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INTERPRETATION OF QURANIC TRADITIONS ABOUT PROPHETS IN KUMYK SPIRITUAL LITERATURE

Inna Khumerhanovna Alkhlovova (a)*, Abusupyan Tatarkhanovich Akamov (b), Agaragim Magomedovich Sultanmuradov (c), Aigul Muratovna Bekeeva (d)

*Corresponding author

- (a) Institute of Language, Literature and Art, Federal Publicly Funded Institution of Science Dagestan Federal Research Center of the Russian Academy of Sciences, Makhachkala, Russia, inna.atavova@bk.ru,
- (b) Institute of Language, Literature and Art, Federal Publicly Funded Institution of Science Dagestan Federal Research Center of the Russian Academy of Sciences, Makhachkala, Russia, akamov@mail.ru,
- (c) Institute of Language, Literature and Art, Federal Publicly Funded Institution of Science Dagestan Federal Research Center of the Russian Academy of Sciences, Makhachkala, Russia, ansaraga@mail.ru,
- (d) Institute of Language, Literature and Art, Federal Publicly Funded Institution of Science Dagestan Federal Research Center of the Russian Academy of Sciences, Makhachkala, Russia, bekeeva-92@mail.ru

Abstract

The article discusses the features of the interpretation of Quranic legends about the prophets in the books of A. Akayev, Shihammatt-kadi from Erpeli and Magomed Kazanbiev. Each author has an individual style of presentation of prophets' biography, the number of which varies between 25 and 28. The stories of the prophets are interpreted and supplemented by the corresponding verses from the Quran and hadiths. = The worldview function of these stories is defined as humane in spirit and logical in the interpretation of the Islamic theosophy and ideology. It is worth noting that there are elements of folklore traditions (*Radiant History* by M. Kazanbiev) in these stories and legends. After analyzing the stories about the prophets presented in the books of A. Akayev we concluded that they largely represent detailed author's narratives based on Quranic plots. Our contrastive comparative analysis also shows that Shikhammat-kadi from Erpeli represents more elements related to purely artistic works, while A. Akayev focuses on the historical and biographical information about the prophets. M. Kazanbiev, unlike the above authors, describes and glorifies the deeds and qualities of one prophet. In our opinion, such works of art help to better understand the evolution of Arab-Muslim cultural traditions that go into Kumyk literature, as well as their further transformation towards national culture. Thus, the creative heritage of the above authors contributed to the moral and intellectual upsurge of the Kumyk society of the early 20th century.

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Keywords: Spiritual literature, Quranic traditions, artistic originality.



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1. Introduction

In the Muslim tradition, in the stories, the prophets' lives are given great attention. Researcher Barotzoda (2018) emphasizes that the texts of the sacred books of Judaism, Christianity and Islam from generation to generation were perceived, first of all, as the word of God, and then as an inspiring factor in the norms of dogma and worship, law and morality. "Especially the heavenly literature of the Koran and the prophetic hadith took their special place in the literary heritage, became the quintessence of the literary heritage, in particular, prose works," notes Gafarova (2018, p. 80). The images of the prophets are found not only in religious works, but also in works of literature and folklore of various genres. A rather significant part of the works of "spiritual literature of many peoples of the North Caucasus, including the Kumyks" is also associated with these images (Akamov et al., 2017). Among the books, which are a systematic presentation of the life and work of individual prophets in the history of the Kumyks' spiritual literature, the following can be mentioned: "Vilayatyma savgyat" (Gift to the Motherland) of Abusupyan Akayev, "Kitap zhan Rasul" (On individual moments of the life of the prophet Muhammad) of I. Magomedova, "Kieissat al-Iusuf" (The Story of the Prophet Yusup) of Zakaria from Aksay, "Adzhaib al-umur – Tardzhamat Badai az-zugur" (Interesting circumstances – a translation of Wonderful Flowers) of Shihimmat Kadi from Erpeli, "Tardzhamat muiezhizat an-nabi" (On the miracles of the Prophet Muhammad) of Aseldera from Andiri, "Maktab uchun paikhambarlany tavarikhi" (Study guide – the history of the prophets) of Abdulkhalim Ibragimov, "Niurliu tavarikh" (Radiant history) of Magomed Kazanbiev and others (Isaev, 1989). From the middle of the 7th century, collections of hadiths (legends about the statements and actions of the Prophet Muhammad) are found. They include legends about the prophets. The most recognized among them are the following works: "al-Dzhami as-sakhikh" of al-Bukhari (d. In 870); "al-Dzhami as-sakhikh" of Muslim (d. in 875); "Kitab as-sunan" of Abu Daoud al-Sijistani (d. In 888); "Al-Dzami al-kabir" of Muhammad at-Tirmizi (d. in 892); "Kitab as-sunan" of an-Nasai (d. In 915); "Kitab as-sunan" Ibn Maji (d. in 886) and others.

2. Problem Statement

The problem of the article is to trace the stylistic features and specifics of the interpretation of the texts; to identify similarities and differences. These works belong to those original samples of national culture, which were widely distributed among the Kumyks, and became an integral part of their spiritual world. The article first pay attention to the stories of the prophets of these authors, the uniqueness of the style and features of the works.

3. Research Questions

The analysis mainly uses the materials from the books by Abusupyan Akayev, Shihimmat-kadiy from Erpeli and Magomed Kazanbiev. In the collection Vilaiatyma savgieat (Gift to the Motherland), in the first part, a brief biographical information is given about 28 prophets, from Adam to Muhammad. In the book of Shihimmat-kadiy from Erpeli their detailed biographies are presented. In Niurliu tavarikh (Radiant story) of Magomed Kazanbiev the life and work of the Prophet Muhammad, his family members and followers are mentioned. It also describes the military battles that took place in 624–630 between

supporters and opponents of Islam, provides information about the first righteous caliphs, etc. The traditions included in the noted collections, in our opinion, are most consistent with the meaning of the Quranic narrations about the chosen ones of Allah.

One of the features of the teachings of Islam is that it mentions many prophets. Gainutdinova (2002) suggests that “their number is not limited to the 25 prophets mentioned in the Quran” (p. 26). According to legends, the Almighty sent people 124, 180, 224, 240 thousand prophets, among whom 313 were messengers (Ibrahim & Efremova, 1996). The Islamic tradition mainly focuses only on those whose name is mentioned in the Quran. In the holy book of Muslims, 25 prophets are sent to people, many of which have a parallel with the biblical: Adam, Idris – Enoch, Nuh – Noah, Hood, Salih, Ibrahim – Abraham, Lut – Lot, Ishmael – Ishmael, Ishaq – Isaac, Yakub – Jacob, Yusuf – Joseph, Shuayb, Ayyub – Job, Zu-l-Kifl, Musa – Moses, Harun – Aaron, Daud – David, Sulayman – Solomon, Ilyas – Elijah, Al-Yasa – Elisha, Yunus – Jonah, Zakaria – Zachariah, Yahya – John the Baptist, Isa – Jesus, Muhammad.

In the Quran, there are characters whose prophetic status is doubtful. So, Akayev (1992) in his work writes: “Uzayrgya payhambar dep aitananlar da bar. Dagy da eki gishi bar, alaga da payhambar dep aitananlar bar: birisi – Lukman, birisi – Zulkarnayn.” [There are people who call Uzayr a prophet. There are two more people, some of them are called prophets: one is Luckman, the other is Zu-l-Karnayn] (Akayev, 1992). These people are mentioned in the Quran, but, however, there is no confirmation or denial that they were prophets. Both Akayev and Shihimmat-kadi from Erpeli give the names and stories of 28 prophets. In the preface of the book “Ajaib al-umur” (“Interesting circumstances”), which is a translation of the composition of Jalaladdin Abdurahman bin Abubakra al-Suyuti “Wonderful flowers” Shihimmat-kadi from Erpeli writes: “Ozge payhambarlar barysy da gakydyr dep aytyps da bays etytsa da bajtsa da bays eti Kyuranda atlary esgerilgen yigirma segiz de payhambarga, ozleni bilip iman salmagya borsch yes bogan zamanda, avam adamlany kobysy shondan gapul da bogan zamanda, sho yigirma segiz de payhambar eziguizenguzigi. Ozler Tuvgyan Gunden Bashlap, Ozler Olgenche, Arasynda Ozler Etgen Muzhizatlar, Kavumlary Bulan Birche Bolgan Ishler Bayan Ethylgen” [If they say that the other prophets are true all (124 thousand prophets. – A.A.) 28 prophets, whose names are mentioned in the Quran, when the time has come and the need to know these names and to believe when many illiterate people are inattentive to this, these 28 prophets are mentioned in it one at a time, explaining the events that took place from the day they were born until death, what miracles they showed, what works they did with their fellow tribesmen.] (Shihimmat-kadi, 1909). In our opinion, the variation between the numbers 25 and 28 is explained by the fact that there are chronological breaks in the messages about the prophets and their missions. It should also be noted that the number of messengers living in the time interval between the elects mentioned in the holy book and traditions is also unknown. For example, in the Quran after Adam the name of the prophet Idris is mentioned. In the legends, including the named books of A. Akayev and Shihimmat-kadi from Erpeli, it is said that after Adam a prophetic mission was sent to his son Shis. There are also stories about the prophets Yusha, Shaia and Daniel, whose names are not mentioned in the Quran.

The stories of the prophets greatly complement the Quranic narratives. They introduce new motifs into the main storyline, give statements, actions of characters, describe miracles performed by the chosen ones of the Almighty. If the Quran contains concise information about one or another prophet, only the

name is mentioned or the stories of their messenger mission are not disclosed, then in these cases detailed information can be obtained from the legends.

The stories of the prophets begin with the creation of the universe and the first man – Adam. This story is told in such suras and ayats of the Koran as: “The Cow” (2; 30–38); “Barriers” (7; 11–25); “Al-Khidhr” (15; 28–43); “Night Journey” (17; 61–65); “Ta ha” (20; 116–122); “The Garden” (38; 71–84). The Koranic story tells of the prophet Adam, the creation of man, his name and life in paradise, the fall, the adoption of the law, expulsion from paradise, the repentance of Adam, life on earth. Stories about the prophets explain the meaning of many verses of the Quran, unfold the narrative of the first man, thereby supplementing them with new motives.

Shihimmat-kadi from Erpeli explains “Allagu Tala Adam payhambarny yaratmagya syuygen zamanda, er yusyune bildirgen: “Men senden bir halk yarataman, sho halkdan magya muti bolgyanlar da bolur. Assi Bolghanlar da Bolur. Magaa muti bog’anlana zhennetge giyiremen. Assi Bolganlanany Jagannemni Ot Bulan Guydyurermen” [When the Most High wanted to create the prophet Adam, He told the earth: “I will make people out of you, among them there will be novices and astray. I will send novices to heaven, and I will make those who disobey burn in hellfire] (Shihimmat-kadi, 1909). The Quran says about what Adam was created from: “And the Lord said to your angels: “I will make a man out of dry sonorous clay, out of mud clothed in mold” (15:28), then Allah breathed into him from His spirit. The same is said in the Surah “Garden” (38: 71–72)”. In Ajaib al-umur (“Interesting circumstances”), these verses are explained in the following way: “Song Allaghu Taala jean salmagya syugen zamanda, zhanga buyurgyan: “Bashyndan bashlap gir!”, Dep. Jean aitgyan: “Shulay kaarany erge nechik gireim?”, – dep. Allagu Taala: “Uch keren gir”, – dep aytganda girgen. Song Allagu Taala Aitgyan: “Giregende syuyup girgen eding busang, chyagaganda da syuyup chyyar eding”, dep” [Then, when Allah wanted to instill a soul in him, He ordered the soul: “Come in from the head!” The soul said: “How will I go to such a dark place?” It came in when Allah ordered three times. Then the Almighty said: “If I voluntarily went in, then I would have left voluntarily] (Shihimmat-kadi, 1909). Many commentators believe that therefore it is difficult for a person to part with his soul.

The Quranic story is also supplemented by the inclusion of an episode about the creation of Hava, which was created after Adam had already settled in paradise. “Adam tyushyunde Gyavana suratyn gergen. Adam tyushyunde Gyavagya bagyp augan. Allagu Taala shu yuhlagan erinde Adamna sol yanyndagy bir kysyga kaburgyany chygyaryp shondan Gyavany yaratgyan. Zhennetden Gelytyrip Arive Opuraklar da Guidirgen. Ghava ozyu de köp ariv katyn bolgyan” [In a dream, Adam saw the image of Hava. In a dream, Adam leaned towards Hava. While Adam was sleeping, Allah created Hava from his short-left rib. He dressed her in beautiful clothes from paradise. Hava herself was a very beautiful woman] (Shihimmat-kadi, 1909). Some stories say that “the first person took a hundred years to find his wife, then they met at Mount Arafat” (Gainutdinova, 2002). According to Batchelor (2017), a scholarly researcher, “A Muslim scientist engaged in interaction between theology and science needs to remain completely faithful to the Holy Qur’an. This also applies to understanding the historical and spiritual dimensions of Adam and Eve. When Islamic scholars (‘ulama’) differ on subject details, this author chooses the position closest to that suggested by the scientific data”.

In addition to the Quranic text, Shihimmat-kadi also has the image of a swallow that brought Adam and Hava after they were expelled from paradise, and they met five hundred years later. “Dunyaga tyushgen song besh yuz yyly getip, Arafa tavn ustünde zhyyyyl yanglar. Karlygach, Adam payhambarny Gyava bar erge tuz etgen, Arafa tavnu ustyunde Ekisin de jyyang” [Five hundred years later, after they were brought down to earth, we met on Mount Arafat. The swallow directed the prophet Adam to the place where Hava was, gathering both on Mount Arafat] (Shihimmat-kadi, 1909). Since then, as many commentators say, people try not to harm swallows.

There is a tradition that after their fall, Adam and Iblis turned with prayers to Allah. The Most High gave Iblis the opportunity to seduce a man’s children and gave two descendants of Adam two angels protecting people from the wiles of the devil. Allah made Havu a source of life and beauty (Ibrahim & Efremova, 1996). Gainutdinova (2002) referring to Ibn Qasir as the words of the prayer of the first person cites the following: “God, there is no deity but You. Praise be to you! Lord, I hurt myself. Forgive me, for You are the best of those who forgive!” (p. 37). Shihimmat-kadi (1909) complements the prayer of the prophet Adam, that Allah forgave him and writes: “Dagy da Adam payhambar shulay aytyp Allagdan tilegen dep: “I am Rabbi, Mughammatny gyurmeti uchun, sen menden hech”, – dep” (p. 36). The mention of the name of the last of them by the first prophet suggests that the elect of Allah was aware not only of what was before them but could also predict the appearance of subsequent prophets. For example, in the Surah “Rows”, Isa is mentioned as the messenger of Allah, “confirming the truth of what was sent down in the Torah and preaching the messenger” (61: 6), which comes after him, i.e. about Muhammad.

The prophet Idris mentioned after Adam is described in the suras Maryam (19: 56–57) and Prophets (21:85). After A. Akayev and Shihimmat-kadi, after the story of Adam, the story of the Prophet Shisa follows. He is not mentioned in the Quran, and the picture of his prophetic mission is described only in traditions. “Shis alaigissalam – Adam payghambarna ulanydyr. Oju bey yakhshi, beck goekce bolmak uchun, Adam alaigissalam dyunyadan geteheng zamanda, any bars and ulanlaryns ustyunde koigyandyr. Song, Allagu Taala ana payyambar etip, agar elli kitap tyushyuryup, halkgya sholaga karap amal etigiz dep buyurgandyr” [Shis peace be upon him – the son of the prophet Adam. Because he was very kind and beautiful, the prophet Adam be peace upon him, leaving this world, placed it over all sons. Then the Almighty gave him 50 books and ordered lead the people along them] (Akayev, 1992).

As Gainutdinova (2002) writes: “Adam conveyed 2 things that he took with him, leaving paradise, to Shisa. These were the staff, which subsequently will belong to the prophet Musa, and the ring, which at one time will be called the “Seal of Sulaiman” (p. 30). We read at Shihimmat-kadi: “Adam Shisge bergen bogan tabutnu, ozyun ustyunde bars and paykhambarlana suratlara bogan daray sharshavna, ozyun sheshkesin, ozyunyu zhennethen tyushgen atyn” [Adam handed the coffin to Shiss (or the stretcher on which they carry the dead man. – A.A.), a sheet of taffeta, on which were portraits of all the prophets, his sword and his horse brought from paradise] (Shihimmat-kadi, 1909). Here, comparing the versions of A. Akayev and Shihimmat-kadi, we can say that the latter has many elements related to purely artistic works in the stories of the prophets, while the former provides a kind of historical and biographical reference to them. Shihimmat-Qadi speaks a lot about the moral qualities of the prophets, often describes their appearance, color of their skin, hair, height, tells about the features of their character, etc.

The next prophet mentioned in the Quran is Idris. He is described in Sura Maryam and Sura Prophets: “Remember Idris in the Scriptures: verily, he was a righteous man and a prophet. We have elevated him to a high place” (19: 56–57). Detailed information about the life of this prophet can be found in many hadiths and traditions. Shihammatt-kadi reports that civilization came from Idris because he was the first who could write, sew, he studied astronomy, mathematics, etc. His real name is Uhnuh, and for the knowledge he possessed, he was nicknamed Idris. “Uhnuh Degen Idris Paihambarny Atyr, Idris Dep Aitgyan Ozyu Kep Dars Ohuygan Bolmak Uchun” [Uhnuh is the name of the prophet Idris, they called him Idris because he read a lot] (Shihammatt-kadi, 1909).

The stories of the prophets go in a linear sequence in time, i.e. throughout the history of the messenger, the prophets succeeded one another, following the chronology. So, in the book of Shihammatt-kadi, the stories of the prophets Nuh, Hood, Salih, Ibrahim, Ishaq, Lut, Yakub, Ayub, Zul-Kifl, Shuayb, Musa, Khizri, Yushan, Ilyas, Daud, Sulaiman, Daniil, Yunus, Zakarya are described further, Yahya, Isa. There are also plug-in, additional stories in it, for example: “The Story of Kabil and Habil,” “The Story of Harut and Marut,” “The Story of the Unbelieving Ruler Shaddad,” “The Story of the Death of Ruler Namrud”, “The Story of Asiyat”, “A story about how Pharaoh killed children”, “A story about the war of Talut and Jalut”, “A story about Uzayr”, “A story about the ruler of Lukman”, “A story about Zul-Karnayn”, “A story about the mother of the prophet Isa – Maryam”. Many of them are relatively independent, but at the same time, either in meaning or in formal terms, are to some extent connected with the core narrative stories. They play an illustrative, evidence-based, didactic or fascinating aesthetic role in them. It is characteristic that in folklore and literature of the peoples of the East, some images lose their historical features and, set in fantastic conditions, become heroes of dastans, fairy tales, legends (Zul-Karnayn, Daud, Yusuf, Luckman, etc.). It should also be emphasized that under somewhat idealized images of the prophets, the authors tried to show readers the mortal man, his individual being as the highest value, the attitude to which is a measure of the assessment of the entire world, society, and individuals. The wanderings and sufferings of many messengers, their fall and ups, psychologically reliable descriptions of their states, thoughts, hopes in different periods of life, put the fate of a person in the world, its fragility, dependence on the formidable and unforgiving forces of rock, at the center of the narratives at the same time, the value of man as the crown of nature, all that exists on earth.

One can also note the enlightening character of the stories, which in combination with deeply popular foundations and artistic merit provided them with a certain place in the formation of the philosophical attitude, moral, aesthetic demands of many generations.

Moreover, their educational character is not concluded in the extensive edifications typical for medieval didactic works. There is no place for dry teachings, everything is revealed as the plot unfolds, woven into the artistic fabric of the works. All happy and unhappy turns in the fates of the main characters of the stories – the prophets, in the fates of the people, the country are the result and the result of the moral, reasonable, or immoral, unreasonable behavior of the characters, driven by good or evil motives. The author’s task is not so much the admonition, the homily of his reader and listener, but his acceptance of the worldview guidelines, humanistic values and ethical principles propagated by the works as an internal conviction and personal moral norm of human behavior.

It should be emphasized that, in general, the worldview function of the stories of the prophets can be defined as humanistic in spirit and rationalistic in the method of interpretation of Islamic theosophy and ideology. The propaganda of Islam, its spiritual and ethical norms, permeates all their ideological content. You can also say that “the Scriptures of Islam contain not just stories about God’s messengers, but a single holistic doctrine of the prophets and prophecy as the center and core of world history, leading humanity to its originally set goal – the appearance of the Prophet Muhammad and the proclamation of religion” (Gainutdinova, 2002, p. 46).

Details of the birth and life of the prophets, stories of miracles performed by them to prove their mission, admonitions and instructions they gave, and much more, are searched for in the scriptures, as we noted above, to supplement the Quran, but beyond its framework. These texts constitute a Muslim tradition centered on the figure of Muhammad. The work *Nyurlyu tavarikh* ("Radiant History") by Kazanbiev (1912), a scientist, a native of Andirey, is dedicated to the description, glorification of the deeds and qualities of the prophet Muhammad.

This voluminous essay was transferred from the Arabic script to the Cyrillic alphabet by the researcher Orazhev (2006) and published with comments on the pages of the *Tangcholpan* magazine (The Morning Star Magazine). In our personal library, a 1912 edition is also available (Kazanbiev, 1912). On the first page of the book Kazanbiev (1912) writes: “Bu kitab payhambar, asghablar bolup, nyur yimik gishileni soyle. Köbüsün “Nur-ul absardan” tarjuma etdim, shony uchun bughar “Nyurlyu tavarikh” dep at koymagya bagyily geryum”. According to Orazhev (2006), *Nur-ul Absa* is “a work of the famous Arab scholar Mu'min al-Shablangi, published in 1322 (1904–05) in Egypt”. Perhaps, M. Kazanbiev referred to this book, but in it a large place is occupied by copyright additions and materials drawn from other books.

Kazanbiev was born in 1865 in the village of Hamamatyurt, Tersk Region (now Babayurt District of the Republic of Dagestan). Having lost his parents early, he was brought up by relatives. After graduating from the school of note in his native village, he continues his studies in Aksay, in one of the major cultural, trade and economic centers of the region. At the beginning of the 20th century, Kazanbiev (1914) invited his maternal uncle, who lived in Istanbul. Here he enters the *Dar-ul muallim* (pedagogical institute), which four years later finishes with a gold medal. After that, he was going to return to his homeland, but the Turkish authorities opposed this, setting a condition: either reimburse all expenses for his education, or work for three years in one of the Turkish colleges. Thus, he remained working as a teacher in Izmir. While in Turkey, Kazanbiev (1914) took the opportunity to visit the libraries and archives of Ankara, Istanbul, Izmir. He collected a lot of information on the history of Islam, about the prophet Muhammad, got acquainted with the works of Turkish and Arabic literature. In those same years, M. Kazanbiev began writing the novel *Esirlikni Bulagy* (Source of Captivity). In 1909, he returned to Dagestan and worked as a teacher at the *Khasavyurt Real School*, together with Z. Batyrmurzayev and other enlighteners of that time. According to the memoirs of former students of M. Kazanbiev, P. Malikova, Kh. Daibov, their mentor was a very educated teacher, who knew Eastern and Western European literature very well. He paid much attention to teaching literacy, the history of his native land, moral issues, as well as the technique of versification, etc. Kazanbiev (1914) is the author of a calendar intended for women. On the back pages are excerpts of works of art devoted to the problems of family and life, the role of women in society and the family, and the strengthening of morality and morality in

society. There is a cycle of songs written on behalf of Aisha-hanym among them: “Aisha-hanym’s appeal to her husband”, “Sad songs of Aisha-hanym”, “Songs sung by Sarah”, etc. Excerpts from the novel by M. Kazanbiev are included here. Family man. " The most significant work is “Nyurlyu tavarikh” (“Radiant History”). In terms of genre, this rather voluminous work resembles oriental dastans: prose alternates with poetry.

The main idea of the essay is an exposition of the code of life and behaviour rules of a true Muslim, using the biography of the prophet Muhammad as an example, the name “Nyurlyu tavarikh” (“Radiant History”) reveals itself. This is a kind of moral and ethical encyclopedia that regulates the lifestyle of the prophet, affecting almost all conceivable aspects of private and public life; political, economic, military issues; religious problems – hour after hour, day after day, week after week, year after year. The messages in this book reflect all twenty-three years of Muhammad's prophetic mission. She also reveals the responsibilities of a true Muslim in relation to Allah, power, community, family.

In the foreword of this book, the author explains such concepts as homeland, people, family; gives reasons for the benefits of studying historical, geographical sciences:

Tavarikh Ilmudur Adamgya Bir Mal –
Ana Bilip, Alimlerden Sen Sanal.
Tavarich hermegen busang – artda kal,
Tavarikh ilmudan ozyunge pay al! (Kazanbiev, 1912)

Historical science – wealth for man –
Having known it, you are considered as a scientist.
If you don’t know the story, stay behind
Take your share of the historical science!

Further, the author encourages every Muslim man and woman to strive for knowledge. At the same time, the duty of knowing the basics of Islam and the desirability of following this mastery of practical knowledge and crafts are emphasized:

Bar Ilmuga da Qara Gyar Zaman,
Bir guergenge toyup toursa – ol yaman,
Aitma: “Men gergen bir ilmular taman”, –
Gyar Ilmudan da Sen Ozyunge Pay Al! (Kazanbiev, 1912)

Always look at (study) all sciences,
It’s bad to be satisfied with what you see.
Don’t say: “What I know is enough,”
Take your share of every science!

The composition consists of 53 sections or explanations (“bayan”). In each section there are quotes from the Quran, hadiths in Arabic with an explanation of its meaning in Kumyk. For example: “Innallaga Tal iftarada alaykum gubba Abibakrin wa Umar va Usman va Aliyyin kama iftarada alaykum ssalata va

zzakata va ssavma shaft gahzhza Pham abgada vagidan mingum llamas yakbalillagu lagu Salatau va la seamed va la savman va la gahzhhan va yagshurugu min kabrigi sludge NNAR” – dep aitgyan. Manas: “Allag sizge parz etdi – Abubakar, Umar, Osman, Alini syumekni; prayer, oraza, sunset, gyazny parz etgen yimik. Sholans Birin Birev Syume, Shaw Zatlari Biri de Kabul Bolmas. Tuvra kaburundan ol gishi zhagnannemge geter”, – degen manadadir” [The Almighty obliged you to love Abubakar, Umar, Osman, Ali, as he made obligatory prayer, fasting, tax for the poor, pilgrimage. If someone does not love one of them, then these deeds will not be accepted. Such a person will go to hell right from the grave] (Kazanbiev, 1912). Then this hadith is reinforced by quotations from the works of other prominent scholars. And then follows an artistic illustration of the philosophical and moral maxim, the instruction contained in the hadith. This is a parable, a story (or several stories) that reveal the idea of a hadith on vital material, confirming its wisdom and truth. Thus, Radiant History can be attributed to the genre of didactic composition of the synthetic form, which was very widespread at that time, a kind of contamination of religious and ethical teachings with the artistic form of its embodiment, in order to propagate and deeply assimilate the people's memory. Fascinating stories written in conjunction with poetry, in their entirety, were designed to develop among believer's loyalty to Islam and stable immunity to temptations lurking the Muslim on the way to heavenly bliss. There are also elements of folklore, fairy tale, traditions, when several events are narrated in parallel, and the author, breaking away from the main text, returns to one or the other of them. For example: “Song Makka kapirler:“ Mughammad alaygy ssalamny oltyuryup bashty geltirgenge eki yuz tuye berylsin ”, – a dealer. Ana uchun kep khalk kuvun salyp elem kaaradyar. Bular tursun slept, biz geleik Payhambarny Khabaryn (*italics ours – A.A.*)” [Then the unbelievers Mecca said: “He who gives the head of Muhammad may he be given peace, will be given two hundred camels.” Therefore, many, raising a fuss, began to search. Let them search, and we will return to the story of the prophet] (Kazanbiev, 1912). Everything that the Prophet Muhammad did, said, all his answers to the questions asked were passed from mouth to mouth by his followers; all this was comprehended, analyzed, verified, preserved, memorized. The followers of Muhammad closely watched his actions and constantly discussed them, fearing to miss even a small detail from what could help them find a way to save the soul. None of the deeds, not a single word of this outstanding man, whom Allah directed, could be considered subject to oblivion. It is the desire for a deeper understanding of Islam that can explain the fact that even the most insignificant details of his life were imprinted in the memory of Muhammad's contemporaries. All this is reflected in the work under consideration by M. Kazanbiev, in which you can find detailed biographical information about the prophet. For example: “Mughammad alaigy salam araplans arasynda syly bogan Kurayshi kavumdan, kurayyshlans and sylyls banu-gashim degen tabundandyr. Mughiammadny Atases – Abdullag, 2-night Atases – Abdulmutallib, 3-nyu – Gyashim, 4 – Abdumanaf, 5 – Kusayu, 6 – Kilab, 7 – Murrat, 8 – Kabu, 9 – Luayu, 10 – Ghalib, 11 – Figur, 12 – Malik, 13 – Nadar, 14 – Kinanat, 15 – Khuzaymat, 16 – Mudrikat, 17 – Ilyas, 18 – Mudar, 19 – Nazar, 20 – Ma'ad, 21 – Adnan. Mughammad payhambarny Anas Amin – Vagyabny kyzy. Vagyabny atas – Abdumanaf, ana atas – Zugragnadyr. Mughammad alaigy salam Makka shagiard rabbiul-avvalna 12-nchi yavminda, itnigyun tang vakitide tuvdu, orus tari bulan – 599-nchi yilda ayda” [Muhammad may peace be upon him, from the noble Kuraysh family among the Arabs, the Banu Hashim tribe among the Quraysh nobles. Abdullah's father, 2nd — Abdulmutallib, 3rd — Hashim, 4 —

Abdumanaf, 5 — Kusayu, 6 – Kilab, 7 – Murrat, 8 – Kabu, 9 – Luayu, 10 – Galib, 11 – Figuru, 12 – Malik, 13 – Nadar, 14 – Kinanat, 15 – Khuzaymat, 16 – Mudrikat, 17 – Ilyas, 18 – Mudar, 19 – Nazar, 20 – Ma'ad, 21 – Adnan. The mother of the prophet Muhammad is Amin, daughter of Wagab. Wagab's father is Abdumanaf, his father is Zuhrah. Muhammad, may peace be upon him, was born in Mecca on the 12th of Rabbiul Aval. on monday ik at dawn, according to the Russian chronology – in 599, in the month of April (Kazanbiev, 1912).

4. Purpose of the Study

The article aims at identifying the artistic originality of stories about the prophets, reconstructing the ideological and artistic features, the socio-philosophical content of the works in question and clarifying their role in the history of Kumyk verbal culture, the peculiarities of the embodiment of the canons of Islam in the art of Abusufyan Akayev, Shihimmat-kadi Beibulatov, Magomed Kazanbiev and etc.

5. Research Methods

The methods used in the reseach are: 1) comparative-typological and 2) descriptive-analytical. The first method, based on the identification of similarities and differences in the phenomena of verbal and artistic creativity, relating to different periods. The descriptive-analytical method is based on the description and analysis of individual literary texts that are the objects of study. The analysis includes consideration of the artistic aspects of each specific work, as well as the features of the author's style and manner of presentation.

6. Findings

The study showed that the appeal to the Quranic traditions about the prophets in Kumyk spiritual literature allowed us to trace the features of their interpretation, identify the specifics of the authors' account, their style, determine the similarities and differences. These results confirm that Akayev (1992), Shihimmat-kadi from Erpeli and M. Kazanbiev in their works make additions to the Quranic texts. Based on this, we conclude that stories about the prophets of the above-mentioned writers recreate detailed author's narratives based on Quranic plots.

7. Conclusion

In our opinion, the socio-ethical content of such works as “Nyurlyu tavarikh” (“Radiant History”) and others, telling stories of the prophets, directly follows from the Islamic worldview, its moral canons, is a popular artistic embodiment of religious ethical principles. Unlike secularly oriented works, the authors of the Sufi religious mentality in such works appeal to the authority of the Quran and Sunnah, to the works and practice of prominent cultists to substantiate their spiritual and moral ideal.

It is not surprising that these simple, understandable truths in combination with a fascinating, artistic-figurative form of presentation for many generations became a part of their spiritual world,

aesthetic ideas about the beautiful personality of the Prophet Muhammad and a role model in everyday life.

The creative heritage of A. Akayev, Shihimmat-kadi from Erpeli, M. Kazanbiev and many others contributed to the spiritual and intellectual development of Kumyk society, especially at the beginning of the 20th century.

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