

## MOTIVES OF HUMANISM AND PATRIOTISM IN THE WORKS OF THE SYRLAND POET- STORYTELLERS

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### ABSTRACT

The author refers to the creativity of the Syrland singer-storytellers which was not only forgotten but banned over a long period; there have been attempts to erase their names from the history and memory of the Kazakh people.

The author believes that the work of poets of zhyrau is a source of national ideology of the Kazakh state and a reflection of the cultural, spiritual consciousness of the Kazakh people.

The article touches upon the problems of righteousness and patriotism in the works of storytellers. It examines how these problems are revealed and resolved in the work of poet-storytellers such as Turmagambet Itzleuly, Karasakal Erimbet and others.

**KEYWORDS:** Poetry, Story-Tellers, Zhyrau, Humanism, Literature, Art, Creativity, Education, People, Society

### INTRODUCTION

There is a wide range of scientific issues related to the history of the Kazakh people and required research and study. The Kazakh land has always been famous for brilliant and talented individuals including singers-storytellers of the Syrland. It is known that during the Soviet period they were called "nationalists", "religious persons", "enemies of the people". Thoughts, ideas of brilliant people were under erasing from national consciousness. Historical, cultural relics and monuments of literature were nearly trampled. And the "Problems of righteousness and patriotism in the works of the Syrland storytellers" are undoubtedly within the circle of these problems.

At present a rich material that is related to the issues of righteousness and patriotism in the works of singer-storytellers is collected and studied. However, considering the issues of spirituality and culture in the poets of zhyrau works, the authors of scientific, journalistic articles examine oeuvre of these poets only as a traditional music school. From a scientific point of view, the oeuvre of poet of zhyrau can be considered as a source of national ideology of the Kazakh state and a reflection of the cultural, spiritual consciousness of our people.

The Head of State N. A. Nazarbayev repeatedly stressed in his speeches a need and importance of addressing issues of folklore at the national level: "The main thing that distinguishes every nation, that reflects his destiny is a culture. Culture is an image of the nation, its spiritual essence, soul, mind and wisdom".

Foremost, a civilized nation is proud of its history, culture, outstanding personalities, contribution made to the treasury of world culture. And therefore, it is recognizable in the world through its national culture.

The program "Cultural Heritage" is a project that reflects the strategic provisions of state for culture issues.

The main purpose of adoption of the program is a meeting the growing spiritual and cultural needs of our people. The real pride of the Kazakh people is a rich folklore. Since ancient times our people respect the art of word. We have repeatedly heard: "Folklore of the Kazakh people will exceed more than one hundred volumes". However, unfortunately, there are more words than deeds in this case. In this regard, the professionals have a responsibility to create an integrated system of research and comprehension of oral literature, customs and traditions of our people. It is necessary to sum up the age-old experience of the people in the field of folklore, written language and publish it in the form of a multi-volume books [13. 1-p].

For a people freed from the policy of Soviet russification and became independent in the last twenty years, this is a great achievement in terms of spiritual culture. By way of historical, philosophical, social and spiritual issues that occur in the poets of zhyrau works is a considerable lack of science of our civilized state.

It is obvious that research in this area will open up new possibilities for understanding the historical consciousness of our nomadic people. The life and activity of the Syrland singer-storytellers covered a period during the colonial policy of the tsarist Russia and at least a bloody period of establishment of the Soviet power. These were difficult years in the history of the Kazakh people.

Although the period of poets of zhyrau creativity coincided with the overthrow of the tsarist and establishment of the Soviet chauvinistic policy, they raised questions of history, religion, society in their works to maintain the national values of the people. Along with this, they reflected the age-old traditions and customs of our ancestors in their works. By means of their creativity, poet-storytellers have struggled to make our nation not disappeared from the historical scene. They have sown the seeds of love to the Kazakh people.

Turning to the creativity of T. Iztleuly and considering it from the point of view of the thematic and ideological content, it can be noted that the poet truly reflects the realities of that time and is responsible for what happens. In his work T. Iztleuly shows a life of the people, social contradictions, social reality which is an indication that the poet is acutely aware of the social aesthetic essence of his poetry. His poems are multifaceted, meaningful and important; they reflect the grief, sorrow and aspirations of the people. The poet in his writings condemns people who do not want to work and spend a precious time without the use; and he makes fun of lazy, envious people who seek easy profits and envious of others.

The poet seeks to warn young people away from these people and from such human vices. Many of works of the poet addressed to children and adolescents. Youth listens with admiration to poet's verses in which he promotes the norms of relationship in human society.

In his poem "Kamyn oila khalkynyn" ("Think about your people") the poet writes:

"If you were born a brave man

Think about your people!

For orphans and widows

Be a beacon of light. - (1.39-p)

He encourages people to direct all their energies for the good of people, for the Accomplishment of good deeds

Some of works of the poet written for young people are devoted to the problem of forming a sense of humanity; wherein he notes that each person can bring up this sense himself. Only a person with a sense of humanity can honestly and faithfully serve his land, his people. In the poems "Kairama khalkyna tissindy" ("Do not hold grudge against your people"), "Kaitsen de oz khalkyna kyzmet kyl" ("Always serve your people"), "Oi" ("Thoughts"), "Uyadan ushkanda" ("When you fly out of the nest"), "Adam" ("Man") and some others, the poet says that the value of a dzhigit is determined by his selfless service to his people, a contribution to the struggle for the freedom of his land.

The idea of the struggle for national and civil independence is particularly expressed in the poet's poems written in 1905-1907. In these verses he uses combinations "Be a light face," "Do not beware of the friendly face", "The righteous person".

Zhatyrmyn aityp zhaksy ugit

Tazassyndai altynny.

Ole koissam aityndar,

"Sozi,-dep,- Tureken markumny!" - [1.39-p]

Here the poet alludes to the fifth and sixth condition of Islam, ends the poem by easy joke and demonstrates the poet's improvisation skills. The poet's verses given below are consonant with these works by content: "Adamdyk is", "Danasyn dauletine massykpaskan", "Zhigitter zhurty zhegen kui bolmaydy" As noted above, in his works for youth, the poet raises questions fostering a sense of humanism, issues of self-upbringing of the individual. A person with these qualities should serve his country. Upbringing of the individual determines his future destiny.

He is of the folk wisdom "Uyada ne korse, ushkanda sony iledi" ("Growing up, a person acts the way it was brought to his family").

And other poet-democrats like Turmagambet in his works touch upon questions of education of the people to raise it to the level of other peoples as an example.

Their goal is to bring up a highly educated, cultural, sensible generation of descendants. And then the Kazakh people will be strong, will continue to develop

Its art.Fame, fame of nation and country is determined by its art.The poet himself understood it and explained to the others. The poet calls upon the people to unity, mutual understanding and a common use of what is available. Following the tradition of the Eastern poetry, he believes that poetry is the most affordable means of educating the people.

The poet believes that the guilty ones that in society there are disadvantages such as injustice, violence, indecision is not a populace, and the educated, intelligent persons, and more preciously their indecision and inaction.The situation would change if the chains of illiteracy imposed on the people by rapists and violent people have been lifted from it by honest, educated people.

Thus, the content of Turmagambet's poems reduced to a single thought - there is a need in honest service to native people. He sent all his talent to encourage young people to education, fair service of his people.To be a man in understanding of Turmagambet is to be an educated, intelligent one, string along with his people.

Similar lines can be found at Karassakal Erimbetov. In the poem "Karassan, zhaman adam bul zhurtta zhok"

("This nation has no bad people") he writes: "Istegen ozbyrlygyn kylar maktan.

Er bolssan elin ushyn kyzmetkyl,  
 Adam az ozbyrlyktan paida tapkan.  
 Zhar dostyn zharamaidy koilin zhykkan  
 Azgyrgan lapis shaitan tiline erip,  
 Oilamai arkim kastyk tuzyn tatkan" [2.40-p].

In this poem the poet writes about God by image of 'Zhar dos' (friend indeed). The Kazakhs frequently use the phrases "Let God be support", "Let God be your reliance". For example, in the works of Shakarim Kudaiberdiyev the poems "Zhar konili bir bolek", "Zhar zhibergen kozben kas" linked with the word "Zhar". All words "Zhar" are used as a form of the word "Creator" (God) in Turmagambet's poem "Zharymsyn zhar, dossynnan kashyktassan". Many religious and philosophical works and thoughts of Erimbet Koldeybekuly are known to the people to this day.

New western motifs are manifested in the lines of the poet's work "Bul sozim gaibat emes critica" (These words are not my slander but criticism) as in the instructive writings of similar oriental poetry. Deep thought, content, exact comparisons, mysterious and wonderful words, wisdom, religious instructions and teachings reflect ideas and thoughts of people and are stored in memory. This is a very special person, deeply knowing the traditions and customs of people with the gift of eloquence, deep knowledge and who is aware of all aspects of the poet's life. His aitys (music improvisation of two singer-akyns) with Shorayaktyn Omary lasted for 6-7 years.

Along with poems the poet's creative heritage includes dozens of dastans (highly artistic work) and short stories: "Atymtay Zhomart", "Saduakas", "Sakhi", "AktamSakhabah" (17.77-p.). Evidence of the fact that he was a master of religious promoting verses are the memories of the poet's contemporaries that mark his temperamental performance of own works. These qualities are also marked by a prominent representative of the Syrland poet-storytellers T. Iztleuov.

**He writes:**

"Karasakal Erimbet -  
 Kutkarmas kusty bedeudei;  
 Shabyssyna shan ermes,  
 At shaptyrgan bulkili!" [3.38-p.].

T. Iztleuov notes all the positive qualities of Karassakal Erimbet though they have repeatedly been the rivals at aityses. This fact is an indicator of decency of Turmagambet and a fair assessment of the poet's skill given by Karassakal Erimbet.

We will not be wrong if we say that all the Syrland poet-storytellers have a common feature: connection of poetry, art of zhyrau and zhyr, the further development of zhyrau poetry of the Kazakh people.

Poetry of zhyrau is the most ancient form of poetic art. In our opinion, "zhyrau" is a true Kazakh word appeared a long time ago. Word "Zhyrau" is found in the M. Kashgari dictionary of the 11th century.

We compared the concepts of "zhyrau" and "zhyrshy": Zhyrau is a type of narrators appeared on the historical stage in the Khan era. They affected the public and social issues in their works, reflecting on the fate of people.

Art of zhyrau in the Syrland evolved in a special way and has emerged as a special tradition.

There is a concept "poetry of zhyrau" in the Kazakh literature but a combination "art of zhyrau" is not used. The first one is seen as a literary and poetic phenomenon and the second phrase - as a cultural and musical one.

Zhyrshy is a later link of storytellers, a personality performing previously created works in an artistic manner according to their talents and abilities. They treat folk stories in their own way artistically formatting them.

Renowned scientist T. Konyratbay said: "There should be no differences between the concepts 'zhyrau' and 'zhyrshy'. According to modern Kazakh scientists, "zhyrau" is a great improviser, artist without training, zhyrshy is a professional prepared for execution in advance. While this point of view is somewhat entrenched, we cannot consider it as a solution of a scientific problem, it's rather a way of conciliation and agreement. The root word - 'zhyr' and the affix - 'shy' indicate a person by referring to his activity. They form one word in conjunction.

Buksy, zhyrshy, kobyzshy (kobyz players), dombyrashy (dombra player), sybyzgyshy - all these words are formed on the above model. Consequently, it is an unreasonable view: to consider the first one as an author and the second one - as a performer " (6. 48-p)

Prominent writer M. Auezov noted: "Our people did not left us a legacy of monuments and sculptures, paintings, but he left us a legacy of priceless treasure - zhyr. People-narrator, people-poet depicted their spiritual aspirations in the great works - zhyr. Special poetic gift of the Kazakh people created a special type of poet. It includes zhyrshy and poet-improviser preserved poetic wealth of ancient times to the present day. We owe to these poets for what they have preserved and brought us this wealth" (14.34-35p.).

The Kazakh steppe does not differ by wealth of writing and drawing, but it is possible to note a rich heritage in the field of poetic words, stories, dastans, religious teachings. And zhyrau and zhyrshy made contribution to their promotion.

Poets-storytellers Balky Bazar, Kete Zhussip, Dur Ongar, Kanly Zhussip are masters of poetic art and art of zhyrshy. Among the well-known poets of the Syrland are Nartay Bekezhanov who was different from the other performers by special school of playing on syrnai (accordion). All these poets-storytellers of the Syrland are known for their informative, instructive works filled with philosophical ideas.

In the view of our famous countryman, writer Abzhan Ayssautov "originals of works of the Syrland storytellers are lost. That which is performed now, is preserved and recorded on paper thanks to the efforts of A. Kaynarbaev, K. Kuanbaev, K. Nurmakhanov. This is natural thing since the manuscripts could be dilapidated under rewriting and execution. Consequently, these changes are natural. In the last period of the Soviet power the names of many poets-storytellers became known and their poetic heritage was collected (5.4-5p.).

We mean the early 80s when the foundations of the Soviet power were shaken. Opinion of M. Karzhauov is supported by A. Ayssautov. In an article in the newspaper "Ana tili" he writes: "Omar is a poet known not only in the land of Syr, he was familiar with many of the Kazakh poets of the time. He devoted the following lines to Turmagambet who was younger than him for 4-5 years:

Akhmet Baytursynov, Magzhandarsha,

Zhornalga soz beruge endi belsen.

Sozindi olarmenen salystyryp,

Tarikhyn tarbieli akyn korsen,- These lines were not included in the text of the poem printed in the book "Poet" (4. 5-p.)

We can see that a special harm was applied to the work of the Kazakh poets. Shorayak Omar has 11 dastans known to us, over seventy poems, but only about 20 poems and two dastans have been published. In his works a poet raised the issues of religion, spirituality, often using religious terminology of Islam.

If you analyze his poem "Ustazym" ("Teacher"), you will notice that he follows the example of the poet Essenzhol.

"Malikul-Mauitperishte Pendenin kelsse onynan

Gurzi alyp kelsse kolyna -

Munkir-Nankur, solynan;

Armansyz bolyp oter em,

Essenzholday shaiyrdyn -

Ulgi alyp, ersem sonynan!" [9.63-p.]

In the following poem he portrays the life after death and shows that Allah supports a desire of the individual to follow the example of compassionate, honest people, shows that religion endorses the rule of law. Man who lived his life in an honest and righteous way will meet his death without regret.

Poet glorifying Islam writes the following in his poem "Zharatkan zhan bitkendi bir Allassy":

"Zharatkan zhan bitkendi bir Allassy,

Konilimnin ash ainassyn, kir almassyn.

Iya, zhappar katelikke zhaza korme,

Kynaptan suyraiyn til almassyn.

Bermessen ozin taupyk, kadyr Maulen,

Ustatpas kashagandy kim aldassyn! "[9.18-p.]

In this poem the poet compares the world created by God with the image of a gentle girl whose beauty knocks anyone down. In addition, the poet often focused on the domestic content of Islam religion in his works. Allah examines the human by wealth: a person can get into the network of shaytan in pursuit of wealth. To avoid this, we must be content with little, repent of our sins. Total support of the Syrland singer-storytellers was the religion of Islam, but the teachers were different. For example, Nurtugan considered Abay as his teacher. He wanted to enlighten the people, fought with anger and ignorance.

He studied the historical and social, national issues of his time which many people do not pay attention to in everyday reality, and he reflected them in his works. Some household poet's works are relevant not only for that time, but they also reflect the shortcomings of the present and are a good tool to distinguish between good and bad, unity and discord, courage and cowardice and others.

Nurtugan calls Abay "a sacred of poetry". It can be evidenced by the following case: after being aware of Abay's collection publication, he began to look for him at the merchants. Finally he begged his friend, a poet Sultan. He went to the Arka and was looking for two years, and he was able to find this book for Nurtugan.

Kadirin Abaydy okyp tanyganda,  
Kazakta ten tappadym osy manda.  
Bagyma Abay tudy - soz sazgeri,  
Olenim, iligessin endi sanga!  
Koldassan, soz assylyn Abaydy bil.  
Ozinshe dauyrkanmen kalassyn kur.  
Zhurekke zhyly sozdi uyalatkan  
Ol mangi tarikhtyn torinde tur! "[10.12-13-p.]

Researcher-zhyrshy B. Zhussipov who lived in the 19-20 centuries expressed ideas of zhyrau as follows: "In determining ways to overcome the contradictions, the poet concludes: fool's intelligence is in the eyes, the sage's intelligence is in the excerpt! As the poet Nurtugan says, extrapolation and interpolation differ by concepts. The first one is a perception of the surrounding world by organ of sight, the second one - the perception of reality by mind.

As an example, he cites the line of his poems:

We lost all the good,  
It is our ignorance,  
All this a harm

Deceptive life, entertainment, offering a sacrifice of great ideas - all of this does not correspond to enlightened, educated person. Time demand is when the wind blows and goes away " [15.134-135p.]. In his childhood Nurtugan was taught by aul mullah, further he developed his knowledge and learned literacy. He can freely read in Farsi, Arabic, Uzbek and Tatar languages. Communicating with the Cossacks in his native village, he began to understand the Russian language. In the works of Nurtugan (as in the works of Abay) we can find instances of using the Russian words. The poet recorded and displayed all seen and heard in his poems, reflections, dastans, moralizings. Apparently, this activity is fascinated him, and then it turned to his daily occupation and led him to the poetic creativity. The main purpose of his poetry classes is firstly, to preserve and convey to descendants the language and religion of his people, its history and culture; secondly, to educate and form the consciousness of people through his works; and thirdly, most importantly, to serve the people, be a true son of his people.

It was a dream of the poet, a thorny path chosen by him in childhood. "And we see that Nurtugan had realized his

dream: in his works he described history and art of his people, their customs and traditions, courage of our ancestors, raised the pressing problems of the time. He was a wise, educated, versatile poet. All these qualities manifested at the age of 18-25. It was the heyday of his creativity. By day he tended sheep, and at night he wrote his poems on the floor by the lamp light " [16.14-15-p]. True Kazakh should be a citizen who will never exchange his conscience, and righteousness on cattle.

National philosophical ideas expressed in the works of Abay are linked with universal ideas of humanism and the rules of humanism in the Islam religion. Mid-19th century was a period of strengthening the empire of tsarist Russia. The system of teaching in the madrasa came to the decline. New fortifications were built only for military purposes. The Kazakh steppe has not moved to a sedentary life yet. During this period "steppe teachers" - zhyrau came to the historical arena.

Poetry of zhyrau, zhyrau singers performed the duties of the steppe institutions. If zhyrau has also mastered the art of zhyrshy, he is a true teacher-scholar of the time. Singer-zhyrau called upon the people to love their homeland.

In the history of the Kazakh nation the singer-storytellers expressed wishes of the people, called upon the people to unity and glorified a courage of brave men.

Both the singer-storytellers and scholars express the same thoughts. The difference is that scientists express their ideas based on the theory and akyn-zhyrau use typical images.

Dastans and reflections of zhyrau is both a distraction and a religious ceremony and a public game and the match in art. At the same time, it is a way of educating the next generation. Analyzing the role of the poet of zhyrau in the life of the Kazakh society scientists-culturologists T.Gabitov and Zh. Altayev noted: "In the culture of the akyn-zhyrau nomadic people were holistic personalities. They were not only poets, but also visionaries, speakers, counselors, philosophers, judges, public figures. Therefore, philosophical and cultural problems of our people folklore are not well studied. This is an understandable thing: the Kazakh philosophy is under being formed.

Let us consider the typological system of folklore in the culture of artistic works of Kazakh people. This problem is under consideration of literary critics, they made certain conclusions. During the totalitarian regime literary was in forefront of the humanities. It is related to the role of oral literary creativity in the spiritual culture of the Kazakh society" [11.250-251].

Describing the activity and work of poet-storytellers the renowned scientist T. Tebegenov writes about the role of storytelling in the lives of the people and of the importance of this role: "The works of akyn-storytellers in the Kazakh villages in the 19-20 centuries were a powerful means of educating the people. Under colonial oppression of the tsarist Russia, the raids of the Kokand and Khiva Khanates, the works of poet-storytellers have contributed to the preservation of national identity, the world of our ancestors. Their works continuously sounded by zhyrshy and termeshi performing the functions of the people propagandists. The works of storytellers called for righteousness, maintaining customs and traditions of our people. The main attention is drawn to the following provisions: getting rid of vices, education, learning sciences, fostering the skills to work, religion of Islam, the Koran Book, the sayings of the Prophet Mukhammad. Orators, poet-akyns were always a role model in the history of the Kazakh people" [15.142-143].



An example of the personal qualities of the poet of zhyrau, the execution of his official functions is the apical zhyrshy, literary critic B. Zhussip.

"Statesman of Golden Horde, he was the chief vizier of khan, participated in the wars, was an advisor to the khan, a diplomat who participated in important affairs of state. Therefore, we cannot compare the poet of zhyrau and modern performers. Functions exercised by poet of zhyrau cannot be blindly ascribed to modern artists.

Undoubtedly, at present zhyrshy performing work on the stage, kept only the art critical functions" [12.124p]

Renowned scientist A.Kodar in his monograph noted: "In the process of reviewing certain theoretical problems of national literature phenomena occurring in recent times in the works of akyn-zhyrau are similar with symptoms of approaching nomadic apocalypse ... signs of sophistry and tragedy sing steppe intellectualism, the scene of the Great Steppe was similar to nomadic theater" [12,118p].

There was the following point of view on the singer-storytellers and their creativity among scientists: in the Syrland Sulei - (it meant "God of War" in time of the Turks and the Mongols) is used in relation to the poets, zhyrau who raised the art of word to a higher level, and eventually came to meaning "Poem is a God of Word". In the Syrland this category includes poets Bazar, Erimbet, Turmagambet, Danmuryrn, Nurtugan, Nurmagambet, Kulzhan, Ongar, Zhussip, Omar, Budabay, Kulan, Mansur.

All of these poets have received a religious education and have qualities of humanity and honesty. They do not offer up their merit, not glorify themselves in their works.

- For example, Kete Zhussip Eshniyazuly refers to the names of about 30 poets and evaluates their creativity in his book "The Syrland Storytellers":

Turmaganbet, dur Omar,

Shegebay men Essenzhol -

Bulardyn sozi takyssyz,

Taspaday koigan sydyryp.

Karassakal Erimbet

Toptan ozgan tulparday,

Korgen zhok zhannan surinip.- [7.15-b]

In this work, to characterize the qualities of these poets he refers to various comparisons. He demonstrates that he knows some of them very well.

The poet uses multiple comparisons, but there is no comparison of value.

"Poem is a God of word". We can say that the poet-storytellers themselves did not give such an assessment to their creativity.

Turning to the history of the name Sulei, we can draw the following conclusion: The title of Sulei was widely used in the Syrland. The language has words "sulei", "zildei", "sulei adam", "zil minez".

Renowned scientist A. Aytmukasheva in her abstract "Lexics of traditional folklore: idioethnic semantics" provides an example of etymology of the word "oysylkara". She showed that the word 'oysylkara' consists of three content words oy+syl+cara. In the "Dictionary of the Turkish language" the word 'oy' (oyat) calls a horse of dark suit. Therefore, the word 'oy' is close in meaning to the word 'black'. 'Syl' (sil) is translated as "a person who does not eat" [8.16p].

The Syrland has long been a home to eminent personalities.

Sh. Valikhanov interpreted the word 'kara' as 'sacred' in his studies. So, the word 'Sulei' can be interpreted as 'a saint, holy man'.

Thus, we can state that poets of zhyrau analyzed the political and social situation and displayed it in their work evaluating it from a philosophical point of view.

During the Khanate poets of zhyrau participated in political and social life of the country along with educational activity. However, since the mid-19th century, these opportunities have been lost by them. They could only watch and evaluate everything going on in the community. There have been attempts to turn them into court poets glorifying the khans and their entourage supporting the royal policy.

In recent years the creativity of zhyrau is under study from various aspects. Researcher B. Nurdauletova in her works "for the first time explores the poetics of zhyrau on linguopoetic and linguocognitive level. In the discourse of poetics of zhyrau an individual is considered not only as a subject of language, but also as a subject of culture and cognition. Conceptual cognition of the world in the creativity of zhyrau is the all humanity. National, poetic cognition and perception specific only for mentality of zhyrau is based on subjective and objective views and revealed through logical, positively logical and linguistic knowledge"[18.6-7p].

In addition, the conceptual picture of the world in the poetics of zhyrau is based on religious and mythical, panhuman cognition and includes the following concepts: "concept of creation of the world", "concept of real man," "grief, sorrow, ennui", "loneliness, individuality", "motherland".

The concepts of a "real man" taking place in the poetics of zhyrau is based on the concept of the "perfect man" stated by a prominent figure of the Central Asia Kozha Akhmet Iassau. The concepts of "perfect man, real man" are found in the works of Abay. The poet determines what the real person should be and what the levels of formation of such a person are. Of course, Abay understood that there is no perfect person, but he expressed the idea of "if he does not exist, then at least we should strive to educate him".

Abay: Duty of a wise man is a faith, duty of a believer is worship. Not every intelligent man is worthy of the title of Man. There are a lot of similarities in the image of a man in the works of Abay and Turmagambet. The works of the Syrland famous poet Turmagambet are an important contribution to the development of literature and they have a value. Following the examples of Abay and Ybyray he was educated, and like Sultanmakhmut, Sabit, Saken and Beymbet he served as the poet of his people and was in the row of a galaxy of outstanding poets of the Kazakh people.

Reading the works of Abay and being under their influence, Turmagambet Iztleuov follows the ideas of the great Abay and serves his people like him. He believed that the poet did not die, because his works will remain after the death.

Creativity of Turmagambet is not a random phenomenon, it has common direction with the the Kazakh literature.

Although he follows the traditions of Abay, he should not be considered as a direct disciple of Abay. However, in some cases, especially when he speaks of love, humanity, honesty, friendship, there is an imitation of the style and manner of Abay. For example, in the poem "Adam" (The Man) Turmagambet as Abay, talks about science and education, eradication of ignorance, conceit and arrogance.

Abay compares the actions of a real man and a man who is unworthy of respect. The quality of a man unworthy of respect is a laziness, the subordination of the majority, having no talent. The poet refers such people to "cad" and "bad" ones. They do not know what is an honest work, they spend time aimlessly, they do not believe in the truth (God) and believe in the fragility of the world. The cad follows the opinion of the majority (whether it is right or wrong) because he is a coward.

The wise man keeps his spirituality which is a gift given to him by God. The depth of thoughts makes a person reasonable and gives him a faith " [19.256-p].

Turmagambet in the poem "Adamdyk Is" (Business of Man) says:

Keibireu sal bakhytka mas bolady

Shabaktay shalpyldagan kairandagy.

Adamdyk issindi zhyrt ansap tursyn,

Ne kerek karnynyn kur mailangany?!

Koniline:"Men de adammyn!" dep zhurgen kop

Kilegei maiga uksagan airandagy.

He condemns those people who see happiness in wealth, satiety and believes that they are not worthy of the title of person. And these thoughts of the poet echo the words of the poet Abay that people should get rid of greed, arrogance.

The poet says that such drawbacks as a selflove, profit-seeking are not peculiar to a real man; they describe a person who is lazy and indifferent to the whole. In his works Turmagambet denounces and ridicules such people.

He believes that the greedy, unfriendly people are dangerous to human society: they make harm because they pose an injustice. The main motive of many works of the poet is charity, a person's willingness to sacrifice himself, to work selflessly for the benefit of his people. In his poems he chants such people.

The highest expression of humanity is a true friendship, unity, solidarity and support. And this reveals the aesthetics of Turmagambet's works. In verses of Karasakal Erimbet "Er mindeti" also sound thoughts that are similar to the ideas of Abay:

Paryz ben uazhip, sunnet-er mindeti,

Imannyn, borzha kelse, kop kurmeti.

Esh pende bilip bolmaidy fani khaldi,

Ten bolgan kulli galamga kudireti!

In these lines the poet expresses his thoughts on what is the duty of a real man. This is his spirituality, depth of thought and righteousness. The poets of the 20th century continued and developed further the idea of sociality sounding in the works of Abay. "Stylistic features of the Kazakh literature originating from ancient times are as follows: the basic idea (keynote) is become equal to the developed countries and peoples, artistic idea (pathos) is to learn the art, to get knowledge.

The genesis of the Kazakh literature of the early 20th century is not limited to works of Abay; followers and successors of a new cultural period have appeared according to the internal laws of the literary process. The common "style of the era" is identified. The driving force of this process were the historical events which have developed in the early 20th century: colonization, politicization, dilemma - will the people of Kazakh society keep or disappear, and how to keep it. As a result of these reasons there was created a cultural reform, the essence of which is that " to become equal to other people through culture " [20.408].

The idea to become equal with other civilized nations through culture, education, cognition of reality sounds in the works of poets, storytellers of the Syrland . Works of akyns of zhyrau are a treasure of our people. It is no secret that we could lose this invaluable treasure. Such a tragedy could happen in the fate of the Kazakh people. The poetic art of our people, singers-storytellers is a valor, an invaluable wealth, a history of the Kazakh people.

## SUMMARY/ CONCLUSIONS

The author refers to the creativity of the Syrland singer-storytellers which was not only forgotten but banned over a long period; there have been attempts to erase their names from the history and memory of the Kazakh people.

The author believes that the work of poets of zhyrau is a source of national ideology of the Kazakh state and a reflection of the cultural, spiritual consciousness of the Kazakh people.

The article touches upon the problems of righteousness and patriotism in the works of storytellers. It examines how these problems are revealed and resolved in the work of poet-storytellers such as Turmagambet Iztleuly, Karasakal Erimbet and others.

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