minor dialect differences. The first missionaries – researchers noted it. Culture is reflected in language, the Kazakh culture for all Kazakhs is integrated into a single whole, as the ways of birth and formation are the same.

### *The philosophic look of Abai*

Abai Kunanbaev is the founder of a new Kazakh poetry, culture and Philosophy. Profound changes, which came about in the Kazakh philosophy due to Abai's works, are characterized by emergence of the new intonation and meanings of life, inner world of the personality in the representation of existing spiritual and intellectual life of human beings. Practically Abai is the first one, who introduced the real person, his inner world into the Kazakh poetry; therefore, the full-fledged art anthropology in the Kazakh literature and philosophy starts from Abay. Profound and constructive innovations are typical for Abai's poetic system. One of the innovations is functionally active, semantically loaded metaphor. There are various types of metaphors in Abai's poetry. We can find simple and difficult nonconventional metaphors, which are different from the canonical traditional metaphors of the old Kazakh epic poetry.

Abai Kunanbaev is a philosopher and the poet of the Kazakh people, the thinker, the translator, the educator, the founder of the Kazakh written literature. The classical writer and the philosopher Abai Kunanbaev lived in the second half of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries. He was born in Semipalatinsk region in 1845. His father Kunanbai was a governor and the foreman of the family of Tobykty. He was strict and exigent. The mother of the poet, Ulzhan, was a woman of unusual kindness, judiciousness and patience. Abai's grand-

mother Zere being caring and kind woman, had a huge influence on the formation of his main human qualities. She imparted to a little boy the love to poetry, literature and folklore treasures of the Kazakh people. Abai was a clever boy, he learned by heart the fairy tales, riddles, sayings, legends and epical songs told by his grandmother Zere. Later the eastern literature attracted the attention of future inquisitive person. Abai has found esthetic ideals and fruitful spiritual sources in eastern literature. He read with pleasure the classical works of the ancient East, such as Alisher Navoiy, Firdousi, Saadi, Hafiz, Shamsi, Firdousi, Fizuli, Dzhami, Saihali, Nizami and others. The poet knew several languages. On the basement of the original languages (Arab-Iranian, Persian and Chagataysky) he studied the works of religious and heroic eposes. He knew the Russian language very well. Being interested in the history of the Middle East, Abai has analyzed the historical works of Tabari, Rabguzi, Rasheed-ad-Dina, Babur and Abulgazi-Bagadur-Khan. The poet was also familiar with the works of the first Tatar educators from which he absorbed the important didactic positions.

Analyzing the works of above-mentioned educators, he takes notice of the Russian literature, culture and language as well. Through the works of A. Pushkin, M. Lermontov, I. Krylov, L. Tolstoy, M. Saltykov-Shchedrin Abai reveals for himself the conceptuality and philosophy of the world. In virtue of translations into Russian language, the poet became familiar with the works of the Western European classics, such as Byron, Goethe, Heine, etc. Since 1886, Abai attempts to translate and it helped Kazakh people to know the works of I. Krylov, A. Pushkin and M. Lermontov. The translations of Abai from the Russian and Western European literature have enriched the Kazakh literature with new paradigms, plots, motives, and diverse type of esthetic thinking. M. Lermontov's works, such as "Dagger", "Sail", "Gifts of Terek", "I go into the road alone" and fragments from "Demon" sounded in Kazakh language with a powerful blow. The idea of brotherhood, unity and friendship of Kazakh people with other nations, was something like a course of the main creative and lasting philosophy for Abai.

In the form of the oral narration, the novels of the Western and Russian writers read by Abai and retold by him to listeners and storytellers are widely spread through the steppe. Such popular works among Abai's listeners as Russian tale about Peter the Great; Lermontov's poems; "The Lame Demon" by Le Sage (under the title of "Lame Frenchman") and even "Three musketeers" and "Heinrich the Navarsky" by Duma (which Abai read in Russian translation); Eastern poems "Shakhname", "Leyli and Medzhnun", "Ker Oglou" penetrated in oral form into the steppe [Радлов 1870, с. 12].

There is a good reason to say, "a talented person has many abilities". Abai also composed a traditional music. He was a profound expert and the subtle judge of the Kazakh folk music. He creates a number of melodies, mainly for those verses, which introduced into the Kazakh poetry new, unknown forms

before. He has created such melodies for his translations of fragments from “Eugene Onegin”. In 1887-89 the name of A. Pushkin and names of his heroes, Onegin and Tatyana, having flown by over the steppe on wings of these songs, became as close to Kazakh people as the names of the Kazakh akyns and heroes of the Kazakh epic poems [Айезов 1954, с. 11]. In 1886-1898, Abay translates into Kazakh the work of classics of the Russian and the European literatures – A.S. Pushkin, M. Yu. Lermontov, I. A. Krylov, Schiller, Goethe, Byron, Heine, Mickiewicz [Анастасьев 2008, с. 381].

Nevertheless at the beginning of the 20th century the Abai's poetry had a difficult process of a penetration into the history of the Kazakh philosophy and literary process as the major stimulating esthetic factor. The problem is Abai had many opponents in Kazakhstan. In the Soviet Russia, the vulgar sociologists and representatives of the proletarian cult urged to forbid A.S. Pushkin's and M. Yu. Lermontov's poetry, L.N. Tolstoy's prose and F.M. Dostoyevsky's works as the noble ones, similarly in the twenties in Kazakhstan the voices urging «to throw out» Abai's poetry from the Kazakh literature as ideologically harmful, feudal and bai were resound. The most detailed research which has protected Abai's poetry and explained its profound democratic and national value was provided by Ahmet Baytursynov. His forbidden works during Stalin's regime, have been republished during the new Perestroika period. Relatively young M. O. Auevov following by A. Baytursynov, provided another classical research of Abai's works. His works have elaborated the well-known epic novel «Way of Abai».

The writer S. Mukanov has joined to discussion. In his article «Abai is a National Poet» to the first volume of Abai's «Verses and Poems» published in 1939, S. Mukanov points that Abai has examined the works of the great Russian writers and revolutionaries. Moreover, Abai read the works of such Western European philosophers as Spencer, Spinoza, Dreper and these works undoubtedly promoted the expansion of political knowledge and philosophical outlook of Abay. S. Mukanov writes: «Abai liked to read the Western European philosophers» [Тәжібаев 1957, с. 6]. No doubt, the analysis of the philosophy of the European thinkers has raised the level of the socio-political and ethical thinking of Abai; it helped him to formulate a vision of the horse and nomadic civilization and understand the reason of its historical limitation and backwardness during the period of intensive western bourgeois development.

Abai Kunanbayev's philosophy is a unique and original one in its internal, spiritual and esthetic characteristics. The reasons of it is a large-scale intellectualism of Abai, his high literary culture, active public position and humanism. The following national cultures and literatures had a deep impression and serious impact on outlook and perception of the poet: the ancient Kazakh culture in the forms of oral and written monuments created by the people; the ancient culture of the East. The Russian literature and the world culture in general [Айезов 1954, с. 24].

Practically all major nations have persons who became an authentic symbol of the national philosophy [Мансурова 2006, с. 7]. The reason of it is the scale of acts and plans of such persons who have made an epoch-making break in the development of philosophy for their nation. Abai has pulled out the Kazakh literature from a static nearby folklore state; he has entered the original psychological introspective basis as the author's subjective and anthropological issue – an image of the hero – the Kazakh person as object of the image. Abai deeply reformed all traditional poetic system of the Kazakh literature, removing initial graphic cliches of epic character and creating the richest system of new, individual author's means of expressiveness, including tropes. In Kazakh, steppe verbal culture Abai has laid the foundation of the original European literary paradigm and discourse, which we define now as a literary anthropology.

The name of Abai will always be connected with Kazakh people. Though 170 years have passed since the birth of the great poet, the Kazakh people revere the memory of the philosopher; he is considered to be «the chief poet of the Kazakh people» up till now. At all the times the famous writers, poets and outstanding persons of the world literature left warm comments about Abai Kunanbaev. There are some of them. Public statesman, the organizer and the leader of national democratic party «Alash», the economist, the historian, the literary critic and the publicist – Alikhan Bokeykhanov in 1905 wrote about Abai Kunanbaev the following: «Abai in his verses represented remarkable force and pride of the Kazakh people. There was no Kazakh poet who ennobled the spiritual creativity of the people as Abai did. His strange verses devoted to four seasons («Spring», «Summer», «Fall», «Winter») do the honor the famous poets of Europe» [Абай 2009, с. 7]. The turcologist, the teacher, professor and one of the founders of the Kazakh linguistics Kudaybergen Zhubanov wrote the following about Abai: «Suffice to mention Abai's outstanding contribution to the formation of our literary language, to say nothing of his poetic skills and other advantages. It is easy to be convinced that Abai's philosophy in poetry and prose were considerably ahead of the predecessors; he had paved the new way, and such a perfect poet as Abai, did not exist among Kazakh people of that period of time, but also among neighboring nation» [Абай 2009, с. 9]. The new literary language presented by Abai to the people was more figurative, flexible multidimensional and enhanced, at the same time it was simplified and enriched with European intellectual discourse; it was the national language without stamps and empty eloquence, ironic, flashing and precise in definitions, socially and semantically loaded. This language allowed Kazakh people to be involved into the information space of the XX century and to compete with other verbal worlds of the planet.

Mukhtar Auezov – the outstanding writer, the Doctor of Philology, professor, the academician and the scientist who has devoted his life to the analysis of Abai's literary works wrote the following comments: «The admirer of the critical

mind, the educator and the ardent fighter for culture, the tragic loan person in the gloomy circle of the hypocrites and grabbers, Abai was a prominent figure not only in the history of his nation, but also in the history of the Middle East. He had his own way through the gloom and stagnancy of the epoch. To our generation Abai with his immortal works, soaked with classical poetry, was an amazing phenomenon. He is a mountain shady cedar rising in the history of his nation. He has taken the best from centuries-old culture of the Kazakh people and has enriched these treasures with beneficial influence of world culture» [Абай 2009, с. 10].

Abai understood his cultural difference from generation of the Kazakh poets – zhyrau, who have created five-century canonical epic-poetic tradition. In the scientific literature, it is a *Poetry of the prior to Abai period*. Abai's poetic speech in comparison with art language of akyns-zhyrau is socially informative, psychological, full of individual content, takes sources from authentic author's subjectivity, deeply lyrically, capable to organize an original poetic reflection and reverberate the complicated external macrocosm in a subjective microcosm. The word has stagnated and become lifeless book cliché in the old esthetics of poets-zhyrau, which is incapable to express the inner world of the contemporary people. Language of akyns did not correlate with reality of the new time and its psychological types. Abai has understood it and therefore condemned the old esthetics of poets of former generation. The Kyrgyz writer, the public political leader, the national writer of Kyrgyzstan (1974) Chinghiz Aitmatov has written: "As the embodiment of intellectuality, moral and spiritual culture of the people, Abai is, undoubtedly, the national achievement of a world order" [Абай 2009, с. 10].

The poet of a sensitive soul with negative reaction to injustice worried about his nation sincerely wanted his people to be competent, knowledgeable and literate. Abai called Kazakh people for light under the title of "Knowledge". In the poems, he has subjected to ruthless criticism the faults of the feudal nobility. In the poetic works created in 1882-1886, Abai has concentrated attention on social, public, moral problems of the Kazakh people, has urged them to find a "right way" of the civilized development. Abai protested against inter-generic conflicts, Bai' vanity, feudal morals and manners of society [Қазақстан ұлттық энциклопедиясы 2004, 68 б.]. Abai as the true fighter for the enlightenment based on peaceful cooperation of the people and respectful attitude to nationalities and religious affiliation has developed in himself surprisingly courageous independence of spirit, unusual breadth of views. M.O. Auezov writes: "Abai's lyrics is full of anger, condemnation and grief of the poet caused by ignorance of the environment surrounding him, poverty and down rottenness of the nation, hard destiny of Kazakh people. The poet suffers from it because his life and the life of the people is far from an ideal of the free and independent human being, who is worthy to devote themselves to the society" [Ахметов 2008, с. 212].



### *Findings and results*

In this respect one feature should be noted – “Civil policy” of al-Farabi develops and interprets Plato’s thoughts about virtue in the light of the Islamic worldview, but the justice of the society construction connects to the education of citizens. Al-Farabi [1970, c. 2] says it this way: “By nature, every person is arranged so that for his existence and achievement of highest perfection, he needs many things he cannot deliver himself and for the achievement of which he needs the certain community of people delivering him separately anything from the set of what he needs”.

The lyrics of the poet is full of grief and moral pain for the native people. The poet lives with his family and friends, people of his motherland surround him, nevertheless Abai feels himself lonely, he is a social outcast, the stranger among relatives. He reveals his soul in lyrical confessions, verses, poems, and essay “Book of words”. He appeals to the devoted reader with the hope that the educated person will understand his thoughts, share his views and opinions. Among the number of tropes used by Abai in innovative poetry, the metaphor is the central, key graphic means. The constructive trope with its transformed interpretative flexibility and allusion, mental and semantic loading, correlativity and associativity, symbolical character and existential expressiveness has allowed Abai to create essentially new philosophic space. The metaphor in Abai’s poetry is functionally significant, textual, meaningful and conceptual component. Abai as his predecessors, poets and writers understood the suggestive and expressional force of a metaphor. The metaphor in poetry, in the art text serves not only as the definitions, means of the figurative nomination, but also as a key for creation of a philosophic picture of the world.

The Abai’s work “The ticking of clocks isn’t an idle sound» is rather representative philosophically saturated poem. This work is a metaphorical replacement. In semantic, conceptual aspect, this poem figuratively displays the difficult and sincere dynamics of the inner world of the poet. “The ticking of clocks isn’t an idle sound” written in 1896 belongs to philosophical lyrics of Abai. The object of a lyrical reflection of the poet is the time, Cronos. Al-Farabi also thinks about the vanity and transience of life because everything in this world is unchangeable and depends on time, everything is movable, everything is crumbled under the power of the time, everything flows away to the abyss of the past, and the tick of hours says about it. An hour is a lexeme, which is becoming a difficult cluster metaphor in Abai’s poetry because the image of time is represented in many works of Abai, and it is formed in a philosophy of the irreversible entropy movement.

In the consciousness of the poet, the irreversible movement of time is transformed into the moral criterion; it is the genesis of the judgment for the person. All actions of the person are becoming meaningful within the frame of the time

only. If the person does not realize this absolute factor and his action and motives have petty features, he tries to deceive the time and himself and time is turning to be a thief – it is a metaphor of the World illusion, Zhalgana: an hour is a ticking thief, which imperceptibly steals everyday life. The person deceived by caducity of life, loses the essence of life, its possible understanding and experience. The person is a subject, a chip floating in a vast stream of life. The person who has become a base coin of the life does not live his own life; everything is passing by, all his life – forcedness, mechanicalness, rigid conditionality. His destiny is to endure the past time as the world behind a wall as something, which is cannot be changed. The time for him is a bulky cliff; the hours are converted into days, days into months, months into years, and years into era. The tired old age becomes a denominator of such a delay. When everything became an illusion, only god could rescue from moral and psychological catastrophe. “Oh, Allah, you are the only one, who exists without illusions, do us a favor!” Only God is free from illusion, from the burden of matter, time, changes because he is above all, and he is the one. The God is another cluster metaphor and at the same time a symbol in Abay’s work. It is a meta lexeme and religious filosofema.

Al-Farabi [1973, c. 110] sees the structure of time similar to structure of the universe and it has the biological nature of human. The functions of time are similar to the functions of doctor who treats the body. However, time does not treat the body but the soul.

One of his work is devoted to hard experiences of an old age, loneliness of the aged person. The father and mother have died many years ago, children have their own life. There is no chance to have more children. Relatives with their problems and anxiety are far from the old man; their life is beyond the illusive wall of the time, which rounds up tightly the old person with loneliness, and feeling of the coming death. As before, they are not looking for a support and sympathy of the old man because he is involved into invisible, but sensible ashes and decay. Imperceptibly, but sensibly the existence of loneliness of the soul and the drama of its absorption by the abyss of time is created by the philosopher.

The old man wants to feel the life, he tries to return to former vigorous life, however there is no strength. He tries to return the fullness of former perception of the life, those years when the energy was in full swing, when the body was strong and connected with integrity of youth and dive of life, however the infirmity puts out these attempts with emptiness. These are confident and sovereign impulses of the other world – the nfirmitiy and powerlessness are the signs of irrational non-existence, their symbols and masks. Therefore, sinking in non-existence ghosts, the old man feels the illusiveness of the life. The illusiveness is more sensible, the life is fading. Therefore the food – the main mode of life – loses its taste, a dream – the main and constant companion of the person – disappears. When the dream is leaving the person – he is becoming alone. Insomnia

is a prison of the person, reminiscence and internal voice are the executioners. The hair, the old man's beard are not black any more. Black. The well-known word *kara* in a context is a significant author's philosophy. In traditional Kazakh metatexts – *kara* is a symbol of stability of life, its force. In ancient Turk language – the *kara* is the right hand and the weapon. Therefore in the text of the work the *kara* carries out the role and the symbol of the full-fledged metaphor, which is healthy and energetic. The white color in this context is a symbol of an old age and death. Here we see Abai's conceptual antithesis of white and black, coding eternal opposition of life and death. There is no need for the aged man to scatter eloquence beads, nobody would appreciate it and nobody needs it because the aged man is a shadow already, he is the ghost of the former person. Also it doesn't make sense to take offense at young people because life is cruel, so it gradually brings closer the person to the end, depriving him of the former dialogical field. The aged man doesn't understand that it is time to learn from death and speak with it. The mentality of Kazakh people does not develop this philosophy, but it is perfectly presented in Abai's philosophy.

«Birds-songs fly in all directions»... – is one of the philosophic look of Abai devoted to the essence and a role of art in life of society and the person. Such work reveals the great role of music and song in the Kazakh society, their ability to awake consciousness of the person who is in a condition of spiritual hibernation. «*The song will awake the sleeping heart*», and *the sleeping heart, the sleeping soul* are constant leitmotif metaphors in Abai's philosophy, which symbolize a centuries-old condition of ignorance and estrangement of Kazakh society from education, science, history, industry, dream of the mind and spirit. These views are found in other verses of Abai including prose. Nevertheless the sleeping soul isn't dead, it listens, it can be awoken for activity if it hears special call, special sounds.

The delightfull sounds of the song came back and responded in soul by clemency – is a philosophy of recognition, the recognition of the voice reminding a true role of the person, about the mission on the earth – to create, to strive for knowledge. «Birds-songs fly in all directions», making double sense – first, the soul in philosophy has a symbol of a bird, but the sacred essence of the soul is a Blue bird of happiness in the West and the White bird sometimes «parrot» in the East. Thus, «*the bird of soul*» is a bird, which is intended for the astral flights. The song is a flight, the flight is the song and both of them are the space of the vibrating perception.

Happiness – the central category of al-Farabi ethics – is not individual. In the virtuous city is fulfilled the people's happiness, goodness, justice and beauty. “The city where unity of people has the aim of mutual help, which finds a real happiness - is virtuous city and a society where people help each other in order to achieve happiness – is a virtuous society. People living in cities where everybody helps each other in order to achieve happiness – is a virtuous people.

Therefore, the whole earth will become virtuous if people help each other to achieve happiness” [Аль- Фараби 1970, с. 14].

### **Conclusion**

The works of the Kazakh philosopher teach us how to live and how to be a pious person. Considering the principles of the Kazakh poet, it is possible and it is necessary to live in a harmony with surrounding people and nature. Abai's works are significant and correspond with the motives and invectives of the present days. The influence of his creative works on people, their importance is not becoming weaker; it is getting more powerful within a period.

Ideas of al-Farabi, though have not been realized in practice in the Middle Ages, though it was he who raised the discussion of moral issues at the level of logical generalizations, thereby comprehending the foundation for the beginning of a theoretical and methodological research in this area. Problems, which received its impetus from the philosopher, occupied a very important place and enjoyed great influence in the philosophical systems of his associates and subsequent thinkers, which are widely appealed to his teachings to justify their theoretical ideas. His follower-scientists creatively developed his ideas in the new historical conditions. It should be noted that the thinker's followers' political concepts represent progressive movement of philosophy on the uplink. The research of political philosophy of al-Farabi acquires greater relevance in modern conditions strengthen harmony in society. In this respect, the research of philosophy of al-Farabi, especially his teachings on freedom, happiness, the necessity of mutual aid among people, his appeal to science, intellectual and moral perfection of man and society, overly updated. Particularly, his ideas about the virtuous society, justice, equality, preserving peace, preventing war, condemnation of unjust wars remain relevant today. In this regard, Philosophy and ideas of the thinker can be a valuable source for the education of the younger generation.

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#### **Анализ социально-этических идей в трудах аль-Фараби и Абая Кунанбаева**

Научные труды великих мыслителей играют важную роль в формировании общественного мнения в обществе. В истории человечества есть выдающиеся имена, которые внесли значительный вклад в развитие различных отраслей знания, более того, они были основоположниками философии и считаются таковыми не только на уровне отечественной культуры, но и в мировом масштабе. В данной статье отмечается, что непреходящая важность наследия аль-Фараби и А. Кунанбаева определяется тем, что многие их позиции в области философии, социологии, логики, этики, эстетики, естественнонаучных идей оказали большое влияние на последующее развитие социальной и философской мысли народов не только Востока, но и Европы. Этих философов можно рассматривать как сокровище мира, которые в поисках знаний и истины сумели преодолеть существующие различия на этнической, культурной, языковой, религиозной почве. Доказательством этого является тот факт, что философы, несмотря на то, что они были выходцами из тюркских земель, прославились как философы арабо-мусульманской культуры, глубоко постигшие и популяризовавшие античную философию.

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#### **Әл-Фараби және Абай Құнанбаев еңбектеріндегі әлеуметтік этикалық идеяларды талдау**

Ұлы ойшылдардың ғылыми еңбектері қоғамның дамуындағы қоғамдық пікірді қалыптастыруда маңызды рөл атқарады. Адамзат тарихында білімнің әр түрлі салаларын дамытуға зор үлес қосқан көрнекті есімдер бар, сонымен қатар олар философияның негізін қалаушылар болды және ұлттық мәдениет деңгейінде ғана емес, сонымен қатар әлемдік көлемде қарастырылады. Бұл мақалада әл-Фараби мен А. Құнанбаев мұраларының маңыздылығы, олардың философия, әлеуметтану, логика, этика, эстетика, жаратылыстану идеялары саласындағы көптеген көзқарастары Шығыс халықтары және сонымен қатар Еуропа халықтарының әлеуметтік-философиялық ойларының дамуына үлкен әсер еткендігімен айқындалатындығы атап көрсетілген. Бұл философтарды білім мен шындықты іздеу барысында этникалық, мәдени, лингвистикалық және діни негіздер бойынша қалыптасқан айырмашылықтарды жеңе білген әлемнің қазынасы деп санауға болады. Философтардың түркі елдерінен шыққандығына қарамастан, антикалық философияны терең түсініп, кеңінен насихаттаған араб-мұсылман мәдениетінің философтары ретінде әйгілі болғаны белгілі.