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Recognition and promotion of the great poet Abai Qunanbaiuly in China

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Abstract

Relevance. Abai Qunanbaiuly is a great Kazakh poet, public figure and educator. The versatility of the work of the national poet and progressive thinker of the late 19th and early 20th centuries, the memory of which is maintained at the state level, influences the development and formation of modern intercultural dialogue between Kazakhstan and China.

Purpose. Abai Qunanbaiuly, the creator of the Kazakh literary language, is also a factor determining the cultural identity of Kazakhs, a significant part of whom live outside of Kazakhstan.

Methodology. Recognition and popularisation of Abai's creativity within the country have become especially relevant in the framework of the formation and development of the new Independent Kazakhstan. Migration processes of the 20th century led to large-scale resettlement of Kazakhs to the territory of Western China. The problem of ethnic authenticity for the population of the Kazakh population of China, which preserves its traditional culture, is extremely relevant both for the Kazakhs themselves and for China.

Results. The popularisation of Abai's heritage in China is a multifaceted and complex process related both to solving domestic political problems and establishing good-neighbourly relations with neighbouring Kazakhstan, which has embarked on the path of independence. This study identifies the main factors that influenced the process of popularisation and promotion of Abai Qunanbaiuly's creativity in China, and highlights the main directions of the process. The use of the comparative-analytical method and the method of systematisation made it possible to effectively organise the scientific search for material to solve the tasks.

Conclusions. The study not only identified and defined the main directions of popularisation of the creative heritage of the poet, but also attempted to determine the qualitative level of the popularisation process, which can be regarded at this stage as the beginning of the process of actualisation of the creative heritage of Abai Qunanbaiuly. The results of this study can be used to develop a strategy for further research in a given direction.

Keywords: Abai Qunanbaiuly; Abai's works; study of Abai's works; popularisation of Abai's work; Abai studies.

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Introduction

Abai's work has a special meaning for the Kazakh people, regardless of their country of residence. Abai not only created the Kazakh literary language and written literature, he became a symbol of the people, its ideologist. The philosopher's worldview principles, formed under the influence of traditional culture, the culture of the East and the West, his ideas about the moral path of the people determine the future of the reformed society of the new state, the direction of foreign policy.

The study of Abai's creativity is relevant at the present stage of the development of Kazakh society in the post-Soviet space, when it became possible to turn to the primordial traditions, rethink domestic political problems in a new way and approach their solution in a new reality. The process of nation renewal takes place in the conditions of developing globalisation, the development of the scientific and technological revolution, when it is important to preserve one's ethnic identity, ethnic self-consciousness. Popularisation and promotion of the name of Abai and his legacy are especially important in the framework of the recent celebration of the 175th anniversary of the poet, within which the date of August 10 was established at the legislative level as a public holiday – "Abai Day". Complex purposeful work is constantly being carried out to introduce the poet's works into international scientific circulation [1]. Abai's poems and philosophical essays are published in the languages of the near and far abroad, literary critics, poets, historians, literary critics of many countries contribute to the study of his heritage [2; 3].

As a result of a number of historical processes, the Kazakh people have gone beyond the state education of Kazakhstan, but have not lost their ethnic identity. The historical events of the 20th century changed the natural traditional course of the historical development of the Kazakh people and led to mass migrations from the territory of Kazakhstan [4; 5]. The largest flow of migrants is associated with China (PRC), where they currently represent a significant part of the population. Forced migration did not deprive the people of historical memory and adherence to traditions, therefore the name of the great poet and philosopher is also significant for the Kazakhs of China, as well as for the residents of Kazakhstan. The foreign policy events of the last decades associated with the formation and strengthening of the Kazakh statehood contribute to the development and strengthening of foreign policy relations, especially with the nearest neighbor China. Active political and economic contacts cannot but affect the cultural component, which is of particular importance for the two states.

China is interested in good-neighbourly relations with independent Kazakhstan, of particular importance in this matter is the fact that Kazakhs represent one of the most numerous ethnic groups in China. In order to regulate and strengthen good-neighbourly relations, on the one hand, and to prevent separatist sentiments among Kazakhs, on the other, the Chinese government makes every effort to create a favourable cultural environment for the national minorities of the state, which include Kazakhs. The policy of the Chinese state aimed at popularising the cultural achievements and characteristics of the Kazakh people

contributes to the formation and development of scientific, cultural, educational projects related to this topic. This problem is practically not reflected in scientific research, most of which is devoted to political and economic issues of cooperation between the two states.

The popularization of Abai's work is connected with the domestic political development of China, the activity of studying the works of the great poet has been in recent decades. Numerous translations of Kunanbaev's works, and their publication in Chinese and Kazakh languages in China, have greatly expanded their readership. Scientific research of individual works and philosophical views of the poet, interpretation of the worldview positions of the past in relation to the present made it possible not only to understand the philosophical meaning of the works, but also the degree and possibility of their impact on modern realities.

The lack of generalising works on the study and popularisation of Abai's creativity and views in China makes the work relevant and significant. To date, it is not possible to analyse, systematise and divide the degree of popularisation of Abai's creativity among Chinese Kazakhs and among other ethnic groups of China, which would give a complete picture of the spread of Abai's creativity among Chinese residents.

The considered material allows highlighting a number of points indicating the beginning of the process of actualisation of Abai's creative work.

Materials and Methods

The methodological basis of the research is the principles of historicism and scientific objectivity, consistency in identifying historical facts and phenomena. The solution of the tasks was carried out by combining general scientific, special historical and interdisciplinary research methods. Of the general scientific methods, analysis, synthesis, typology, comparison, chronological, structural-system, logical methods were used. Special historical methods include historical-comparative, historical-systemic, synchronous, retrospective methods used in the research process, as well as the method of periodisation, classification and typologisation. The use of the methodological complex made it possible to study the process of popularisation of Abai's work in China, its features, regularities and prospects [2].

The theoretical basis of the research was the works of Kazakh and Chinese scientists devoted to the creative heritage of Abai, the history of the formation of his worldview and philosophical views, the issues of popularisation of Abai's works at various stages of the history of Kazakhstan and China. The object of this research is the creative and philosophical heritage of Abai Qunanbaiuly. The subject of the study was specific mechanisms and strategies for popularising the work of the great poet outside Kazakhstan, in China, analysis of factors affecting the intensity and quality of the process. The purpose of the work is to study the relationship of the modern general historical process with cultural trends of the past on the example of creativity and ideological concepts of Abai, to analyse the impact of cultural contacts on the relationship of two neighboring states, to confirm the significance of the great poet's creativity [1].

Within the framework of the conducted research, the following tasks were set:

- to find the main socio-philosophical components of Abai's creativity and their interrelationship with the significance of the poet's creative heritage for the ethnic self-identification of Kazakhs;
- to determine the influence of the degree of intensity of migration flows of Kazakhs to China on the current ethno-cultural situation of Kazakhs in China;
- to identify the factors contributing to the popularisation and promotion of Abai's creativity in China;
- to trace the main directions of popularisation of Qunanbaiuly's creative heritage.

The study was conducted in three stages:

1. At the first stage, a theoretical analysis of existing methodological approaches to the problem combining historical and literary material was carried out. The analysis of publications related to the life and work of Abai and dedicated to his creative heritage was carried out. Research papers on the migration of the Kazakh population to China and the current situation of the Chinese Kazakhs were also analysed. Special attention was paid to the theoretical complex related to the foreign policy direction of China's activities in relation to Kazakhstan.

2. At the second stage of the study, the analysis and systematisation of the collected material was carried out, the missing links were identified. Structuring the data obtained made it possible to create a complete, rather multifaceted picture of the implementation of the project to popularise Abai's creativity, the main components of the process of popularisation of Abai's creativity that determine today's action programme and development prospects are highlighted. These components should include the poet-philosopher Abai, whose work is of global importance; the Kazakh population of China and the problems of its ethnic identity; the domestic political situation in China, due to the multinational population and the problems of intercultural communication; international cooperation between Kazakhstan and China.

3. At the third stage, the main directions of popularisation of the creative heritage were identified: translations, publications, scientific research, the role of the name and works in the historical and everyday context, which makes it possible to reach the level of actualisation.

Results and Discussion

Abai Qunanbaiuly is an outstanding Kazakh poet, philosopher and reformer. An ascetic, a native of the steppes, alien to the centres of civilisation, who penetrated deeply into the essence of national psychology and reflected it in his works. The extensive creative heritage of the founder of the Kazakh literary language consisted of 170 poems, poems "Masgud", "Iskander" and "The Legend of Azim", a prose poem "Words of Edification", combining 45 parables and philosophical treatises, translations of Pushkin, Goethe, Lermontov, Byron, Krylov. Abai's works have not lost their relevance for more than a century. The great poet and educator was born in 1845 in the Abai district of the East Kazakhstan region. Qunanbaiuly was born in a noble family of the Tobykty family. Abai read the

works of Nizami, Hafez, Navoi, Fuzuli, Pushkin, Lermontov, Gogol, Shakespeare, Darwin, etc. The poet spoke Persian, Arabic, Chagatai, and Russian. The works of the educator are imbued with a deep philosophical meaning, the author raised topical issues of national worldview and education, morality and law, the main theme was love for his people, calls for salvation. During the poet's lifetime, only a few poems were published on the pages of newspapers. The poet's songwriting took a special place in Kazakh folk music. Abai died in his homeland in 1904.

The ambiguous assessment of the poet's work, the discussions in the 1930s served as the basis for the creation of a new direction in the Kazakh literary science – "Abai studies", the founder of which was Mukhtar Auezov. The first collection of Abai's poems and an essay on life were published in 1933, the first book in Russian translation was published in 1945. The direction is not limited only to the study and introduction of creative heritage into international scientific circulation, the strategic task is popularisation, propaganda, and, finally, the actualisation of work and world outlook of Abai. The poet's works have been translated into dozens of languages and sent to libraries in a hundred countries. With the aim of a systematic study of Abai's work, an Abai Academy was established at the L. N. Gumilyov Eurasian National University [1].

The humanism of works celebrating morality and enlightenment, both of the individual and of the nation as a whole, is particularly relevant today, opening up new perspectives for the historical development and renewal of the nation. In the modern world of globalisation, the problem, which was once reflected in the works of Abai, of preserving national identity and ethnic identification in the conditions of the formation and development of an independent young state has become acute. The poet, reflecting on the future of his people, called on Kazakhs to preserve and honour folk traditions, which in itself is a unifying factor for the people, regardless of the place of residence and the degree of remoteness of settlement outside Kazakhstan. At the same time, the author instilled in his readers respect for other cultures, which results in the formation of a full-fledged intercultural communication. In 2007, Doctor of Ethnological Sciences, Professor Muratali Mashirepuly reviewed the stages of the formation of Abai's economic thought. The author correlated Abai's views on economic values with modern arguments about the essence of market relations and socio-economic reform. The researcher analysed and classified Abai's socio-economic ideas. "егіннің ебін, сауданың тегін үйреніп ойлап, мал ізде", "еңбек қылсаң, қара жер де иер еді", "болмасаңда ұқсап бақ бір ғалымды көрсеңіз...".

Abai's creativity has become a spiritual heritage not only of the Kazakh nation, but also of the entire world community. The format of the celebration of the poet's anniversary in 1995 was determined in December 1993 at the 27th meeting of UNESCO. In Paris, a decision was made, supported by China, Russia, Turkey, Italy, to celebrate the 150th anniversary of the great Kazakh thinker Abai Qunanbaiuly in 1995 in all countries of the world. 2003 is associated with the publication of Uyghur Kazakh books and research papers "Абайдың хикметті сөздері", "Абай туралы сөз". It should be noted that during this

period, most of the books with Abai's works were published in many different languages.

The 175th anniversary of Abai was solemnly celebrated at the republican level and within the framework of UNESCO (United Nations Educational, Scientific and Cultural Organisation). August 10 was designated by the government of the country as Abai Day and included in the list of holidays, 2020 became the international Year of Abai, which attracted the attention of the entire world community to the work and life of the poet [1]. Celebrations were held in China, Russia, Great Britain, Turkey and Poland. At Cambridge University, a rare collection of Abai's works is presented at the literary and artistic exhibition "Gold of the Great Steppe" [6].

Of particular interest to researchers is the popularisation of Abai's work in China. Throughout the history of Kazakh-Chinese relations, the interaction of the two countries has influenced culture and historical processes. Special attention should be paid to the fact that the number of Kazakhs in China is more than 1,462,588 people. Migration processes of Kazakhs are associated with the first half of the 20th century. In 1916, according to approximate data, at least 100,000 people left Kazakhstan, 1068 families migrated to Western China, to the Ili and Kashgar-Uchturfan regions. The second mass exodus of Kazakhs to China is associated with the famine of 1921-1922 and 1932-1933 [4]. Today, Kazakhs belong to the national minorities of the People's Republic of China and occupy the third largest place after the Uighurs and Han Chinese in the Xinjiang Uygur Autonomous Region (XUAR). The compact settlement of Kazakhs is extremely important – the ethnic group of Xinjiang makes up more than 90% of the entire ethnic group living in China. Of even greater interest is the following indicator – in the XUAR, which occupies one-sixth of the area of the entire country, 1,105,310 Kazakhs live in rural areas, mainly engaged in animal husbandry. The traditional form of farming, traditional culture, communication exclusively in the Kazakh language are unifying factors for Kazakhs, giving them the opportunity to feel part of a single Kazakh people. Actualisation of traditional ethnocultural values has become the norm of behaviour. Quite reasonably, the Kazakhs of the People's Republic of China, whose traditional culture is an indicator of ethnicity, can be described as the last nomads oriented towards their own culture. Xinjiang Kazakhs have preserved the customs and traditions of their ancestors, songs, dances, dastans, national and equestrian games, the skill of making a yurt, the celebration of Nowruz. One of the symbols of the national unity of the Kazakhs of China was the work of Abai.

At the present stage, active work is being carried out aimed at studying the cultural heritage of the Kazakh people, in particular, the study of Abai's work. The beginning of scientific research on Xinjiang and Central Asia is associated with the formation of the People's Republic of China in 1949. In 1958, the book "Abai Qunanbaiuly, Three Poems" with a foreword by Ha Huanzhang was published in Chinese in Beijing [2]. From 1965 to the early 1980s, research was completely discontinued due to the beginning of the "cultural revolution" in China. In general, the experience of successful cooperation between the People's Republic of

China and Kazakhstan is associated with the Soviet period [7-9]. The growth in the quantity and quality of research has continued since the mid-1990s to the present, which is associated with the prioritisation of foreign policy, where cooperation with independent Kazakhstan within the framework of the international cooperation project – the Silk Road Economic Belt is given a special place [10-12]. The joint construction of the road by China and Kazakhstan is closely linked to the Kazakhstan-2030 programme, which is aimed at forming a prosperous, politically stable state capable of becoming an economic and cultural link between China, Russia and the Muslim world [13; 14].

The PRC supports the cultural traditions of national minorities, provides assistance in the protection and preservation of the intangible cultural heritage of the Kazakhs. Under the protection of the state are the Kazakh traditions of dastan, the skill of establishing a yurt, playing the dombra, etc. The Centre for the Study of Kazakh Aitys at the Kuytun Vocational Institute. Many elements of the traditional culture studied by Abai, which was associated with the work of the great poet, have been preserved [15; 16].

There is a Kazakh editorial office in the publishing house of Nationalities in Beijing outside the XUAR. The Ili People's Publishing House, specialising in publications in the Kazakh language, operates in Kuitun [15; 17]. The works of Kazakh authors are published by numerous Chinese publishing houses, selected works translated into Chinese are distributed throughout China. For more than half a century, the works of Abai Qunanbaiuly have been published and studied in China.

The study of Abai's creativity, his ideological positions, the origins of their formation has almost a century-old history, but the interest of researchers does not weaken, revealing new facets of the poet, philosopher and public figure. The works are of equal interest to ordinary people who are close to and understand the values and paradigms proclaimed by the poet. The activities aimed at studying Abai and his works, collecting materials, and translation became a separate field of study - Abai studies. Abai's influence extended not only to Kazakhstan, he was revered by Kazakhs all over the world, including the large Kazakh population of China. In China, the study and recognition of Abai began with the Chinese Kazakhs.

All Abai's works were written in the Kazakh language and were accessible and in demand for all Kazakhs, regardless of the level of wealth and the degree of literacy. Abai's poems were distributed orally and in handwritten form among Kazakhs living, including in the adjacent territories of China and Kazakhstan. The writer Bulantai Doszhanovich in his work "The Great Poet Abai" wrote that during the search and processing of the literary heritage of the Tolyn district of Tarbagatai region a poem by Abai, known from printed editions of Kazakhstan "Abdullah said so" [18], was found. The lines were passed from generation to generation:

Кәріліктің алды елу, арты сексен,
Өлгеннен соң боларсың жерменжексен.
Құнанбайдың Абайынан көрдік деуш ең,
Мен кеттім, енді орныма егін ексең." [18].

The dissemination of Abai's oeuvre was facilitated by extended educational contacts during the period of

successful cooperation between Xinjiang UAR of the PRC and Kazakhstan. The exchange of teaching methods and textbooks contributed to the popularisation of the name of the great poet, since the textbooks of the Kazakh Republic included Abai's works and biographical articles.

Abai's works were studied by Kazakh writers and poets of China: Asset Naimanbai, Tanzharyksyn Zholdy, Codek Maralbai, Zhusupbek Khoja Shayyksylam. Poets Kodek Maralbayevich, Asset Naimanbayevich, Tanzharyk son of Zholda, Askar Tatanayevich, Omargazy Aytanovich, Shop Razdanovich, Kurmanali Ospanovich, Bozduk Burbenbetovich studied the art of versification from Abai [18]. The formation of the Abai school of Chinese Kazakhs modified the Chinese-Kazakh literature.

The previously unknown name of Abai became increasingly popular in China due to publishing activities. While at the beginning of the twentieth century, Abai's works were disseminated orally, already starting from the 1930s they were published in magazines and newspapers. In 1948 Nygmet Mynzhani published a collection of poems in the publishing house "Saul". In 1949, Abai's works were included in a collection of poems published in Tarbagatai in Kazakh, Tatar and Uighur languages. The novels "Abai" and "Abai Zholy" were published by the People's Publishing House of Xinjiang in 1981. In 1994, the People's publishing house of Shinjian Mukhtar Auevov "Абай тану мәселелері" published an article by Abdildabek Akyshtayevich "Мухтар и Абайтану". The publishing house "Оргалык ұлттар" in 1980 published poems and translations of Abai under the title "Abai Qunanbaiuly" on 440 pages for distribution to libraries for 2 yuan. In 1995, for the 150th anniversary of the poet, the Shinjian People's publishing house in Urumzhye published collections of articles prepared by Abdildabek Akyshtayevich and Mukhamet Abdykadirovich "Абай туралы естегілер", "Абай әндері", "Абай парасаты", which contain articles by famous Chinese-Kazakh researchers devoted to the topic of popularisation of Abai's works among Chinese Kazakhs [19]. In 2000, books were published that received a wide response among readers. A collection of articles "Abai Qunanbaiuly" has been published in a series of books about the lives of famous people. The publishing houses of Sindzyan have published the books by Rabig Syzdykova "Абай шығармаларының тілі" and "Абайдың өмірі мен туысы", "Мұхтар аға", "Қаралы сұлу", "Абайдың қара сөздері", "Абай тану мәселелері" which have become a popular textbooks. In 2015, for the 170th anniversary of Abai, the publishing house "Ultar" published electronic versions of the "Song of Abai" in Kazakh and Chinese. The stories of famous writers and poets Sultan Zhanbolat, Zhakip Myrzakan, Duken Masymkan, Beisenali Metkali about Abai, his works, worldview through the prism of their creative perception revived the image of the great creator, brought him closer to modernity [20]. The appeal to the biography of the poet in the works of the writer Sultan Zhanbolat "Шинжянда Абайдың ұрпағы барма?", "Абайдың жаңашылдығы", the emphasis on the childhood period deepened the image of the poet:

"Ғылым таппай, мақтанба,
Орын таппай баптанба.
Құмарланып шаттанба,
Ойнап босқа күлуге..."

"Абайды оқу, Абайдан үйрену, Абайдай жаңашыл болу–әсіресе жастарымыздың бұлтартпас міндеті" [20].

The translation of the poet's works contributed to the popularisation of Abai's work. The representative of the Siberian nation Kabai (Ha Huang Zhan) was the first to translate the words of Abai's edification into Chinese. Kabai did not just devote his whole life to studying Abai, his translations revealed the great poet and thinker to China. "Абайдың Ескендір" was first translated by Kabai and published in the magazine "Аударма" in 1954. In 1958, in the 8th issue of the journal "Тяншан", he published a research article "Қазақтың ұлы ақыны Абай". Scientific works and translated books were published in Chinese, including 3 poems: "Абай дастандары" (1958), "Абайдың таңдамалы шығармалары" (1982), "Абай қара сөздері" (1984), "Абай және Абай шығармалары" (1987), the novel "Абай жолы" on 1547 pages (2004). Thus, Kabai translated 167 verses, 3 texts, 45 words of edification into the Chinese language and reached Chinese readers. The researcher has made the most complete translation of Abai's heritage in China. He also translated Mukhtar Auevov's studies "Abai", "Abai Zholy".

In 1993 Su Zhoushion and Akpar Mazhituly have prepared a collection of Abai's works in Chinese, Kazakh and two languages called "Абай акелии". Murat Auevov, the first ambassador of the Republic of Kazakhstan to China, transferred the rights to publish the book to China. The collection was published in 1995 for the 150th anniversary of Abai in the state publishing house "Ultar" in Beijing. The book has become one of the most popular. The famous Chinese translator, artist Gau Man painted a picture of Abai and wrote a poem dedicated to Abai. The Beijing writer, translator Akpar Mazhituly translated 145 poems and 3 epic poems of Abai into Chinese, and in 1994 he translated "Words of Edification", which were first published in the Beijing Publishing House of Nations. The book, which has become a favourite and sought-after book for many readers in China, has been reprinted about ten times.

Translations of Abai's works in the People's Republic of China contribute to the actualisation of the poet's work not only among Kazakhs, but also throughout the state. The popularity and relevance of the poet's work, his thoughts, and worldview positions is a confirmation not so much of popularisation as of the actualisation of the poet's image in China. One of the confirmations is the fact that along with the Kazakh versions of Abai's works, three of his sagas, poems and words of edification were published in Chinese. Special attention should be paid to the scientific research conducted in China and devoted to the methodology of the poet's versification, the history of his creative path, the analysis and systematisation of philosophical views, the history of the dissemination and publication of Abai's works.

Zhyn Zhyndun's article "The Spiritual Grandfather of Kazakhstan - Abai", translated by Su Zhoushion, was published in the "people's newspaper" on April 30, 1994, where Abai was called "The Kazakh national symbol, the spiritual father of the Kazakh state". In the 1990s, the experience of publishing Abai's works was studied and summarised. Ili People's Publishing House in 1995 published a collection of research articles "Абай

парасаты", dedicated to the first editions of Abai in China in the 1940s. In 2007, the publishing house "Uttar" published an international collection of scientific research on Abai "Абай Қазақ Сахары темір қазығы". Scientific publications consider both the content side of the works and their literary aspect. Lu Nasi, an employee of the Humanities Institute of the Northwestern University of Agriculture and Forestry, Xi'an City, Shaanxi Province [21], writes about the poetic masterpiece - "Eight Verses", the longest work, numbering 28 verses

The number of studies devoted to the creativity and activity of Abai, within the framework of the actualisation of the poet's creativity, is constantly increasing. In order to streamline and systematize the research carried out, an analysis was carried out of China Net, the largest website in China. The total number of works related to Abai amounted to 2,323 copies, including 140 doctoral dissertations, 536 master's theses.

The above data indicate that Abai's works and his philosophical thought are studied in China on a wide scientific scale. A number of studies serve as a clear confirmation of the above conclusion.

Luo Ya, Professor of Xinjiang University of Finance and Economics, in his article "Абай өлеңінің қазақ әдебиет идеясының дамуындағы құны" wrote: "Біріншы, қазақ әдебиетінің дамуы барысында «өлеңмен өлең суреттеу» сынды бір реткі батыл сынақты алып барды; Екінші, қазақ өлең жасампаздығындағы нашар салт пен стильді белгілі дәрежеде өзгертті; Үшінші, бірқыдыру өлең туралы ғылымы көзқарастарын ортаға қойып, қазақ өлеңінің ғылымы қазынасын байытты" [22]. In the work of Qi X. and Naili Ch. "Абай өлең жасампаздығы теориясындағы терең ұлттық рух пен бай мәдениет мазмұн" it is indicated that "қазақтың ұлы ақыны Абай терең ұлттық рухпен, күшті демократиялық таныммен және өскелең қоғамдық жауапкерлікпен қазақ ұлтының рухани бет-бейнесін көрсетті. оның өлеңдері терең мәдени мәнге, бай мазмұнға ие болып, ақынның ашық рухани көз аясы мен өзгеше баурағыштығын көрсетеді" [23]. In the publications of Kong W. and Qi X. "Қазіргі заман әдебиет идеясы арқылы Абай өлеңдерінің шығармашылығын зерттеу" the authors focus on the fact that "poems written by the famous Kazakh poet Abai Qunanbaiuly rethink the spiritual culture of the nation, show mistakes in success, reflect reality, deeply analyse national psychology, traditional customs and begin to develop modernly, ridding the Kazakh nation of isolation, grace" [24; 25].

Scientific conferences deserve special attention. A large-scale conference dedicated to the study and popularisation of Abai's works in 2015 in Ürümqi was widely spread on social networks, which greatly contributed to the popularisation of the poet's name in China.

Translations of the works of the great poet in China, research papers devoted to his work, are in demand by a wide audience. Translations, scientific research contribute to the popularisation of creativity, but only the inclusion of the poet's name and his works in everyday life can indicate the actualisation of creativity, which has gone beyond the research of narrow specialists and has become nationwide.

The process of popularising Abai's work in the People's Republic of China has gone beyond research. Abai's name is included in the 70-volume "Great Dictionary of China" and the Chinese Encyclopaedia. President of the People's Republic of China Xi Jinping addressed the students of Kazakhstan Nazarbayev University on September 17, 2013 in the framework of the discussion of the new political strategy "One Belt, One Road" of the programme of the new Silk Road aimed at the development of economic cooperation, friendship and spiritual continuity of the two countries. The statesman referred to the text of Abai's poem in the version "Абай ғақлиялары", translated by a translator into Chinese and published by the publishing house "Uttar": "the world is a big lake, times are blowing wind, the previous wave is brothers, subsequent waves are brothers, alternately dying, long-seeing" [26; 27]. On March 20, 2014, a monument to the great Kazakh poet Abai was erected in the Chaoyang Park in the centre of Beijing. The author of the monument, a famous sculptor, painter, Adviser to the Chinese Society of Sculptors Yuan Xikun shared a deep understanding of the great Kazakh thinker.

Abai's words were also heard at the People's Republic of China's biggest celebration, the Spring Festival, as part of the most important festivities. In 2018, in the issue "I love Poems", famous akyns Fyn Gon and Zha Shuimin read Abai's poems, once again demonstrating the name of Abai to the entire Chinese people. So, at the traditional holiday, billions of viewers got to know the great Abai.

Abai readings are held annually at a high level in Beijing by the Embassy of Kazakhstan. The famous Peking University of Foreign Languages specifically opened a Kazakh language course, where the students were taught Abai's poems and Abai's songs. In popular magazines, such as the magazine with the largest circulation, published in Chinese "Reader's Field" (文文), excerpts from Abai's "Words of Edification" are published. The famous singer Lin Bau did a live performance of Abai's song "Көзімнің қарасы", and Abai's song "Желсіз түнде жарық ай" was performed on state song contests. In 2015, the Beijing Audiovisual Publishing House of Nations 民族音像出版社 released Kazakh, Khazush and Uighur audio versions of Abai's work. Chinese billionaire, founder of Alibaba Group Ma Yun has published a video of the performance of the poem "Құлақтан кіріп бойды алар" in Chinese, which has collected hundreds of thousands of views online. In 2020, a video marathon, the so-called challenge for reading Abai's work, was launched. Today, more than 10 thousand videos and over 15 thousand mentions have been recorded.

Conclusions

The work of the great philosopher and poet Abai, whose views were formed under the influence of the great thinkers and creators of the East and West Nizami, Hafiz, Navoi, Fuzuli, Pushkin, Lermontov, Shakespeare, has a great significance for the Kazakh people. The wisdom and foresight of the works, the depth of understanding of the essence of things, the relationship between man and society, the development of the state formed the basis of Abai's works. Studying the poet's views, understanding his worldview is a problem that is not completely solvable. Every person, passing Abai's creativity through their inner

world, perceives it in a new way, each generation discovers new facets. Therefore, the worldview presented in the poet's works will always be in demand, will find its listener and reader. The study of Qunanbaiuly's creativity and its popularisation represent broad prospects for future cultural projects and scientific research.

The deep humanism of Abai's work at the present stage has taken him beyond the framework of one nation, the poet has received worldwide recognition. However, the actualisation of the poet's works takes place against the background and under the influence of complex historical events. Recognition and popularisation of Abai's creativity have acquired particular importance in recent decades during the formation and development of the new Independent Kazakhstan. But the migration processes of the twentieth century led to large-scale resettlement of Kazakhs outside their native territories. Surrounded by other ethnic groups, Kazakhs are forced to solve the problem of ethnic authenticity, to preserve their traditional

culture. Here they turn to the work of the great Abai. China, striving to preserve its integrity and avoid separatist movements, ensures the cultural integrity of the state, one of the important factors strengthening stability is the popularisation of Abai's heritage. Kazakhstan and China are building good-neighbourly relations, Abai's work is also a link between the two states. Popularisation of Abai's creativity is a complex and multifaceted process that plays a significant role both in the lives of individuals and in the fate of two states.

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Conflict of Interest

None.

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Визнання та популяризація великого поета Абая Кунанбайули в Китаї

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Анотація

Актуальність. Абай Кунанбайули - великий казахський поет, громадський діяч і просвітитель. Багатогранність творчості національного поета і прогресивного мислителя кінця 19 - початку 20 століть, пам'ять про якого підтримується на державному рівні, впливає на розвиток і формування сучасного міжкультурного діалогу між Казахстаном і Китаєм.

Мета. Абай Кунанбайули, творець казахської літературної мови, є також чинником, що визначає культурну ідентичність казахів, значна частина яких проживає за межами Казахстану.

Методологія. Визнання та популяризація творчості Абая всередині країни стали особливо актуальними в рамках становлення та розвитку нового Незалежного Казахстану. Міграційні процеси 20 століття призвели до масштабного переселення казахів на територію Західного Китаю. Проблема етнічної автентичності для казахського населення Китаю, яке зберігає свою традиційну культуру, є надзвичайно актуальною як для самих казахів, так і для Китаю.

Результати. Популяризація спадщини Абая в Китаї є багатогранним і складним процесом, пов'язаним як з вирішенням внутрішньополітичних проблем, так і з налагодженням добросусідських відносин із сусіднім Казахстаном, який став на шлях незалежності. У цьому дослідженні визначено основні чинники, що вплинули на процес популяризації та просування творчості Абая Кунанбайули в Китаї, та виокремлено основні напрями цього процесу. Використання порівняльно-аналітичного методу та методу систематизації дозволило ефективно організувати науковий пошук матеріалу для вирішення поставлених завдань.

Висновки. У дослідженні не лише виявлено та визначено основні напрями популяризації творчої спадщини поета, а й здійснено спробу визначити якісний рівень процесу популяризації, який на даному етапі можна вважати початком процесу актуалізації творчої спадщини Абая Кунанбайули. Результати цього дослідження можуть бути використані для вироблення стратегії подальших розвідок у заданому напрямі.

Ключові слова: Абай Кунанбайули; творчість Абая; вивчення творчості Абая; популяризація творчості Абая; абасзнавство.