

**POETIC AND LINGUISTIC FEATURES OF POETRY OF
ZHUBAN MOLDAGALIEV**

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Abstract: *This article deals with local history issues. The study of the creative heritage of poets and writers of the Ural region of the West Kazakhstan region is one of the actual problems of modern literary criticism. This article studies the work of the Kazakh poet Z. Moldagaliev. The scientific, literary analysis of thematic-ideological, poetic-linguistic features of the poetry of the poet was carried out. The novelty of the poet was investigated in the method of describing lyrical heroes, creating an image. Attention is drawn to the fact that the works of the poet are harmonious with time, epoch, and are closely related to the life of society.*

Keywords: a major epic, spiritual poet, national character, lyrical thinking, war and peace, friendship of nations, the image of contemporaries.

A talented representative of Kazakh literature, a major epic, militant poet, awardee of the USSR State Prize, awardee of the Abai Kazakh SSR State Prize, People's Writer of Kazakhstan Zhuban Moldagaliev was born on September 5, 1920 in the area of Zhylandy, Ulenta-Saykuduk village, Taypaksy district, West Kazakhstan region. He studied at the seven-year school, then at the Ural Agricultural College, on military-political courses. In 1940-47 he served in the army, participated in the Great Patriotic War.

The first collection of poems "Songs of Victory"¹ was released in 1949. After the war, he held senior positions in the Press in The Union of Kazakhstan Writers. He was a board member of Lenin and State Prizes of the USSR Council of Ministers. Z. Muldagaliev was twice awarded the Order of the Red Banner of Labor, Order of the Patriotic War 2 class, "Badge of Honor" and medals. Since the first poem, which appeared on the newspaper in 1939, more than sixty books have been published. The main ones are: "Bright Path" (1951)², "Song of the Song" (1958)³, "The Fate of the Widow" (1962)⁴, "Selected Poems" (1970)⁵, "Eagle steppe" (1974)⁶, "Sel" (1975)⁷, "The steps of

¹ Zh. Moldagaliev, *Songs of victory*, Kazgoslitizdat, Almaty, 1949.

² Zh. Moldagaliev, *Light way: poems and poems*, Kazgoslitizdat, Almaty, 1951.

³ Zh. Moldagaliev, *Song of the song: poems and poems*, Kazgoslitizdat, Almaty, 1958.

⁴ Zh. Moldagaliev, *The fate of the widow: Poem*, Kazgoslitizdat, Almaty, 1962.

⁵ Zh. Moldagaliev, *Selected Poems*, Zhazushi, Almaty, 1970.

⁶ Zh. Moldagaliev, *Eagle steppe: poems and poems*, Zhazushi, Almaty, 1974.

⁷ Zh. Moldagaliev, *Sel: poems and poems*, Zhazushi, Almaty, 1975.

Baikonur” (1977)⁸, “I am a Kazakh!” (1978)⁹, “Collected Works in Three Volumes” (1979-1981)¹⁰, “Red Birch” (2000)¹¹, “I am a Kazakh!” (2007)¹², “Works in Five Volumes” (2013-2014)¹³, “The Broken Shackles” (2014)¹⁴.

The poet was awarded the highest award – the State Prize for the poems “The Broken Shackles”, “Eagle Steppe”, “Sel”, “I am a Kazakh”; he was named the winner of the Prize of the USSR Ministry of Defense and was awarded the A. Fadeev Gold Medal. His works have been translated into English, German, French, Polish, Spanish, Hungarian, Arabic, Mongolian.

The poet in his poem-comprehension “I am Kazakh!”, dedicated to the history of the Kazakh people, as if recounts the historical truth about the people’s epic life from the rostrum. In lyrical works on various topics he talked about his native land, homeland, love for his nationality, the Kazakh language, his destiny, mother, woman, love, war and peace, his contemporaries. In 1986, at a meeting held in the Union of Writers, he, at the risk of his career, expressed support for the youth movement.

The poetry of the national writer of Kazakhstan Zhuban Moldagaliev is considered one of the outstanding masterpieces of spirituality, occupying a place in the golden fund of national literature. The creative world of the poet, who introduced new trends in the poetry of the nation, is very rich and diverse. The lyrical and epic works of Zhuban, who proudly proclaimed “I am a Kazakh!” To the whole world, turned into an inexhaustible source of Kazakh speech, forever consolidated in the hearts of readers, admirers of verbal art.

Z. Moldagaliev is one of the few poets who wrote his memoirs. During his lifetime, about 60 books were published, most of which included memoirs “Appendix to the Questionnaire”, where the writer presents his life artistically. In 1969 an autobiographical lyric poem was written, consisting of five sections, forty-four verses. In his work, the poet acquaints readers with his family, his native village, parents, spouse, children, and the history of his native land. In the poem, the poet describes himself as one of the sons of the Kazakh people. Talking about his native land, the poet cannot but touch upon the topic of his small homeland – the place where he was born. The picture of the celebration of his birth in Zhylandy (and this is the name of the area where he was born) instantly fascinates the reader. Juicy, fresh young meat of horse boils in cauldrons, the smell of kumys being churned in a special vessel; it tickles the nostril and calls for to drink more of it. Riding on fast horses they ridicule the guys who could not catch up with them, on this day all the poor are fed, poets

⁸ Zh. Moldagaliev, *Steps Baikonur: poems and poems*, Zhazushi, Almaty, 1977.

⁹ Zh. Moldagaliev, *I am Kazakh!*, Zhaly, Almaty, 1978.

¹⁰ Zh. Moldagaliev, *Collected works in three volumes*, Zhazushi, Almaty, 1979-1981.

¹¹ Zh. Moldagaliev, *Red Birch: Favorites*, Elorda, Astana, 2000.

¹² Zh. Moldagaliev, *I am Kazakh: poems*, Rarity, Almaty, 2007.

¹³ Zh. Moldagaliev, *Works in five volumes*, Alatau, Almaty, 2013-2014.

¹⁴ Zh. Moldagaliev, *Shattered the shackles: poems*, RS: Abai International Club, Almaty, 2014.

and akyns engage in sing and verse competition; and even the sick completely forgot about their sufferings and illnesses. But all this pathos arose as a result of the poet's imagination. However, he skillfully conveys the generous soul of the Kazakh people, who never regret anything when it comes to the birth of a child, especially the heir. The author, who began his poem with an ironic description of the triumph of his birth, tells the story from the origins of the clan, says that Kul (the name of the clan) "kidnapped the baby almost under the nose of the Lord himself":

*Yes, okay, Zhuban, quit it already,
Such a magnificent feast was the fruit of fantasy,
If it were not for you, but a prince of some kind came into being,
All this would be in reality.
I beg you, my friend,
Forgive this liberty of the poet.
Come quickly to the ground
After all, they will not even let you dream¹⁵.
("Appendix to the Questionnaire")*

In the end, he asks himself to calm down. His father was an ordinary peasant who never in his life went far from his family, and his mother is called by the poet "the best of women who could endure absolutely everything: the bitter cold and the sultry heat". The author considers it a great success that he, Zhuban, survived in the time of mass famine (1920). In the appendix to the questionnaire written in verse form, the author points out that he was the youngest of five children in his family, that he now has four children himself (three sons and one daughter), and that his wife Sophia cannot compare with another woman.

The theme of the frontline in the poems of the poet is rich in national character

The poetic and linguistic features of the poetry of Zhuban Moldagaliev constitute a multifaceted content. The themes of the poet's creations, deeply familiar with the traditional criteria of national poetry, are varied, but the ideological goal is always the same and open to everyone's eyes. The core of the strong lines is his public and social activity, they clearly trace the citizenship of the poet, who zealously protects and upholds national values.

Several poems of Zhuban were written during the Great Patriotic War. Being in the center of military events, the poet in his poems, born in the trenches between the attacks, on behalf of the lyrical hero, tells about his longing for the country, his native land. He inspires the fighters who went to the frontline, gives them parting advice. In the poem "Native Land,"

¹⁵ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010.

childhood memories flooded him: “Kazakhstan! / Favorite father’s house, native aul, / Where I played as a little boy in alchiks and a ball / The land on which I was careless”. The only goal that is clear to the soldier who is waiting for the embrace of his native country is clear. This is the way to victory, the defense of the Motherland from the enemy.

*When I think of you,
I feel like in the arms of my mother.
I wish to return to you as soon as possible,
And with double hatred I beat the enemy*¹⁶.
(“Native Land”)

On the front line, the soldier, who directly feels the breath of war, is given strength by the memory of his homeland. The lyrical hero wants to kill the enemy, to return with a long-awaited victory to his native land: “I believe that such a day will come, / That there will be no more war, / We will return with a smile, / And embrace your arms”.

One of the poems written in 1942, he called “Not one step back!”. This poem of the poet for the young Kazakh soldier is perceived as a call for heroism, for courage, to be ready for any difficulties for the sake of the Motherland. The author appeals to conscience and honor: “As a representative of the combatant people / You should not calm down until you revenge / Until you eradicate evil in his lair / Until you smash the enemy to pieces”, he calls the young warrior not to be afraid of a hail of fire and wrath of the enemy, because the fate of the people defends on his protection. In a dishonest war, he believes that victory will be on the side of the peace-loving people, “Let the treacherous fall into the same pit that they themselves dug”, he affirms. He sings courage: “Do not back down, comrade, the fate of the country is in your hands!”. “For the bright morning of life! / For the happiness of millions of fellow citizens, step forward and not a step back!” – so he encouraged not only the Kazakh soldier, but also all the soldiers at the front lines.

In 1943, Z. Moldagaliev wrote a poem “Kazak” (“Kazakh”), which can be called a ballad in genre terms, it is thoroughly imbued with the spirit of the steppe, the flavor of national characteristics. I can even say that these fragmentary poems in the future will grow into the poem “I am a Kazakh”. In this work, built in the form of a dialogue with a Kazakh soldier, one can see the whole historical path of an entire nation, the circumstances that have hardened its character and originality. The plot of the work is as follows: being at the front, the author meets a cocky soldier. Dark-skinned, strict-looking, broad-shouldered, of a large build, with two orders on his chest, this young man immediately attracted the attention of the author, and he began a conversation with him. The author builds a dialogue.

¹⁶ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010.

Author:

I learned that he was:

a Kazakh

a man of steppe.

I wanted to communicate with him.

– Who are you? – but still

He spoke to him in Russian.

Soldier:

Eyes sparkling with rage

Looked at me.

– Kazakh! – said it suddenly and bluntly.

That's his whole answer.

Author:

What kind of Kazakh? – burst out of me.

(I wanted to ask where he came from).

An angry look he threw at me

He did not understand me, you see.

Soldier:

Here I look at you,

Like a man who knows.

Well, ignorant, if you do not know

Who is Kazakh?

Author:

So said the soldier sternly,

His voice sounded too powerful.

And his eyes were burning, like

They wanted to incinerate me.

“Well, I see that the Kazakh,

But why angry?

Come on, let's talk

First things first”, I began the conversation.

Soldier:

Well, how can I not be angry,

Is there more people in this world

Who have not heard about the Kazakhs,

About real sons of the steppe¹⁷.

(“Kazakh”)

Such a dialogue between the author and the Kazakh soldier gives an idea of how ambitious the Kazakhs are, how national pride, national spirit, and national identity are placed above their personal ambitions. The author admires the bellicose character of the Kazakhs, who are not afraid of even death, who

¹⁷ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010, p. 14.

are faithful to their oath and do not throw words to the wind, “Before his death, he would not tremble like a hero, / He keeps the honor of the family, like a holy duty, / Honors his mother, like a goddess, / Do you know who he is?” the author asks and immediately replies: “He is the son of the Kazakh people”. The hero of the poet is eloquent in describing the most important qualities and the best features of the Kazakh people.

How can one not remember the words of the ancient Greek philosopher, the first scientist who systematized the theory of ancient literature, thinker Aristotle (384-322 BC): “Just like the personal characteristics of poets, poetry also has various features: very serious poets they create magnificent images of people, which they themselves are”¹⁸.

He gives a general description of the Kazakh people on the example of such valiant heroes as Momyshuly Bauyrzhan, Gabdullin Malik, Abdibekov Tuleu, propagandizes their unprecedented feat and shown courage in the name of peace in their native land. Briefly describing each character, he elevates the name and honor of the nation that raised such brave sons. In particular, Bauyrzhan Momyshuly was a famous strategic officer, tempered in the hottest military spots, in military campaigns, on the very front line under a hail of enemy fire. He is the hero of the Motherland, a real man, who in many battles took on the role of leader and made important decisions. Conclusion:

Formidable, courageous, bellicose

Bauyrzhan Momyshuly

He, too, is the son of the Kazakh people.

Characteristic of Malik Gabdullin: a man who did not know fear and did not save the difficulties, bravely endured all the war. Conclusion:

The hero who led others to the feat

Gabdullin Malik,

He, too, is the son of the Kazakh people.

Characteristic on Tuleu Abdibekov: ruthless to enemies, fearless in battle, a brave man, one who destroyed two hundred and sixty fascists, he whose feats are legendary. Conclusion:

Famous shooter, worthy guard

Tuleu Abdibekov –

Also the son of this nation.

Of course, there were a lot of such heroes in the history of the Kazakh people. Every man considered his sacred duty to protect the Motherland in difficult times for her. Z. Moldagaliev wrote a very strong poem “Kazakh” – this is the spiritual world, based on national colors, it was included in a number of the best works that make up its creative orbit. His works “Motherland”, “Maternal covenant”, “In the East, my home country”, “I sing to you, my native land”, “My people” appeared in the worst years of the war, when he

¹⁸ Aristotle, “On the art of poetry”, in *Theory of Literature*, Foliant, Astana, 2003, p. 9.

worked as a correspondent journalist. In them he showed a true example of filial love for the Motherland, sincere purity and loyalty to his duty.

The image of the steppe and visual tools in the poetry of the poet

The image of the steppe in the poetry of Zhuban is closely intertwined with the images of his native land, his native land in his poems. Touching on the theme of his native land, one can say that the theme of the geography of his native locality is revealed mainly in his three poems. These are “I stand on your shore, my Ural”, “There is such a place – Taypak” and “Dzhambeitinsky guys.” They cannot be classified as “commissioned,” since they are included in the number of works reflecting the history of their native land, the path to the prosperity of the local population, and the lives and lives of ordinary people have forever taken their place in the hearts of readers.

“I stand on your shore, my Ural” – the poet’s creation is soaked through with lyrical feelings. Sincere affection of the poet to the place of his birth, his longing for native places penetrates deep into the heart. The poet notes that over time he began to understand how dear is his native land, that every year he realizes this with even greater confidence.

*I grew up on your shore, my Ural,
Just like that young birch,
Forgive me my tears, my weakness,
What gave will pour out of their eyes.
In these involuntary tears
There is so much of sad and unforgiven!
In these shed tears
So much has passed and was found!¹⁹
(“I stand on your shore, my Ural”)*

So the poet indulges to the will of surging feelings, recalls the significant, important moments of his life. The poet’s love for the part of the Motherland is boundless and immense – for the Ural, he slanders with the turbulent Ural River and opens his soul to it. As they grow older, the anguish is only intensifying, the poet is ready to become a bird, soaring up to the blue of native expanses, ready to become a wave, to splash on the chest of his native river.

*Call me, my Ural,
Do not tell me “Zhuban, you’re weak”,
Tears did not come from weakness,
They are the result of melancholy!*

¹⁹ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010.

Zhuban's poem "There is such a place – Taypak" is in content in tune with the work analyzed above. According to him, we can judge how much the poet loved the terrain, which is located at a big distance from the regional center of Uralsk, where he is familiar not only with each lake, but also with each plant and each cane. The poet is ready to praise his native village of Taypak for hours, he boldly speaks about it, as if he was its owner. The content of the work manifests his open character, as a person who knows every path, every inhabitant of his native village.

*A few hours from Uralsk
There is a settlement Taypakkol.
There, like a belt, the Urals meanders,
There is a mudflow and wind.
There is also a grassland, that "male grass",
Even the names of plants are interesting!
If you're a man, prove it by doing
And if a girl, be the most courageous²⁰.
("There is such a place – Taypak")*

The poet created a literary portrait of his countrymen, gave them generalized characteristics, indirectly described the features and nature of different types of people.

Z. Moldagaliev wrote many works telling about his native land, about the people inhabiting it, about their everyday and social life. If you think that the poem of the poet "Dzhambeitin boys" is dedicated only to men, then you are deeply mistaken. It also tells about a foreign girl who went to her beloved in his native village of Tamdy, about her naivety and courage. The poet assesses the men of his land – Zhympits – not a noticeable terrain that appeared in the flat steppe – according to their actions, by their nature and attitude to work. He is surprised by the tirelessness of willpower and the strength of the spirit of the steppe men, who mow grass on vast fields, put hay in ricks, take care of summer jobs in winter, and prepare for winter in summer, and they do everything cheerfully. At first, his narration seems boring to the reader, the poet is not too eloquent in describing the scanty nature of this area, but when it comes to its inhabitants, he seems to be transformed, inspiration is felt in every line, in every word.

*Jympity – only a fraction of the dry plain,
That meadow, the gray field,
Without forests, without belts,
Kyzemshek, like two humps of a camel,
There is no Ural, Irtysh, only plain,
What looks like wool in summer, without rain
The land languishes, the rivers are empty*

²⁰ Zh. Moldagaliev, *I am a Kazakh. Poems and poems*, Atamura, Almaty, 2007.

*Ulenta, Kaldygayta, Schiderf*²¹.

(“Dzhambetin boys”)

A poet without pride cannot tell about the people of Dzhambeyta, he does not hide his grateful pretentious intonation, does not regret epithets: “You can talk about him all the time, / Dzhambeitinets, like a fairytale hero, is ready for work and deed”. He admires the martial work of the Zuban, magnifies their contribution to the development of the country, to the development of the generous gifts of their native nature, and is in love with their perseverance and hard work. The millet and wheat fields seem to him to be something like a waving sea, the labor of farmers and plowmen, mowers and grain growers. The time of important seasonal work for him is higher than any other work, for him there is no man more important than a hard worker from the people.

Chanting of the native land and its nature is the verge of Zhuban’s poetry, which has never faded over the years. Being in any part of the Motherland, Zhuban learns in nature, surrounding him, his relatives, who are familiar to him from childhood, the particularities of the area, has the gift of conveying the beauty of nature on paper to its natural size. For example, in the poem “Turgai Dawns” in the arms of the hospitable Turgai Territory, located in Saryarka’s open spaces, all the colors of a wonderful morning are conveyed in the same form as they really are, the primordial nature is not at all broken. Literary tool, embellishing the product-impersonation. The poem, where each stanza is framed by personification, reveals before us a magnificent canvas of dawn in the Turgai steppe.

It’s amazing that morning!

Delights to loss of consciousness.

The sun breaks through the shell,

Flooding with light everything around!

In the vast steppes,

The eagle seeks the bird

Turgai looks in the sun

*As if in a mirror*²².

(“Turgai Dawns”)

Competing with each other in accuracy and beauty, figurative and expressive means enrich the content of the work. Academician Z. Kabdолоv said: “Impersonation is a beautiful method used to improve the perception and transformation of a modern literary work”²³.

The heart of the poet, not indifferent to the charms of the Turgai Valley, its infinitely rich history, of course, could not help but start up at the sight of

²¹ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010.

²² *Ibidem*.

²³ Z. Kabdолоv, *The art of the word*, Sanat, Almaty, 2007.

Kokshetau, rightly considered to be a symbol of beauty among the people. He begins the first stanza of the poem “Kokshetau” by identifying the owner of such an incomparably beautiful land. “You are Kokshe of my father, / Kokshe of my ancestors, / Kokshe of Saken, / Kokshe of my son” – in this way he finds that Kokshe can be proud of any person, regardless of his gender or age, of the place of residence, uses the original Kazakh word admiration *pai-pai*:

A piece of Paradise!
A row of yurts sealm lined up,
From a distance, Okzhetpes is visible,
A hero who fell into eternal sleep.
On the surface of the cleanest lake
*The blue of the bottomless sky is reflected*²⁴.

So, he stresses the unearthly beauty of the local countryside. Using expressive means, he turns an ordinary description of nature into a gallery of art paintings. We become witnesses of how rich is the stock of beautiful words and expressions in the Kazakh language. Along with harmonious impersonations, full-weight epithets, fancy metaphors are used, giving the artistic text richness and figurativeness²⁵.

These are epithets like “Okzhetpes is calling like a shelter, beckoning like languid eyes and beautiful eyelashes /, sprawled like a borax-camel, sipping water at the source, / Borovoye – like paradise / Like a second wind, / Like an open wing, Braids like snakes”;

These are metaphors such as: Kokshetau – a paradise of the world, blue yurts, heaven, as if the earth wore a hood, like a heavenly beauty, “Kokshe of all mankind, / Kokshe of giants; / Kokshe of modernity, / Kokshe of the people! Silent Zhumbaktas;

These are epithets such as: the silvery lake Borovoe, the healing forest, the guardian rocks, the heady air, the air, like sweet wine;

These are such “live” and bright impersonations: “Like the eyes and eyelashes of a beautiful woman / Transparent blue sky, / Around the dense black forest”, “Why do you need a mirror, / Look at Ainakol! / The moon washes, / Hangs on a rock / Like “daughters of water”, / Beauties float on water, / And their braids on the surface are like snakes / So wind in the wind / The air is so pure that it makes you drunk / With a taste of sweet wine / And sips it / Old and young .There are a lot of such artistic means in any work of Zhuban.

²⁴ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010.

²⁵ Olga V. Chetverikova, Dmitry A. Kovalchuk, Andrey A. Bezrukov, Natalya L. Fedchenko, Lyudmila V. Alexandrovich, “The poetic text as a form of language objectification of the semantic sphere of the word-painter” in *Astra Salvensis*, 2019, no. 1, p. 91-99.

Zhuban Moldagaliev was one of those who revived the image of the steppe in fiction, who did not represent it separately from the Kazakh people. The poet has such verses:

Steppe is the cradle of the Kazakh,

Steppe is the name of the Kazakh,

The essence of such a unity is that the platform of eternity of the Kazakh originality is limitless.

Poems of the poet: the flight of free thought, achievements and milestones in the development of Kazakh society

The leitmotif of the work of Zhuban Moldagaliev is not only the lyrics, but also his poems – a wide “cut”, a colorful frame, with a solid layout and a true combination of words and images that testify to his epic talent.

The poet Zhuban wrote about twenty poems-dastans. Some of them were processed and supplemented in different years, and some were published fragmentary, in the form of ballads-tolgau. Altogether the poet took to the genre of the poem ten of his works.

Among them is the pinnacle of his work, which has become truly nationwide, bringing with it a new wave to the literary and cultural life of the republic, a new trend of the poem – “Men – Kazakpyn!” (“I am a Kazakh!”). It was among the outstanding achievements of Soviet literature. It was the first work in the Soviet era, which smiled to be proud of the name “Kazakh”, promoted the national spirit and the idea of the universal unity of the Kazakhs. The poem more than once served as the subject and object of literary research, its subject-ideological direction and genre were argued, its content was analyzed not only by literary critics, but also by artists and cultural figures, considered as diverse as possible. Despite the fact that the poem “I am a Kazakh!” was attributed to a journalistic dastan, there are a lot of historical facts, events and interesting circumstances telling about the history of the Kazakh people, linking the past and the future, carrying the reader away from the very first lines. The structure of the review poem about the thousand-year history of the Kazakh people, about the image of a Kazakh “a thousand times dying and rising”, consists of 10 sections. Each section is based on historical facts, reflecting the steps of development and growth of Kazakh society. From the first stanzas of the poem one can feel generosity, perseverance, courage, heroism, and bowing before no one – proud character, breadth and openness of the soul of the Kazakh people, sons of the steppe. The attention of the reader is immediately attracted by the turbulent flow of energetic speech, which from the first stanzas entices the reader into the world of passionate poems and perfected rhymes, breaks into his memory, adjusts to the active perception of information.

I am a Kazakh, I tasted the bitterness of life from the cradle ...

*I died and was born a thousand times ...
I laughed, and the light came out of the darkness.
I cried, my tears flowed from the sun and the eyes ...
I am a Kazakh, I have an immortal heart in which,
As a child in the mother's womb,
All, with all the vast, vast expanse
Steppe fits. And becoming me ...²⁶.*

Zhuban Moldagaliev describes the plight of his proud people: “I was resurrected a thousand times because I am a Kazakh”. Introduces nationality, with its best representatives, “I am a jigit”, “I am a black-eyed beauty”. Introduces the genus, the history of origin, argues that “it can be derived from the Huns”, that the people have art, creativity, culture based on purity and skill, that society has developed, creating invaluable spiritual values.

The poem describes the history of the Kazakh steppe, associated with life, activities, the life of its nation. If the names of great scientists in general human history (Archimedes, Socrates, Copernicus, Bruno) were pronounced with respect and always identified with science and culture, then in connection with the ideology of the Soviet era, the names of Genghis Khan, Temirlan, Juchi Khan were established as negative characters. In the poem there is an invisible thread that runs through its whole essence, propagating artistic culture, morality, optimism. This is done to popularize the positive image of the nation and its great heroes, to remind the reader of significant historical events, giving them an epic character. So:

*I will give my freedom to my descendants
Let them not know the shackles of bondage,
I believe the day will come tomorrow
Say “To be Kazakh is happiness!”.*

So he wrote in 1964 of the last century, but his poetic “statement” was extremely dangerous from a political point of view. In his works, the poet always bequests descendants to protect independence, freedom, always expresses willingness to sacrifice himself for the good of his people, the poet’s merit in his great faith in the bright future of the country.

In the poem, the poet makes an attempt to study the origins of his people, his generic history, creates a general characteristic of his identity, unlike other nations, sings about favorite national heroes of different times (for example, Asan Kaigy, Isatay and Makhambet, Kurmangazy, Birzhan Sal; Kozy Kurpesh and Bayan Sulu, Chokan, Abay, Alibi Zhangel'din, Saken, Zhambyl, Kulyash, Manshuk, Aliya, Tolegen Tokhtarov, Rakhymzhan Koshkarbayev), also marks the names of representatives of other countries who had a positive impact on the spiritual and cultural development of the Kazakh people (Lenin, Pugachev, Razin, Popov, Lomonosov, Poluznov, Mendeleev, Stepanov,

²⁶ Zh. Moldagaliev, *Poems, poems*, An-Arys, Almaty, 2010.

Einstein, Curie, Tsiolkovsky, Gagarin), we can hear in the poem the distant motifs of the Kyrgyz Manas, Ukrainian Taras, the love story of the Russian girl Maria to her boy – Kazakh, Pushkinskaya Tatiana in the Abay translation turns into a bold beauty Bayan.

Each section of the poem represents a certain period, epoch, tells about famous historical events of the time. Pre-revolutionary and post-revolutionary captions appear to us like animated paintings. The vigilant gaze of the poet of the working people, who are struggling to fulfill and over fulfill the plans of the five-year plans of the Soviet power, praises their labor feat, describes their centers and production facilities (Karaganda, Zhezkazgan, Kentau, Temirtau, then industrial zones that appeared in the Saryarka steppe, the origin of traveling to the space – Baikonur), the verses acquire a firm form and strength, trying to bring the reader as close as possible to the atmosphere of that time. This poem of Zhuban entered the history of Kazakh literature as a fundamental work that will not lose its value in any society and in any era. In conclusion, one can say, “I am a Kazakh” – this is the most important book of Zhuban.

Z. Moldagaliev in 1978 received the State Prize of the USSR for the work “The Eagle Steppe”. The poem “Eagle Steppe” consists of the prologue “Preface”, the epilogue “Afterword” and the sections – “Oh yes, steppe”, “Meeting”, “Revival of the Earth”, “Hello, my virgin, native land”. The author, who deeply understands the essence of the epic genre, leads thinking in a journalistic style so close to his work. The main idea is the propaganda of the labor feat of the tillers who have mastered the virgin and fallow lands in Kazakhstan. The main theme is the friendship of nations, which helped them in dashing and troubled years to survive and together withstand all the difficulties that befallen them. It is the theme of this fraternity. Of course, the influence of the Soviet-era ideology on the poem is easily felt. But nevertheless, as the poet points out, sincerity and simplicity of relations, kindness and mutual understanding should remain the basic spiritual values of any nation and any people. These features were present in the character of the people who built with their own hands a new social phenomenon, conquered nature, paved the way for the prosperity of the country. “The Eagle Steppe” is one of the most outstanding works of the poet-epic, where he is known as a master of this genre.

Z. Muldagaliev wrote another poem, which was warmly received by the readers and translated into several foreign languages – “Song of the Song”. The work was written in 1956. The poet-veteran Zhuban always cared for the tragic fate of the legendary Tatar poet Musa Jalil, who died at the hands of the fascists. With undisguised excitement and admiration, he writes about the poet imprisoned in Moabit prison, about his last days in a hated torture chamber. Lyrical contemplation consists of eight parts. The author, who used the method of literary digression, connects the introductory prologue of the work

with the mood of the people in the hall who gathered to listen to the poems. The author has done a great job of studying the biography of Musa Jalil. There is a reason why the poem is called “The Song of the Song”; here we are talking about the songwriter Mus. For Zhuban, the image of Musa is the song. This should be taken as a literary novelty, a way for the poet to idealize the image of a lyrical hero. We see the image of Musa Song, which the poet elevates to the image of the Hero. All the torments and tortures to which Musa Jalil was subjected in prison are described on the basis of documentary materials, on the recollections of eyewitnesses. This poem of Zhuban deserves close attention as a bright example of spiritual modernization in fiction, which was demonstrated by the immortal victims of the war Kazakh Abdulla Zhumagaliyev, Tatar Musa Jalil, they entered the treasury of the art of the word as the brightest literary heroes.

The researcher on the topic of modernization in Kazakh literature, B. Kanarbaeva, examines the image of Musa Jalil in this poem in close symbolic connection with the image of the Kazakh national poet, the victim of repression – Magzhan Zhumabayev. “In the poem, the poet is torn in two and from one of two images creates a unified image. One of them is clear, and the other is more muted. In the storyline of the poem, along with the truthful reflection of the fate of Musa Jalil, though dimly, the presence of Magzhan’s spirit is predicted. At the same time, it seems that Magzhan and Musa together greet the reader from the next world”²⁷ – reports scholar and literary critic.

Conclusions

In conclusion, the authors can say that Zhuban Moldagaliev is a large-scale epic poet, a subtle lyricist, a wise writer who left a huge legacy in the history of Kazakh literature and culture. His original works took their place on a par with national values that have a special character. Zhuban’s poems are the spiritual driving force of society, which exists along with the name of the writer, with his poetic and literature talent, and will exist as long as the Kazakh people live. In his works, the poet always bequests descendants to protect independence, freedom, always expresses willingness to sacrifice himself for the good of his people, the poet’s merit in his great faith in the bright future of the country.

The poetic and linguistic features of the poetry of Zhuban Moldagaliev constitute a multifaceted content. The themes of the poet’s creations, deeply familiar with the traditional criteria of national poetry, are varied, but the ideological goal is always the same and open to everyone’s eyes. The core of the strong lines is his public and social activity, they clearly trace the citizenship of the poet, who zealously protects and upholds national values. The leitmotif

²⁷ B. Kanarbaeva, *Modernism in the Kazakh literature*, Ekonomika, Almaty, 2010.

of the work of Zhuban Moldagaliev is not only the lyrics, but also his poems – a wide “cut”, a colorful frame, with a solid layout and a true combination of words and images that testify to his epic talent.

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