

ISLAM MOTIVES IN SAGIT SUNCHELEY'S WORKS

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Abstract: This article is devoted to the studies of Islam motives in the works of known Tatar poet S. Suncheley. There are also reasons which became really prerequisites for the address to God. In poems the poet shows himself as the singer of simple people, he believes in God with all his soul; he appeals to him, expresses the wishes which not connected with his own needs, but the interests of other simple people. The real big hope takes place in his soul, that God will hear his wishes.

Keywords: Islam, motives, S. Suncheley, poetry, Tatar literature.

INTRODUCTION

Islam, they also call it Moslem, as Buddhism and Christianity are the most popular religions everywhere, which contains millions of people all over the world. Islam is social-psychological and also ethno mental sets that form the stereotype of behavior and sometimes even the stereotype of thinking (Akhmetshin and Vasilev, 2016; Korableva and Kalimullina, 2014, 2016). In the field of morality Islam includes universal values which are mentioned in aphoristic precepts of Prophet Muhammad – hadith (Eremeev, 1999). The most part of these hadiths' ideas are reflected in literature. It is known that popular ideologist of missionaries N. Ilminskiy said: "Tatars are strong with Islam" (Islamov, 2001). It is true that living in the world of Islam through the thousands of years gave strong impact to our language, traditions, thinking and culture. With the help of Islam Tatar people became strong personality, patient, with moral pure soul, helped also to find the place in world literature and culture.

Islam scarred Tatar literature. Throughout many years it developed, changed under the influence of east literature. Creative direction of that time writers the scientists explain like that: "As it is known Islam contains the basis of Muslim life in the middle ages (it is like that also nowadays in many east countries). So it is natural that writers, lived in that time, took into consideration this sacred book and also different religious legends as a source" (Islamov, 2001). This article is a mission to know which place took Islam in S. Suncheley's life and work.

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RESEARCH METHODS

In article are used comparative-historical and systematic-typological method according to a perspective and character of a researching. The main principle is a systematical and complete analysis of the studied problem.

RESULTS

According to the scientists' opinion the peculiarities of Tatar and east literature and also attributes of Islam and motives of Koran glorify ideological and esthetic value of S. Suncheley's creativity (1889-1937). Famous scientist and literary critic F. Yakhin pays attention on this fact: "Among the poets who rises on the literary arena we can take into consideration Sh. Babich, F. Burnash, F. Ibragimov, G. Sungaty, G. Haris. S. Suncheley's works differ from them with their ideological and literary depth. His creative has the atmosphere of east literature, the purity of his poetry, the perfection of images make him higher among all other poets of his generation" (Yakhin, 2002).

Life and creative activity of publicist, translator, public figure S. Suncheley, who left the bright mark in the poetry of beginning the XX-th century, falls on hard historical time in the country. Unfortunately, in 1929 year he was blamed and arrested. At first he was sentenced to execution and later he was sent to prison for ten years. In Stalin's prison and camps he didn't gave up and didn't loose the hope to be free, understanding that there was no his fault. But in 1937 year S. Suncheley was shot.

Studying the religious theme in S. Suncheley's creativity it is necessary to remember: they divide his creativity on three periods:

1. before 1914 year;
2. 1914-1919;
3. creativity after 1919 year.

In early creativity the poet showed himself to be the pupil of Tatar poet G. Tukay (1886-1913). Sometime his teacher G. Tukay began his first works with translating from Russian. His poem "Man's dream" was often on the first pages in his collection of poems. It was as example for the young poet. And S. Suncheley himself made his first experience in poetry translating Russian and Europe poets. In 1911 his poem "Prayer" was published. It was translated from Russian poet N. Nekrasov:

Oh God, send people light day!
And thank their hard work (Suncheley, 2005)

As G. Khalit and S. Shaidullin noted: "The melody of time we can hear from these lines, young Tatar poet repeats the best wishes of Russian poet and meets

new revolution period, and shows the continuity of national literary traditions" [5].

Here we can see that the poet shows himself as the singer of simple people, at the same time he believes in Allah with all his soul, treats him, expresses the wishes connected not with his own needs, but with the interests of simple people. There is a big hope in his soul, that these wishes will be heard by Allah. He leads his life that Allah understands that Suncheley's role in peoples' life is very important. This fact we can prove from the poem called "To my God" which was written in 1913 (the poem was published in the collection of poems of 1910 years "S. Suncheley's poems"). Here he sings of Allah: "He is great, he is strong, there is nobody like him and equal on him" [6].

According to laws in Islam Muslim must make five Mohammedan prayers every day: at dawn – Fajr, at midday – Dhuhr, in the second part of day – Asr, at sunset – Maghrib and at night – Isha. Before the prayer they must do the ritual of ablution or "clarification" called "Taharat" (it is the state of being clean and not impure). According to demands of Muslim clergy, it is not necessary to make prayers in the mosque. The prayers can be acted anywhere, except for dirty places (latrines, slaughters). But anyway during the prayer Muslim must do it turning to Mecca.

Any prayer at Muslims is turned to God. Usually it contains of praises to Allah, of his greatness and kindness (Minnigulov, 1998). Sometimes praying people turn to God with their requests, ask him to send his grace, to carry out their big wish and help them in earthly affairs.

The biggest duty of Muslims is to pray for death people. Except this fact they must pray for any event in their life: marriage, baby's birth, building a house, slaughter of the cattle, beginning of harvesting etc. It is recommended to invite ecclesiastic who has the right to bless from Allah's name.

The prayer is the most effective psychological mean to influence on believers. The clergy explains to people that only those prayer Allah hears who sincerely believes in God. If the faith in God is not strong enough, Allah will not hear the prayer and cannot help (Eremeev, 1999).

As it was mentioned, S. Suncheley make Tatar poetry richer with the help of translating from Russian and European classics (Musabekova, 2001). Translating big works like "The Prisoner of Chillon" by Byron (1911) and "Almansor" by Heine (1914) was the considerable achievement of translation art except that fact that the contemporaries criticized disadvantages in sense of modernization on a national harmony.

S. Suncheley's appeal to the classical romantic masterpieces, becoming organic part also of native poetry, was dictated by ideological and esthetic requirement of an era. It is difficult to deny the influence on poetry of these translated poems, for example the early romantic interests of H. Taktash who became the representative

of Tatar Soviet poetry (Slavina, Mukhametzyanova, 2014). Further, S. Suncheley's original and translated poetry was one of milestones on the way of synthesis, crossing of realistic and romantic tendencies in Tatar literature of beginning of XX-th centuries.

Certainly, S. Suncheley is a poet who is free from the known ideological and esthetic contradictions of that period. In particular, he sympathized to symbolist motives of Balmont. But being faithful to humanistic traditions of simple national literature and Russian-European classics, he could find his own place in Tatar poetry (Husnutdinov et. al. 2016; Husnutdinov, 2015).

Further time S. Suncheley appealed to figurative image of the Sun, Moon, stars which became traditional these years, but also there was the image of Paradise, it is religious by origin and it is often used in Tatar and European literature.

Oh, how thick the light of happy Sun!
All colors in its beams!
All colors of paradise! (Suncheley, 2005).

In the poetry of 10-th the image of poet-citizen was widely spread and its prototype was G. Tukay. In his poetry and personality democratically spirited young writers found themselves spiritual support and great model of service to native people. Their images of Sun, Moon, stars and light were used as poetic images of G. Tukay. And also for lyrical hero of S. Suncheley G. Tukay's image was the great example of humanity and creative feat. He compares G. Tukay's creativity with generous sunshine because it is the poetic source of works of A. Pushkin, Lermontov, Tolstoy.

“Oh, how abundantly this fertile sunlight!” – S. Suncheley exclaims about G. Tukay's poetry in the poem “Decline” (1913).

There are some facts that proves that G. Tukay's creativity is rich with religious motives: the basis of poem “Migradzh” is the 17-th sura from the Koran, one more poem “The night of gratitude” was written on the basis of 97-th sura of the Koran. In his poems he also often used such attributes of Islam like angels, paradise, hell, prophets, names of religious holidays, appeals to God.

S. Suncheley always keeps being faithful to G. Tukay's traditions. The poem “Who reads the Koran” which was from early works (the journal “Shura” 1910) is like the hymn to our saint Book. The poet says that the Koran is “the book of all books”, “the book of two worlds”. Reading this poem you can be sure that the poet knew the philosophy of the Koran very well and interpreted it. To his mind the basis of the Koran is faithfulness and justice; Koran – the source of Truth, which shows correct road or way, teaching to separate “good” from “bad”. The poet feels and knows the best qualities of Koran, says that Koran is the eternal source of Truth and the direction of live on the Earth.

You say to love the life, don't hide from him.
If he asks your soul, give it...(Suncheley, 2005)

In his poem "To my God" the poet shows the appeal to being patient and appeal to God in difficult minutes as it is stated in Koran – the basis of morality in Islam. The lyric hero in the poem suffers from difficult vital problems, grief and Islam interprets it as approach to Allah. There is a belief that Allah sends the most difficult test to people whom he loves. And lyric hero appeals to Allah:

And loving me too much
You make me live my tears falling?

S. Suncheley approved the beauty of life. "To live tormently, sorrows, poverty, grief and hunger is better than death", - he emphasized ("Death") (Suncheley, 2005). There is a strong wish in S. Suncheley's poetry to show simple labor man as antipode to the slave of capitalist operation ("The song of poor"). The poet isn't limited only with opposition of free life of "nature children" to the city chaos representing a civilization and he does an accent on superiority of spiritual value of the toiler or lyrical hero over material value. There were also themes in his poetry like freedom of people, motherland and poet. Many his poems published in the time of new revolutionary upsurge and in the time of imperialistic war tell us about this fact:

"I admire the people
I love the man
With pleasure I put on the Wreath of the national singer" ("The Song", 1911)
"I can't fall asleep: I breathe the fire, torments pursue me;
I can't fall asleep: the grief of the Motherland and world torment me" ("At night", 1914) (Suncheley, 2005)

With the help of this the poet welcomes new: revolutionary upsurge and also proclaims nationality to classics – the foremost ideological and esthetic credo.

CONCLUSION

In his creativity S. Suncheley relied on centuries-old rich traditions of Tatar literature. In spite of the fact that his literary activity falls on bloody historical events in the country, revolution and reaction time, he appeals to ancient Tatar, east literature and in general to Islamic culture, its great achievements, historical plots and motives, he grows up from them. S. Suncheley absorbed sincere beliefs of the simple people since his childhood, their mythology, religion and reading Islamic literature could create the best works for his contemporaries. These works and his

creativity will live forever. He passed it through his poetic talent satisfying sincere needs of the reader and successors of future generation.

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