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CONSIDERATION OF THE CONCEPT OF CRITICISM AS A SOCIAL THEME IN JAMBYL JABAYEV'S POEMS

Soner Saglam* , Yashar Sozen 

Pamukkale University, Republic of Turkey, Pamukkale.

*Corresponding author

E-mail: soner.saglam@gmail.com (Saglam), goktug3525@hotmail.com (Sozen)

Abstract. This article examines the concept of criticism as a social theme in the poems of Jambyl Jabayev. The authors also reveal some important social problems of the Kazakh people of that past era in the poems of the great poet. The great poet of the Kazakh steppes, Jambyl Jabayev, is one of the greatest people of the last century in the Turkic world. Jambyl *aqyn* (poet-author) throughout his hundred-year life tirelessly composed impromptu poems with a *dombra* (musical instrument of the Kazakh people-auth) in his hand, revealing all the social problems of the Kazakh people. He is well known in all world literature and in Kazakh literature, by his famous *aitys* (an impromptu contest between two bard poets-auth.) and epics, as well as songs and poems improvised in a special style. Jambyl Jabayev expresses many social problems in his poems, *aityses* and epics. The poet attaches importance to criticism against the rulers and administration systems of that period. According to Jambyl, the *dombra* is a bow, and the every word that comes out of his mouth is an arrow. The spiritual heritage of Jambyl Jabaev was studied in Turkey in the form of an extensive scientific topic. The text of this study was prepared in Turkish and translated into English.¹

Key words: Jambyl Jabaev, Suyunbay, poetry, poet, poem, criticism, Kazakh people, *dombra*, *aitys*

Introduction. Jambyl Jabayev, the great poet of the Kazakh steppe. He is one of the most important representatives of Kazakh folk literature, Kazakh oral tradition and *aitys* (an impromptu contest between two bard poets-auth.) art. He is the pinnacle of Kazakh oral tradition, especially poetry, epic and *aitys* genres. Jambyl has become a phenomenon name not only in Kazakh literature but also in the whole Turkic world and literature throughout the century he lived in. He has even been called the "Homer of the XX Century" all over the world. Jambyl was born in February 1846 at the foot of Mount Jambyl on the banks of the Shu River in the current Jambyl province of Kazakhstan. His lineage is from the Ekey branch of the Shapyrashty tribe of the Great Juz. Jambyl's father is Japa and his mother's name is Uldan (Ismail, Gungor, 1996: 9). His grandfather named him as a Jambyl, and he was born at the end of February in a harsh winter cold (Joldasbekov, 2019: 23). Born to a poor family, Jambyl spent his childhood and youth in great economic difficulties, and these troubles played a major role in the formation of his personality and works. Since he lives in a semi-nomadic society, he cannot find an education opportunity. His interest in music increased when his uncle, who was a *dombra* (musical instrument of the Kazakh people-auth) player, sang poetry to him at the age of nine. At a young age, Jambyl had the opportunity to meet the famous Böltirik Aqyn. Böltirik Aqyn makes no concessions against the rich and those who rule the people during *aitys*, and Jambyl has valued this aspect of him since his childhood. Jambyl memorizes Böltirik's words that are said skillfully and accurately and uses them until the end of his life (Urakova, 2008: 31-32).

Jambyl's mother, Uldan, and Uncle Qanadan, are masters of words who perform songs and folk songs. For this reason, Jambyl has always been in art since his childhood and he came to his

¹ Olzhas KUANBAY- PhD doctoral student of the Ankara University, Republic of Turkey, Ankara, E-mail: olkub89@gmail.com ORCID ID: <https://orcid.org/0000-0003-2079-1084>

adolescence in this art environment. At a young age, he attends various councils with his uncle and learns to play kopuz and dombra (Қинас, 2016: 39-40). Jambyl begins to be known as «aqyn bala» (child poet-auth.) at the age of 16-17. Afterwards, he exhibits his poetic skills in the quarrels he had with the leading poets of that period, such as Qulmanbet, Aykūmis, Baqtıbay, Dospambet, Sary, Sarbas, Shanshubay, Qulanayan. In addition, he competes his art with the minstrels and Manasists of the Kyrgyz such as Naymanbay, Katagan, Balık, Tynybek, Arystanbek, Sagymbek, and thus thus, he develops the art of poetry by feeding on the poetry tradition of the Kyrgyz. By reading folk tales such as "Qoblandy, Alpamys, Manas, Koroglu and Shahmardan" among the people, he also endears himself to the people (Biray, 2016: 52-53).

Jambyl sang poems from the age of fourteen and received the praise and blessing of the famous Suyunbay at the age of fifteen. Suyunbay noticed the talent of the young poet and said: «...Sing your poems, but let them be poems that the public will memorize and never forget. I wish your poems be never those that entertain and enchant the privileged persons. Let there be poems that all people love to listen to. Speak the truth, speak the justice, and do not go down the old run-down road! Feel and examine what is going on around you by setting out on the brand new, right and straight road!». Jambyl apprenticed with Suyunbay for a few years and was inspired by his mastery. After that, he realizes that art should not be used for art, but to be a cure for the suffering of the oppressed people and an interpreter for their absence (Ismail and Gungor, 1996: 9). Jambyl known Suyunbay as his teacher until he dies and he was his idol all his life. He doesn't start talking without Suyunbay in big aitys impromptu contest. Jambyl does not forget his gratitude to his great master Suyunbay throughout his life. He starts his poems and speeches by mentioning Suyunbay's name in all celebrations and meetings.

Suyunbay's apprentice Jambyl Jabayev, who is described as «The gold treasure of the Zhetisu», lived a long life of one hundred years. He lived through the crush Kazakh Khanate and Tsarist Russia and lived in the period of establishment and development periods of Soviet Union. He is an artist who succeeds in performing his art according to changing conditions and times. Jambyl has six sons: Kozhamberdi, Kozhash, Akkuly, Iztileu, Algaday and Tezekbay. The first two of them die in childhood. Iztileu and Algaday are recruited into the army. Algaday's military successes become a source of happiness for Jambyl (Kardes Kalemler, 2016: 5). However, after Algaday's martyrdom at the front, Jambyl is in great pain. Therefore, there are also poems he wrote for his son Algaday.

Jambyl became a member of collective farm in 1929 and lived in a Jambyl collective farm in Jambyl district of Almaty province until his death (Ismail and Gungor, 1996: 23). Starting from 1936, all of Jambyl's works began to be written down in a planned manner. From this date on, Jambyl started to go to Moscow to participate in various celebrations, and many of his poems were published on the radio, in newspapers and in various magazines. The event that made Jambyl known throughout the Soviet Union in almost only one day was the publication of his poem "Otanym" (Fatherland) in the newspaper "Pravda" on May 7, 1936. In this poem, Jambyl sheds light on the life of Kazakhstan between the past years by talking about the history of Kazakhs and the past experiences of this nation (Urakova, 2008: 37).

Materials and research methods. There are two main works that are the source of the research. Both works were published in Turkey. The first of these is the work named "Jambyl", which was prepared by Zeyneş İsmail and Ahmet Güngör on the occasion of the announcement of 1996 as the Year of Jambyl, published by the "Ahmet Yesevi" Foundation and presented to the 150th anniversary of Jambyl's birth. In this work, there are 30 poems, 1 epic and 5 aytis, which belong to Jambyl and sung by the bard. While determining the concept of criticism in Jambyl's works, which is the subject of the study, 30 poems in the work were examined. The other work that is the source of the research is "Bozkırın Ulu Ozanı Jambyl Jabayev" (The Great Poet of the Steppe Jambyl Jabayev) written by Kazakh scientist and Turkologist Myrzatay Joldasbekov, prepared for publication in 2019 in cooperation with the Eurasian Writers Union, and the Embassy of the Republic of Kazakhstan in Ankara and Ankara Keçiören Municipality and published by Bengü Publishing. In the work, in addition to the epic and aytis texts belonging to Jambyl, there are a total of 27 poems in full text. In the study, all 27 poems were examined and the subject of criticism was tried to be determined.

In our research, document analysis, which is a qualitative research method used to analyze the content of written documents meticulously and systematically, was used. Document analysis is a systematic method used to examine and evaluate all documents, both printed and electronic materials. In this direction, the existing poems of Jambyl, the top name of Kazakh oral literature, were read and analyzed, and the discourses about social criticism were determined and analyzed. In addition, materials such as books, book chapters and articles written on Jambyl's art and literary personality were also examined and the findings were obtained by combining the obtained data. In the implementation of this study, general scientific and special historical and literature methods were used: analysis, synthesis, as well as retrospective, historical-genetic, historical-typological, historical-systemic, and comparative methods. These and other important research methods make it possible to implement the scientific article in the most complete forms.

Discussion. Jambyl Jabayev intensively deals with the theme of criticism, which is a social issue, in his poems. For Jambyl, criticizing the rulers, administrative systems and wealthy people who are his contemporary in his poems is an indispensable element of his art. According to him, one of the main duties of the poet is to see and criticize the faults, mistakes and injustices in the society. For this reason, criticism, which is a social issue, is one of the indispensable themes in Jambyl's poems. The focus of the research is social criticism in Jambyl's poems. When we look at the studies on Jambyl in Turkey, it is seen that there is no study on social criticism in his poems. This reveals the originality of the research. In the article, the following research questions were determined: What are the issues Jambyl criticizes the most? Who and which institutions did Jambyl criticize? Which social issues were touched upon by Jambyl's criticisms? Are there any suggestions for solutions about the issues that Jambyl criticizes? The poet's poems were examined around these questions and the concept of criticism was discussed under four headings.

Many scientists of Kazakhstan and Turkey were engaged in this topic. In this scientific article, we used the books and scientific works of Prof. Dr. Myrzatay Zholdasbekov, «The Great Bard of the Steppe Jambyl Jabayev, Ankara: Bengu Publications. 2019 [*Joldasbekov Mirzatay. Bozkırın Ulu Ozanı Jambıl Jabayev, Ankara: Bengü Yayınları. 2019*] Also, scientist Prof.Dr Shakir Ibrayev in his work «Jambyl Jabayev (His Life and Art)» Bilig: 1996 [*Ibrayev Şakir, Jambıl Jabaev (Hayatı ve Sanatı), Bilig: 1996*] highlighted important factors. And scientific works of Associate Professor Nurgul Aldabekova, «Jambyl Jabayev Master of impromptu contest», Jambyl Special Issue, Journal of Turkish Dialects and Literature: 1996 [*Aldabekova, Nurgül., Jambıl Jabayev Atışma Geleneğinin Ustası, Jambıl Özel Sayısı, Türk Lehçeleri ve Edebiyatı Dergisi: 1996*] were used in this study. Also, we also considered the works of the famous Kazakh scientist Prof.Dr.Serik Kirabayev, «Getting to Know Jambyl Again», Jambyl Jabayev Special Issue, Kardeş Kalemler Magazine: 2016. [*Kirabayev Serik. Jambıl'ı Yeniden Tanıma, Jambıl Jabayev Özel Sayısı, Kardeş Kalemler Dergisi: 2016*]. Dissertations on the research topic were also considered. For example, dissertation about the Jambyl Jabayev of Associate Professor Lazzat Urukova «Aitys Tradition in Kazakh Folk Literature and Jambyl's Role in This Tradition», Ankara University Institute of Social Sciences, Contemporary Turkish Dialects and Literatures ABD: 2008 [*Urukova Lazzat. Kazak Halk Edebiyatında Aytıs Geleneği ve Bu Gelenek İçerisinde Jambıl'ın Yeri, Ankara Üniversitesi Sosyal Bilimler Enstitüsü Çağdaş Türk Lehçeleri ve Edebiyatları ABD: 2008*].

The topic of Jambyl Jabayev is also interesting for the prominent scholars of Turkish Turkologists. The main pillar of this research is the scientific work of Prof.Dr. Zeynesh Ismail and Associate Professor Ahmet Gungor explored the poems and verses of Jambyl: «Jambıl» Ankara: Ahmet Yesevi Foundation Publications: 1996 [*İsmail, Zeyneş; Güngör, Ahmet. Jambıl, Ankara: Ahmet Yesevi Vakfı Yayınları: 1996*] In this research article, we used the works of Prof.Dr.Ekrem Ayan, «Jambyl Jabayev on the 170th Anniversary of His Birth», Jambyl Jabayev Special Issue, Kardeş Kalemler Magazine: 2016 [*Ayan Ekrem, Doğumunun 170. Yılında Jambıl Jabayev, Kardeş Kalemler Dergisi Jambıl Jabayev Özel Sayısı, 2016*] and we used a scientific article of Prof. Dr.Nergis Biray, «Jambıl Jabayev.His Works and About the Epic of Otegen Batyr» Jambyl Jabayev Special Issue, Kardeş Kalemler Magazine: 2016 [*Biray Nergis, Jambıl Jabayev, Eserleri ve Ötegen Batır Destanı Hakkında, Kardeş Kalemler Dergisi Jambıl Jabayev Özel Sayısı, 2016*]. And also scientific works were used of Prof. Dr.Ali Abbas Chinar

«Kazakh Folk Poet Jambyl Jabaev and the World of Art» Bilig: 1996 [Çınar Ali Abbas, *Kazak Halk Şairi Cambil Cabaev ve Sanat Dünyası, Bilig: 1996*]. Monthly Eurasian Literature Magazine Kardesh Kalemler made a special issue about of famous Kazakh poet Jambyl Jabayev on the 170th Anniversary of His Birth and this magazine was used in our scientific research [*Kardeş Kalemler Aylık Avrasya Edebiyat Dergisi. Doğumunun 170. Yılında Ünlü Kazak Ozanı Jambıl Jabayev Özel Sayısı, 2016*]. The works of the famous young Turkish scholar Associate Professor Cemile Kınacı, were not left without attention. She's work about Jambyl «Two Voices Rising From Different Geographies: Kazakh Influx Jambıl and Anatolian Poet Pir Sultan Abdal», Jambıl Jabayev Special Issue, Kardesh Kalemler Magazine: 2016 [Kınacı Cemile. *Farklı Coğrafyalardan Yükselen İki Ses: Kazak Akını Jambıl İle Anadolu Ozanı Pir Sultan Abdal, Jambıl Jabayev Özel Sayısı, Kardeş Kalemler Dergisi: 2016*]. Also, with extensive scientific activity, an article was used by the author of this scientific work of Associate Professor of the Pamukkale University Soner Sağlam «A Study on Jambyl's Poem Akın Boldım» Journal of Turkish World Language and Literature: 2019 [Sağlam Soner. *Jambıl'ın "Akın Boldım" Adlı Şiiri Üzerine Bir İnceleme, Türk Dünyası Dil ve Edebiyat Dergisi: 2019*].

Results. On May 20, 1938, a day of respect for the literary service of Jambyl was held, and ceremonies were held both in Almaty and in Jambıl (his birthplace). The poet is awarded the "Order of Lenin", the highest decoration of the Soviet Union. The state needs propaganda and it easily carries out this propaganda through Jambyl. And he is given a magnificent house. Every need is met. The chauffeur is also available 24 hours a day. It is kept under constant care. Apart from his personal doctor Rahimbek Dosimbekov, his health is followed under the constant observation of Kazakhstan's famous doctor H. Barlibayev. Jambyl defines her private cook, Fatima Feyzrahmanov, as "my second mother who breastfeeds me" (Kardeş Kalemler, 2016: 5-6). The year 1937 marks the 750th anniversary of the birth of Shota Rustavelli, the great poet of the Georgian people. All the peoples of the Soviet Union commemorate this holiday with great respect (Ismail and Gungor, 1996: 25). Jambyl, whose fame spread widely throughout the country, is invited to the celebrations of the 750th anniversary of the Georgian poet Shota Rustavelli. Jambyl Jabayev was the author of the epic work "*Aqın Shota Rustavelli*" in 1937 (Urakova, 2008: 37). Jambyl as the chairman of the Kazakhstan delegates attends the meeting in Georgia. The old poet sees many places during this expedition and sings his poems about the homeland and Shota Rustavelli, the poet of the brother Georgian people, called "*Greetings to the Caucasus, Greetings to the Poet, Caucasus, and Song of Life*". In 1938, in accordance with the Constitution of the Soviet Union, the Supreme Senate of the Kazakh SSR held elections for the first time. In this election, Jambyl is elected by the people as a deputy to the senate. Jambyl opens the first session of the Senate on 15 July. Due to his very successful effort in the field of literature in 1941, the folk poet of the Kazakh SSR, Jambyl Jabayev, was awarded the SSSR State Award by the decision of the SSR Council of Ministers (Ismail and Gungor, 1996: 25-27). The poet, whose fame peaked with the publication of his works in radio, newspapers and magazines and their delivery to all parts of the country, was elected to the Supreme Council of the Kazakh Soviet Socialist Republic in 1938, after being an honorary member of the Union of Soviet Writers. His poem "*Meniñ Ömirim*" (My Life), which contains important clues about his life, is read during his meeting with the voters who nominated him as a deputy candidate for the Supreme Council of the Kazakh Soviet Socialist Republic on June 10, 1938. Now the whole world knows him and he does not hesitate to recite poetry about every new development in the country. Especially in the years of the World War II, the poems that Jambyl sang are a mirror of the historical events until the Second World War and the socio-economic change that came into being with the new system. The poems he sang at the same time became a great source of morale for the soldiers fighting at the front. Many soldiers in the letter they sent to Jambyl from the front state that his poems were as effective as weapons for them. He sings his poems "Leningradtq Örenim" for the soldiers defending cities such as Leningrad, Moscow and Stalingrad (Urakova, 2008: 38).

Between the years 1870-1912, especially two of Jambyl's arts reached a high peak. The first is the aitys that he never gave way to anyone. Jambyl is called the winged bird of sparring. The second is the bravery epics of the East, Kazakhs and Kyrgyz, which he recited by heart. For example, he tells the "Köroğlu" (Koroglu) epic only for fifteen days. Besides the epics that the poet sang, there are more than

ten known quarrels. Jambyl: He has participated in a lot of impromptu poem contest and had a battle with "Bolek Kiz, Aykumis, Baqtıbay, Sara Aqın, Boltirik, Shabil Shal, Maykot, Sarbas, Kulmanbet, Dosmagambet and Shashubay" (Ismail and Gungor, 1996: 11). The most important ones among these battles are the aytys he made with the bard poet Kulmanbet and Sarbas. Especially his skirmish with Qulmanbet is one of Jambyl's biggest skirmishes (Aldabekova, 1996: 60-61). Jambyl participates in the fights starting from his youth until the age of 70. In the last 30 years, she has not directly participated in these competitions. Younger generation do not fight him, they choose him as the poet's referee in these competitions, as the judge of their own word clashes (Joldasbekov, 2019: 96-117).

It is possible to gather Jambyl's skirmishes in two groups in general. The first of these is the squabbles he had with girls, brides and boys in his youth (17-30 years old); the second one is the skirmishes he made with the well-known and successful raids of his period (30-70 years old), in which he now joined as a strong raider. Undoubtedly, the most important among these squabbles is aytis made with Qulmambet, as we mentioned before. The skirmish in question took place in a fair on the banks of the Ile river in 1881, and Jambyl defeated Qulmambet, which no bard could defeat. During this period, Jambyl is 35 and Qulmambet is 44 years old (Kınacı, 2016: 40-41). During the life of Jambyl, known as "Homer of the XX century", many of his works were translated into world languages and these translated works were published in many countries of the world. He deals with the political system of the Soviet Union, the advantages of the socialist development path, and the reconstituted social developments in his poems. Jambyl, who is the master of jokes and jokes, and a cheerful person who makes jokes in his poems, recites the poem abruptly, not by heart. He memorizes the mastery of poetry, the art of bard, as well as the poems that have been in the memory of the people for centuries. The poetic legacy of Jambyl, who poetized the friendship of peoples, has been extensively researched. It was the poet Saken Seyfullin who had his poems published in the first newspaper. Poets and writers such as Muhtar Auezov and Sabit Mukanov write about Jambyl. Jambyl's 4-volume work is also republished. Süyinbay's grandson, scientist Sultangali Sadırbayev and writer Beken Ibiralim support the publication of these works. Again, the works of Mirzatay Joldasbekov and Ualihan Kalizhan on Jambyl have a very important place. In addition, the author, Beken Ibiralim Jambyl, includes the "Kiz Jibek" epic, which was memorized, into his books (Kirabayev, 2016: 21-25).

In today's Kazakhstan, especially in Southern Kazakhstan, Shymkent, Jambyl, Turkistan, Otrar etc. In important residential areas, the Jambyl school continues its existence intensively. Famous minstrels named Omirzak, Orimbay, Estay, Erip, Kenen, Ospantay, Otep and Sayadil are Jambyl's apprentices. Jambyl masterfully plays the dombra. Jambyl's mastery of playing the dombra led to the widespread use of the triangular dombra known as "*Jambıl Dombra*" throughout the country, and this traditional dombra to be called Jambıl. It is possible to divide Jambyl's artistic personality into two parts. The first of these is until the 1917 revolution, and the second period is after the revolution. Among the themes that he dealt with in the first period of his art are love, nature, love, beauty and heroism. In the second period, in addition to these, themes such as the party, party leaders, the army, the fraternity of the peoples forming the Soviets, workers, science, and World War II gain importance (Chinar, 1996: 105).

Social Criticism in Jambyl Jabayev's Poems. Jambyl Jabayev expresses many individual, religious, national and social (social) issues and values in the epics he sang for days, especially the poems he improvised, and the aytis he made with his rivals. The subjects that the poet deals with in his poems, epics and aytis can be classified under these four headings. Social criticism is one of the subjects Jambyl intensively deals with and expresses, especially under the title of social themes and values. The theme of criticism, which we also call satire, is intensely handled by poets, writers, poets and minstrels in literature. This theme is one of the most talked about topics today as it was in the past. The subject of social criticism has always been popular in the works of poets, writers, poets and intellectuals who shape the society and make their art for the people. One of the poets, poets and intellectuals of the Turkish world, who heavily includes the concept of criticism in his works, is the Kazakh influx Jambıl Jabayev. Jabayev intensely deals with the theme of criticism, which is a social issue, especially in his poems. For Jambıl, criticizing the raids, rulers, administrative systems and wealthy people who are his contemporary in his poems is an indispensable element of his art. According to this, one of the main

duties of the poet is to see and criticize the faults, mistakes and injustices in the society. For this reason, criticism, which is a social issue, is one of the indispensable themes in Jambıl's poems.

Jambyl speaks on behalf of the oppressed people. It expresses their thoughts and desires. In his poems, he reveals the cruelty of the rich, gentlemen and administrators to the people (Ismail and Gungor: 1996: 13). Jambıl, with his poems "*Äkeme, Janis Aqınğa, Jısqıshi, Kämshat Qız, Kedey Küyey, Mämбетke, Sät Saylanarda, Mänke Turalı, Şaltabayğa, Qalığa and Kökimge*", which are among his first poems, mainly and people in the position of rulers he fearlessly and ruthlessly criticizes the spoiled rich people who do not care about the people, and defends the people with whom he shares the same fate. In addition, in these poems, the injustices and persecutions that the Kazakhs were subjected to at that time; it is sometimes portrayed in a sarcastic, sometimes critical, and sometimes angry style (Urakova, 2008: 35).

The pathetic state of the helpless poor, who are devastated by poverty and oppression, affects Jambyl a lot. He thinks that he should be a help and a benefit to the lower class people. He sings poems suitable for their situation. Jambıl's "Reply to Kудaybergen Bolys", "My Father", "You Are a Beautiful-looking Person", "Exile, State of Poverty", "While Settled", "To Mambet", and in his other poems, he strongly condemned the representatives of the elite. and it is seen that he always refers to the suffering of lower class people in his poems (Ismail and Gungor, 1996: 17). It is possible to say that there is no subject that has not been mentioned in the works of the old poet. In his works, the poor life, the youth years, the people and the renewal of life, the beauty of nature, the role of the Communist party, the great changes in the country, the friendship of the peoples, patriotism and defense of the homeland, old age motifs and many more are discussed. In addition, his works are proof that his art is versatile and that he has risen to the highest level of being a poet (Joldasbekov, 2019: 63-71). In addition, when asked about the subject of his works, he replied: "I said about my people living in hardship and yearning, about my country that was persecuted, about brave heroes. I have been singing folk songs all night long and defeating my opponents" (Kardeş Kalemler, 2016: 5).

The other work that is the source of the study is "*The Great Bard of the Steppe Jambyl Jabayev*", written by Kazakh scientist and Turkologist Mirzatay Joldasbekov, prepared for publication in 2019 in cooperation with the Eurasian Writers Union, the Embassy of the Republic of Kazakhstan in Ankara and Ankara Keçiören Municipality and published by Bengü Publishing. In addition to the epic and aytis texts belonging to Jambyl, there are a total of 27 poems in full text. In the study, all 27 poems were examined and the subject of criticism was tried to be determined.

In the work "*Jambıl*" written by Zeyneş İsmail and Ahmet Güngör "*Patşa amiri tarılttı*" (*The tsar's decree overwhelms*), "*Sarañ bay men jomart kedey*" (*The Miserly Rich and the Generous Poor*), "*Qimiz*" (*Kimiz*), "*Oleñshi Omarğa*" (*To the fals singer Omar*), "*Jastar Aldındağı Söz*" (*Word Before Youth*), "*Ostepkede*" (*At Fair*), "*Ädildik kerek halıqqa*" (*Justice Needs the People*), "*Besik Jırı*" (*Cradle Lullaby*), "*Artıqşa tuwğan azamat*" (*Born Supremely*), "*Mämбетke*" (*To Mambet*) and "*Aqın boldım on ušte*" (*I Became a Poet on Thirteen*), the subject of criticism takes place in general. In these poems, the poet criticizes the administrative systems and understandings of the periods in which he lived, the inn, the sultan, the tsar, the bolıs and the civil servants with a harsh style. By increasing the dose of criticism from time to time, he calls the society to unite and struggle against these management understandings and the rulers who oppress the oppressed people. In Myrzatai Joldasbekov's work "*The Great Bard of the Steppe Jambyl Jabayev*" the subject of criticism, which is a social theme, comes to the fore in five poems titled "*My Life*", "*My Destiny*", "*The Great Migration*", "*I Became a Bard at Thirteen*" and "*Motherland*".

Jambyl criticize those poets who in their poems, does not criticize the mistakes he sees in the society, the administrative system, the rulers and the rich in general, and praise them in their poems. Jambyl considered that it is not the art and not for the people. He criticizes the rulers, administrative systems and rich people who oppress the oppressed people, especially he criticizes the poets which lived in the same era. Jambyl not only criticizes the mistakes and faults he sees in the society and administration in his poems, but also offers a kind of recipe to the society by suggesting solutions to them.

Criticisms of the Poets. Poet Jambyl, who is called the encyclopedia of Kazakh oral tradition, is a peer with Abay, who laid the foundations of Kazakh written literature and is accepted as the founder of this literature, and lived in the same era. While Jambyl brought the Kazakh oral tradition to the top with his poems, aytis and epics; Abay, on the other hand, laid the foundations of the Kazakh written literary tradition and became the teacher of a great school. The biggest similarity between both figures is that they give an important place to the subject of criticism in their poems. Besides, Jambyl has a poem consisting of three quatrains called "Abaydın Süretine (Abay's Picture)", which he wrote for Abay and attributed to Abay. While praising Abay in this poem, Jambyl draws attention to the importance of Abay especially for Kazakh people and literature:

<i>Minaw turğan Abaydın süreti me?</i>	Is that a picture of Abay standing there?
<i>Öleñ-sözdiñ uqsagan qudiretine.</i>	Poem; took the power of the word.
<i>Aqıl, qayrat, bilimdi teñ ustağan,</i>	Equalizing reason, effort and science,
<i>Ör Abaydın tötegen kim betine?</i>	Who faced the Great Abai?
<i>Aqın atın taratqan ärbir tusqa,</i>	The poet spread his fame everywhere,
<i>Ölenmeneñ ölmeytin salğan nusqa.</i>	He left immortal works with poetry.
<i>Arğın, Nayman sözine tañırqağan -</i>	Argin and Nayman admired his words,
<i>Qanday arman bar deysiñ bul tuwista!</i>	What else could your people desire?

(Ismail ve Gungor, 1996: 94-95)

While Jambyl praises his peer Abay in this poem he sang for Abay, in other poems he harshly criticizes many poets who try to take advantage of the rulers and the rich and distance themselves from the public. One of those who received his share of these criticisms was the poet of the time, Singer Omar. In the poem titled "*Oleñşi Omarğa (To the false Singer Omar)*", which Jambyl sang in reference to Singer Omar, Omar expresses that Akbil tries to benefit the rich and distances himself especially from the poor:

<i>Jağınba bosqa bayğa Omar aqın,</i>	Don't suck up rich oh sing Omar!
<i>Baylardan sağan, minaw, kedey jaqın.</i>	The poor are closer to you than the rich,
<i>Eneñdi miqtap mirza bir boqtaydı,</i>	The gentleman swears at his mother.
<i>Bererde qoyğa qoñır şolaq atın.</i>	He gives his bad horse to herd sheep

(Ismail ve Gungor, 1996: 46-47)

According to Jambyl, a real poet is always on the side of the oppressed and against the oppressor. For this reason, the poet has always stood by the oppressed, oppressed and poor people in his poems, and criticizes the rulers and the rich by standing against the rulers and rich people who oppress the helpless people by cruelty. According to Jambyl, a real poet should make its art for the oppressed people and express the troubles, troubles and problems of its people. For this reason, Jambyl strongly opposes the actions of the wealthy to suppress poetic talents. Jambyl has always supported poets who were close to the people. A fair is held in Almaty, dedicated to the 300 years of the Tsars's dynasty. Kazakh rich people set up their tents, put their valuables and display their belongings at the fair. Jambyl, who satirizes this sycophantic approach of the Kazakh rich and their rulers, sings the poem "Ostepkede (in the Fair)" (Ismail and Gungor, 1996: 15). While criticizing the rulers and the rich on the one hand in the poem, on the other hand, he directs the arrows of criticism to the poets who try to benefit them:

<i>Üysin, Nayman sañlağı,</i>	Famous of the Uysuns and Naimans
<i>Östepkede jıyıldıñ.</i>	You gathered at the fair
<i>Joldıñ uşıp şañdarı,</i>	Adding dust to the road,
<i>Almatığa quyıldıñ.</i>	You met in Almaty.
<i>Elde jürgen egeyler,</i>	The country's elite
<i>Qalada qur üyildiñ.</i>	You came in the city in vain.
<i>Ulıq körseñ uylığıp,</i>	When you see the elders you shut up the mouth
<i>Jeldi küngi qamıstay,</i>	Like a reed before the wind,
<i>Japırılıp iyildiñ.</i>	You bent and twisted

(Ismail ve Gungor, 1996: 62-63)

Jambyl's experience is described in a separate source as follows: "In 1913, an exhibition was held in Almaty within the framework of the 300th anniversary of the Romanov dynasty. The organizers of the exhibition demand from the Jetisu and Kyrgyzstan raids to praise the Romanov dynasty and Russian officials who served in Kazakhstan. Some poets comply with this request, while others reject it. Jambyl is at the head of the second group that does not obey this request, and in his poem called *Östepkede*, he criticizes those who fulfill this request that they forget their steppes and humiliate themselves by bowing down in front of the Tsarist administrators. (Urakova, 2008: 35)

<i>Jürippiz sır alıspay,</i>	We lived without knowing your secret,
<i>Jaylarıñdı tüyindim.</i>	I did not understand what happened.
<i>Keltirdiñder namıstı,</i>	You trampled on our honor,
<i>Bek qorlanıp küyindim.</i>	I was very angry for this.
<i>Büytip qızıq körgeñse,</i>	Rather than seeing such a fair,
<i>Özi jaqsı üyimniñ.</i>	It is better to stay at home.
<i>Şulğımaymın senderşe,</i>	I don't flatter like you.
<i>Keregi joq sıyıñniñ.</i>	I don't need such an award.
<i>Qor bolmaymın ölgeñse,</i>	I'm never wrong,
<i>Öleñime-aq sıyındım.</i>	I only trust my poetry.

(Ismail ve Gungor, 1996: 62-63)

Criticisms of Administration and Political System. Jambyl Jabayev lived a life span of one hundred years. In this century, he has both seen and personally experienced three different eras and administrations, namely the Khanate, Tsarist and Soviet periods. Although there is not much difference between them for Kazakhs, Jambyl criticizes Tsarist with harsh expressions, and he didn't praise the Soviet period. In fact, his closeness to the Soviet government is clearly visible in the poems he sang in the last ten years of his life. Jambyl personally experienced the three periods mentioned above and tried to explain to the Kazakh society the conditions and characteristics of these periods, analyzing these periods in detail, especially in his poems. When we look at his poems, the poet describes the khans during the period of the khanate; In the tsarist period, especially the sultan and his nobles and aghas; In the Soviet period, he sharply criticized the rulers, called in Kazakh bolis. In addition, some of the events that Jambyl experienced with the khan, sultan and administrators forced Jambyl to criticize the administrators of these periods.

During the uprising of 1916, he became one with the people of Jambyl and warned his people against the royal decree to involve people in hard work in the war. The rulers, who saw the movement in the people, carried out propaganda to deceive the people. And Tsar's governments are thinking of using Kazakh bards for this. For this purpose, the tsarist rulers brought a group of minstrels to Almaty by force, including Jambyl, put them in a stable and forced them to sing verses in favor of the tsar. Thus, a group of poets led by Jambyl rejected this order of the administrators. Despite the fact that they put them in prison for a week and forced them to do what they wanted, the tsarist administrators had to release them. Government guards at gunpoint stop the people's independence movement, arrest, punish, hang and kill people who participated in the uprising and led it. Jambyl, who himself witnessed these difficult days, sings his poems and ballads under the title "*Zildi Buyriq*" (*Heavy Order*) (Ismail and Gungor: 1996: 21-23).

In his poem "*Zildi Buyriq*" (*Heavy Order*), Jambyl describes in all details the uprising of the factory workers in the town of Qargalı against the sending of the Cossacks to the front in June 1916. Jambyl's poem "*Patşa Amiri Tarıldı*" (*The Tsar Order Commands*) is the result of an uprising of the Shapyrashty tribe against the decree of the tsarist government to send Kazakhs to the front in 1916. Jambyl, participating in this uprising, gives strength and inspiration to the people with his poems (Urakova, 2008: 25-36).

<i>Kögen közdi qosaqtap,</i>	While holding and taking away the helpless
<i>Qalay qıyıp beremiz?! </i>	How do we deliver them?
<i>Közdiñ jası moñsaqtap,</i>	Tears flow like a flood,
<i>Köñil şer bop ölermiz.</i>	Hearts are crushed and die.

Kök jaylawdı qaldırıp, Leaving the green plateau,
Qayda köşip ketermiz? Where do we migrate to?
Kökirekti zar qılıp, Tearing our hearts apart,
Qorlıqpen qayıp ötermiz?! How do we live with this torment?!

(Ismail ve Gungor: 1996: 36-37)

Jambyl says that before the Tsar's decree on the recruitment of soldiers in Kazakh society, there was neither anxiety nor grief, but on the contrary, the Kazakhs lived happily. But this situation ends with a decree issued by the tsar. In addition to this, Jambyl also states that there is no remedy against the tsar's decree and calls on the people to fight:

Ešteñe joq wayımnan, Nothing comes out of the anxiety
Jürüwşi edik köñil mäs. We lived happily.
Patşa ämiri tarıldı, The tsar gave a cruel decree
Oğan qılar bar ma ilaj?! Is there any remedy against it?!
İške tolğan zarımdı, My anger that I have thrown inside,
Kimge aytarın qılıp naz! To whom shall I present my condition?

(Ismail ve Gungor, 1996: 36-37)

The elites and some "poets" of the Kazakh people did not react in any way to this decree of the Russian tsar. They accepted the royal decree and the situation as it is. Therefore, the noble people of society (byi, bek), who did not respond to this decree, were not saved from harsh criticism of the great poet Jambyl:

Biy, bolıstı täñri attı, Allah punished the rulers and the elite
El qorğawğa jaramay. They do not try to defend their people.
Ağayındı eñiretti, They made community moan
Köz jasına qaramay. Despite their tears

(Ismail ve Gungor, 1996: 38-39)

According to Jambyl, the rulers called *bolys* (lower unit of administrative-territorial division-auth.) look down on the Kazakh people and do not like the people. The rulers try to rule the Cossacks not by justice, but by the force of the sword:

Qolına qılış ustağan, Holding a sword in his hand,
Aqıl-oyı qısqadan. The thought of the mind is fleeting
Qazaqtı qorlap jaqtırmay, Mocking and do not like the Kazakhs,
Qılışimen nusqağan. And ruled by the sword

(Ismail ve Gungor, 1996: 68-69)

Criticism of the rich. In Jambyl Jabayev's poems, there are also rich people, unlike his contemporary poets, administrators, administrative system or era, to which he directed the arrows of criticism. Jambyl sharply criticizes the rich who own property and wealth by oppressing the people, exploit the labor of the oppressed by hiring them, and ruin the people by not paying the hard work of the people they employ. Undoubtedly, the poem "*Sarañ Bay Men Jomart Kedey*" (*Greedy rich man and generous poor man*) is one of Jambyl's works about his criticism of the rich. This poem, which tells about the stinginess of the rich and the generosity of the poor, is the crown of the poet's critical poems. Jambyl says that rich people are greedy, their only intention is to accumulate wealth and become even richer. On the other hand, he expresses that the poor are kind and content with little:

Malı köp bay jılaydı qar jawğanda, The rich cry when it snows
Bäрін tatar niyeti malğa awğanda. He leaves everything when his intention is money.
Jerden altın tapqanday kedeylep jür, The poor walk as if they found gold from the ground,
Äyeli şekek tolı süt sawğança. If his wife milks a full bucket of milk

(Ismail ve Gungor, 1996: 40-41)

Jambyl says that the rich are greedy and greedy: On the contrary, the poor know how to be content with little, and that they always thank Allah:

Malı köp bay ertemen jeydi qaymaq, The rich always eat sour cream
Qoy şığarıp, kedey jür qozını aydap. The poor man lead the sheep and lambs

*Eñbolmasa ayranğa toyğızsa dep,
Jatsa, tursa tileydi ‘‘a, qudaylap’’.*

And the poor man wants to be drunk
Someday fresh sour cream

(Ismail ve Gungor, 1996: 40-41)

Jambyl Jabayev intensively deals with the theme of criticism, which is a social issue, in his poems. For Jambyl, criticizing the rulers, administrative systems and wealthy people who are his contemporary in his poems is an indispensable element of his art. According to him, one of the main duties of the poet is to see and criticize the faults, mistakes and injustices in the society. For this reason, criticism, which is a social issue, is one of the indispensable themes in Jambyl's poems. The focus of the research is social criticism in Jambyl's poems.

The poetry of Jambyl Jabayev has always been distinguished by expressiveness and meaning. In his long and eventful life, he never lost in the competition of bard poets. He was brave and kind and he was always on the side of his long-suffering people. He was God-fearing and prayed five times in the Kremlin when communism forbade talking about the Almighty. The study of the spiritual value of Jambyl is a large area in science. Because he survived three centuries and analyzed in all his works the great historical events of these three eras in which he lived. The great poet of the Kazakh people and the entire Turkic world has always been on the side of justice and conscience. This distinctive feature of the bard poet is shown in all poetic works. The social theme of Jambyl has always remained relevant from time immemorial, regardless of generational changes. And this is the most important thing that immortalized the great Kazakh poet.

Conclusion. In this scientific article the concept of criticism, which was a social theme in the poems of the Kazakh bard-poet (minstrel) Jambyl Jabayev, is discussed. During the analysis, the poems in the source works named "*Jambıl*", which were prepared together in 1996 by Zeyneş İsmail and Ahmet Güngör, which were published in Turkey, were used in this article. The poems included in the source works named "The Great Bard of the Steppe Jambyl Jabayev", which were written by Kazakh Turkologist and scientist Myrzatay Joldasbekov and met with readers in Turkey in 2019, were used in this study. There are a total of 30 poems of the poet in the book Jambyl, prepared by Ismail and Gungor together. There are 27 poems in total in the work named Jambyl Jabayev, the Great Bard of the Steppe, written by Joldasbekov.

In the study, a total of 57 poems from two different source works were examined and 16 poems were identified that included the subject of criticism. With the examples in these sixteen poems, the subject of criticism has been tried to be explained and examined. Among these poems, in particular, "*Patşa Āmiri Tarılttı (Cruel Decree of the Tsar)*", "*Sarañ bay men Jomart kedey (Stingy Rich and Generous Poor)*", "*Qimiz (Kimiz)*", "*Östepkede (At the Fair)*", "*Ādildik Kerek Halıqqa (Justice Needs the People)*", "*My Life*" it is seen that the theme of criticism is handled intensively in six poems.

When we look at how Jambyl Jabayev used the concept of criticism in his poems, it is clearly seen that he criticizes especially the rulers of the period, the understanding of administration that dominated the period, the poets who tried to benefit the khans, the gentlemen, the administrators and the rich, and the wealthy people who were rich by oppressing the people and exploiting the people's labor. These elements, which constitute the essence of the subject of criticism in the study, are revealed with the examples of poetry given.

The great poet Jambyl, raised by the Kazakh steppe, criticizes the negativities he has witnessed and witnessed with his responsibility towards the society of which he is a member, and has made an effort to improve the bad living conditions that the Kazakh people are exposed to. In this respect, his criticisms are also important for the peace and welfare of the society. Therefore, Jambyl has become the great voice of the Turkic language in the steppe, which serves its people in the best way by using the power of the word.

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ЖАМБЫЛ ЖАБАЕВ ПОЕМАЛАРЫНЫҢ ӘЛЕУМЕТТІК ТАҚЫРЫБЫ БОЛҒАН СЫНИ КӨЗҚАРАС КОНЦЕПЦИЯСЫН ТАЛДАУ

Сонер Сағлам*, Яшар Сөзен

Памуккале Университеті, Түркия Республикасы, Памуккале.

* Автор-корреспондент

E-mail: soner.saglam@gmail.com (Сағлам), goktug3525@hotmail.com (Сөзен)

Андатпа. Бұл мақалада Жамбыл Жабаев өлеңдеріндегі сыни көзқарас ұғымы әлеуметтік тақырып ретінде қарастырылады. Авторлар ақынның өлеңдерінде орын алған өткен дәуірдегі қазақ халқының кейбір маңызды әлеуметтік мәселелерін де ашып көрсетеді. Қазақ даласының ұлы ақыны Жамбыл Жабаев Түркі дүниесінің де өткен ғасырдағы ұлы тұлғаларының бірі. Жамбыл ақын жүз жылдық ғұмырында қолынан домбырасын тастамай, қазақ халқының барлық әлеуметтік мәселелерін экспромттық өлеңдерімен жалықпай жырлап өткен. Ол бүкіл әлем әдебиетінде және қазақ әдебиетінде әйгілі айтыстары мен дастандары, сондай-ақ ерекше мәнердегі импровизацияланған өлең жырларымен кеңінен танымал. Ақын сол кезеңдегі билік өкілдері мен басқару жүйесін сынауға ерекше мән берді. Ақын өлеңдерінде әлеуметтік тақырып

ретінде қарастырған сыни көзқарас ұғымы мысалдар арқылы анықталып, зерттелді. Жамбыл Жабаевтың рухани мұрасы Түркияда ауқымды ғылыми тақырып түрінде зерттелді. Зерттеу мәтіні түрік тілінде дайындалып, ағылшын тіліне аударылған².

Түйін сөздер: Жамбыл Жабаев, Сүйінбай, поэзия, ақын, жыр, сын, қазақ халқы, домбыра, айтыс.

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РАССМОТРЕНИЕ КОНЦЕПЦИИ КРИТИКИ КАК СОЦИАЛЬНОЙ ТЕМЫ В ПОЭМАХ ДЖАМБУЛА ДЖАБАЕВА

Сонер Саглам*, Яшар Созен

Университет Памуккале, Турецкая Республика, Памуккале

*Корреспондирующий автор

E-mail: soner.saglam@gmail.com (Саглам), goktug3525@hotmail.com (Созен)

Аннотация. В данной статье рассматривается понятие критики как социальной темы в стихах Джамбула Джабаева. В стихах великого поэта авторы также раскрывают некоторые важные социальные проблемы казахского народа той ушедшей эпохи. Великий поэт казахских степей Джамбул Джабаев – один из величайших персон прошлого века в тюркском мире. Джамбул акын (поэт-авт.) который на протяжении всей своей столетней жизни неустанно сочинял импровизированные стихи с домброй в руке раскрывая все социальные проблемы казахского народа. Он хорошо известен во всей мировой литературе и в казахской литературе своими знаменитыми айтысами (импровизированное состязание двух поэтов-бардов-авт.) и эпосами, а также песнями и стихами, импровизированными в особом стиле. Джамбул Джабаев выражает многие социальные проблемы в своих стихах, айтысах и поэмах. Поэт придает большое значение критике правителей и систем управления того периода. Понятие критики, которое Джамбул Джабаев рассматривал как социальную тему в своих стихах, авторы попытались определить и рассмотреть на примерах. Духовное наследие Джамбула Джабаева исследовалось в Турции в виде обширной научной тематики. Текст данного исследования был подготовлен на турецком языке и переведен на английский язык.³

Ключевые слова: Джамбул Джабаев, Суюнбай, поэзия, поэт, поэма, критика, казахский народ, домбра, айтыс.

Information about the author:

* Candidate of Philological Sciences, Associate Professor

PhD doctoral student

²Олжас Бекенұлы ҚУАНБАЙ - Анкара Университетінің PhD докторанты. Түркия Республикасы, Анкара қ., E-mail: olkub89@gmail.com ORCID ID: <https://orcid.org/0000-0003-2079-1084>

³Олжас Бекенұлы ҚУАНБАЙ - PhD докторант Анкара Университеті, Турецкая Республика, г. Анкара, E-mail: olkub89@gmail.com ORCID ID: <https://orcid.org/0000-0003-2079-1084>

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Алматы қ., Шевченко көш., 28,
ҚР БҒМ ҒК Ш.Ш. Уәлиханов атындағы Тарих және этнология институты
«edu.e-history.kz» журналының редакциясы
Телефон: +7 (727) 261-67-19
E-mail: edu.history@bk.ru
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