

**Thematic and Ideological Peculiarities of Zhumeken Nazhimedonov's  
Literary Works / *Peculiaridades temáticas e ideológicas das obras  
literárias de Zhumeken Nazhimedonov***

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**ABSTRACT**

The present paper is devoted to an outstanding Kazakh poet, musician and writer Zhumeken Nazhimedonov who lived during the Soviet Union. Zhumeken Nazhimedonov is one of the authors of the Anthem of the Republic of Kazakhstan, adopted in 2006. The object of the research was the collection of poems and prose by Zh. Nazhimedonov, published in different years, and literary criticism written about him by well-known critics and writers of that time. The purpose of the paper is to analyse and distinguish thematic and ideological features the genre-literary issues and stylistic analysis of Nazhimedonov's poetry and prose. In the study, the methods of thematic and stylistic analysis were used. The poet's literary works are distinguished by the diversity of contemporary scenes and traces of the search for the discovery of the human world, the possibility of depicting nature. In conclusion, each work of Zh. Nazhimedonov summarizes the realities of life in its time, touches the hearts and conveys the truth. The ideology of literary works is based on the traces of goodness, which began with the homeland, consisting of a passion for life, compassion and appreciation of mankind.

**KEYWORDS:** Kazakh poetry; Thematic and ideological peculiarities; Biographical expressions; Literary image

**RESUMO**

*O presente artigo é dedicado a um notável poeta, músico e escritor cazaque, Zhumeken Nazhimedonov, que viveu durante a União Soviética. Zhumeken Nazhimedonov é um dos autores do Hino da República do Cazaquistão, adotado em 2006. O objeto da pesquisa foi a coletânea de poemas e prosa de Zh. Nazhimedonov, publicado em anos diferentes, e críticas literárias escritas sobre ele por críticos e escritores conhecidos da época. O objetivo do artigo é analisar e distinguir características temáticas e ideológicas das*

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*questões de gênero literário e análise estilística da poesia e da prosa de Nazhimedonov. No estudo, foram utilizados os métodos de análise temática e estilística. As obras literárias do poeta distinguem-se pela diversidade de cenas contemporâneas e pelos vestígios da procura da descoberta do mundo humano, da possibilidade de retratar a natureza. Em conclusão, cada trabalho de Zh. Nazhimedonov resume as realidades da vida em seu tempo, toca os corações e transmite a verdade. A ideologia das obras literárias é baseada em traços de bondade, começando pela pátria, consistindo em uma paixão pela vida, compaixão e valorização da humanidade.*

*PALAVRAS-CHAVE: Poesia cazaque; Peculiaridades temáticas e ideológicas; Expressões biográficas; Imagem literária*

## **Introduction**

During his short life, Zhumeken Nazhimedonov became famous for his great poetry and prose and left indelible works of art. When it comes to Kazakh poetry, it is impossible not to mention Zhumeken. He became famous in the sixties for his poetic style and ideological features. A. Kekilbaev (1962, p.58) said about Nazhimedonov's quoted works: "Zhumeken is, of course, a unique poet, with his own poetic nature, his own image, a young man who thinks a lot, reads a lot, seeks a lot, Zhumeken is a poet who gives great hope to our Society."<sup>1</sup> The individual style of Zh. Nazhimedonov's poetry and prose reflects the diversity of themes, ideals of search, the field of poetry and its patterns, the nature of verses and his vivid aphorisms. Most importantly, Sarsenbek Bekmuratovich (2011, p.84) expressed his point of view as "Zh. Nazhimidenov's poetry consists of embossing human nature, passion for goodness and kindness, feeling the breath of life and time."<sup>2</sup> Therefore, through his literary cognition in the poet's works, the society is characterized by its mysteries with the manifestations of the period. Z.B. Akhmetzhanova, K.T. Kabataeva, M.S. Toizhigitova (2015) also wrote that a reflection of people's dreams can be found the heart of the poet's historical songs and poems. There are ideological features of freethinking, independence and protection of native land.

Zholdasbek Shopegul (2010) confirms that change in poetry is a constant search for new forms, finding language means that accurately, deeply and beautifully reflect the

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<sup>1</sup> In the original, transliterated: "Zhumeken, bezuslovno, unikal'nyy poet, so svoey poeticheskoy naturoy, svoim obrazom, molodoy chelovek, kotoryy mnogo dumayet, mnogo chitayet, mnogo ishchet, Zhumeken – poet, dayushchiy bol'shiye nadezhdy nashemu Obshchestvu."

<sup>2</sup> In the original: "Poeziya Zh. Nazhimidenova sostoit iz chekanki chelovecheskoy prirody, strasti k dobri i dobrote, oshchushcheniya dykhaniya zhizni i vremeni."

thoughts and feelings of mankind, and the means that cause this change through language, sound, image. The poet must know them well, feel them, combine them appropriately and harmoniously. Every new poet who comes to literature brings with him a new word, a new rhythm, a new image. At the same time, it processes, sharpens, promotes and develops the former language causing changes in language, sound, image. A. Kekilbaev (1962) pointed out that Zh. Nazimidenov was a poet who knows literary language well. He could feel and combine the linguistic means appropriately and harmoniously.

Zh. Nazhimedenov played his rightful role in the Kazakh literature with his originality and individual style. The lyrical heroes of the poet are great intellects. He does not stay close to small things, family, health and other themes. His main issues are morality, duty to the conscience, the struggle for virtues, the fight against all contradictions in the human conscience in all life, the people's problems, all the planetary problems. The lyrical hero thinks not of personal interests, but of the interests of the people: old-fashionedness, careerism, short-sightedness, cunning, treachery, and bloodshed take their toll and divide the night into four parts. The song is like a siren, says Kadyr Myrzaliev (1982). Every literary work by the poet Zhumeken is a siren of the poet's feelings. His lyrical character feels a great responsibility to the world, to the humanity.

S. Kirabaev (1998, p.36) pointed out that Nazhimedenov's civil voice can be clearly heard in the poems, which begin with the quote: "If I had a drop of blood in my heart is for my nation."<sup>3</sup> In his every poem, the poet's thoughts are expressed in pieces as a work of great emotion, like the heart boiling from the chest. The lyrical protagonist says that he is like a drop of blood that travels through the body and travels through the veins of the homeland like that blood. He said that if a person can not live without blood, the country can not live without people. It is expressed in the following verse: "If I stop, I will wipe my skin for a moment, and the whole world will stand still."<sup>4</sup> S. Abisheva, Z. Polyak, S. Serikova, Zh. Kermeshova, D. Sabirova (2018) consider that there is a process of a reconstruction and recognition of established historic facts, the recent Soviet past is

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<sup>3</sup> In the original: "Yesli u menya v serdtse byla khot' kaplya krovi, to za svoy narod."

<sup>4</sup> In the original: "Yesli ya ostanovlyus', ya na mgnoveniye vytru kozhu, i ves' mir ostanovitsya."

comprehended and even attempts of modeling of alternative options of reality appear. Most of his literary works were devoted to ideology of Soviet Union.

Z. Kabdolov (1996) paid special attention to the linguistic, stylistic and visual phenomena in the lyrics of Zh. Nazhimedenov. In his literary research of Zh. Nazhimedenov, special attention is paid to the issue of his individual style. Style is a general characteristic of the art of form and content. In general, style is a characteristic feature of an individual artist. If a unique stylistic feature of a single work is combined with the stylistic features of other works of the same writer, it can compete with each other to create a stylistic feature of his work as a whole. At the same time, the speech originality is not an isolated phenomenon. That is, you cannot avoid the use of pre-existing styles in the creation of individual styles, because together they are involved in solving similar ideological problems. It has something to do with poetry.

S. Takirov, Zh. Zharylgapov, Zh. Rustemova, B. Syzdykova, Zh. Zhumageldin (2019) stated that remarkable figures of poetry, playwriting, prose, who took an active part in literary process of that period, over a short period of time we were able to put a lot of effort to revive Kazakh literature and develop each genre, which after destructions of 30's decreased its literary level, narrowed ideological frame, exposed to crisis. To conclude all above said we can say that the ideology in literary works is felt and distinguished through thematic analysis of poets and writers of a certain period of existence. Zhumeken Nazhimedenov's works are great examples for thematic analysis and ideological features of not only his time, but also the whole nation.

The study of the works of Kazakh poets and writers is important for understanding the cultural and social history of Kazakhstan. The research on Zhumeken Nazhimedenov's poetry and prose provides insights into the thematic and ideological features of his works, as well as the stylistic techniques used. Additionally, the study sheds light on the historical and cultural context in which Nazhimedenov's works were written and their relevance to contemporary Kazakh literature. The purpose of the paper is to analyse and distinguish thematic and ideological features of the genre-literary issues and stylistic analysis of Nazhimedenov's poetry and prose.

## 1 Materials and Methods

The object of the research was the collection of poems and prose by Zh. Nazhimedenov, published in different years, and literary criticism written about him by well-known critics and writers of that time. We used thematic and stylistic analysis to distinguish thematic and ideological features of Nazhimedenov's poetry and prose genre-literary issues.

Before the analysis of the poet's works, we would like to outline some facts in the biography of Zhumeken Nazhimedenov. Nazhimedenov is a well-known representative of a large group that came to Kazakh poetry in the mid-60s. In his work, the past, the present and the future are intertwined, because the poet speaks from historical and ideological perspectives. The destiny of mankind, the history of the people in the course of time is explored and revived in his literary works, poems and prose. They are revealed through fiery, sarcastic poems and songs that radiate consciousness. The source of his works is spoken literature, *kui art*,<sup>5</sup> nomadic poetry, poems of Kazakh well-known poets Aktamberdy, Makhambet and Abai.

Zhumeken Sabyrovich Nazhimedenov was born on November 28, 1935 in Ashak, Koshalak sands, Kurmangazy district, Atyrau region. He worked in different spheres after he graduated Higher Literary Course at the Gorky Institute of Literature in Moscow in 1971-73. His first poem was published in the newspaper Leninist Youth in 1955. The first collection of poems was published in 1961 under the name "Balausa." Since then, the following poet's songs and poems have been published: "Secret of the Whistle" (1962), "With my own eyes" (1964), "No, we must not forget!" (1965), "Light and Warmth" (1966), "Book of Music" (1967), "Melodies of the Season" (1968), "Son, I Tell You" (1970), "Ballad of Tulips" (1971), "My Birthday" (1972), "Seven colors" (1979), "Sunny" (1980), "Open sky" (1981), "Iron peg" (1982), "Kyran-kiy" (1984), "My soil" (1985), "My generation, I tell you" (1988), "I am the root" (2001), "Tragedy and perseverance" (2001), "Echo" (2003).<sup>6</sup> In 2002, the collection Zhumeken was published

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<sup>5</sup> "Kui art" refers to a form of visual art that draws inspiration from spoken literature, and nomadic poetry. This art form aims to visually represent the themes, emotions, and cultural aspects found in these literary works through various artistic mediums.

<sup>6</sup> In the original: "Tayna svista" (1962), "Svoimi glazami" (1964), "Net, nel'zya zabyvat'!" (1965), "Svet i teplo" (1966), "Kniga muzyki" (1967), "Melodii vremeni goda" (1968), "Syn, ya tebe govoryu" (1970),

in the series of the library of Atyrau poets and writers. In 2005 the book “My Kazakhstan” (2005) was published in Kazakh, Russian and English.

The writer also worked hard in the prose genre. His novels “White Gravel” (1973), “Little” (1975), “Glory and Fame” (1977)<sup>7</sup> were written by him. The poet’s short stories and critical essays were grouped and published in 2005 under the title “Heaven calls”.<sup>8</sup>

Meiramgul Tenelbayeva (2011) distinguishes Zhumeken Nazhimedenov as a great *kuishi* (dombra player). An audio book based on his work “Kui Kitabi” (Book of kuis) was published in 2006. The audiobook contains poems of the poet explaining the power of the mood and works performed by singers. In addition, in 2005 a collection of songs by Zhumeken “My Kazakhstan” was published by the poet.

Not only the rhythms, verses of the poet’s poems, but also the principles of recognition and depiction of life in the artistic content; there is a lot of novelty and depth, thought, philosophy in his poems. The writer’s thinking also arises from the depth of the literary works and the harmony of forms. That is why his poetic works are unique in their size, breadth and height. In the world of the poet’s historical dialectical view of society and life, ideology of time and epoch, the national mentality prevail. His views on nature and life have always accumulated through depiction of his homeland and contemporaries in life. Painting and craftsmanship are evident in depth and intricate patterns. On the contrary, he tried to express his thoughts and opinions of people. As for the thematic groups, the poet mostly chooses topics about national character, ideology of that time and social issues.

## 2 Results and Discussion

Along with the equations in the art of speech, one of the types of figurative words are phrases that have been passed down from generation to generation. They have become

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“Ballada o tyul’panakh” (1971), “Moy den’ rozhdeniya” (1972), “Sem’ tsvetov” (1979), “Solnechnyy” (1980), “Otkrytoye nebo” (1981), “Zheleznyy kolyshek” (1982), “Kyran-kiy” (1984), “Pochva moyaya” (1985), “Pokoleniye moye, govoryu tebe” (1988), “Ya koren” (2001), “Tragediya i uporstvo” (2001), “Ekho” (2003).

<sup>7</sup> In the original: “Belyy graviy” (1973), “Malen’kiy” (1975), “Slava i slava” (1977)

<sup>8</sup> In the original: “Nebesa zovut.”

the norm in the national lexical and phraseological treasury. The poet did not make a mistake in the use of synonyms in the full delivery of a particular idea through phrases.

In the poem “Kubi” he clearly describes the ethnography of Kazakh customs and traditions, describing the ripening of *kubi* in the Kazakh tradition as *nesibe, yrys, bereke*.<sup>9</sup> The etymology of equations show how much the poet transformed the literary words. There are many synonyms for the word *yrys* in Kazakh. The word *yrys* could be replaced by *bereke*. In the poem “Drop”<sup>10</sup> the word *joke* has its own meaning. From the collection “Son, I tell you”<sup>11</sup> we can see how he used synonymous expressions:

<i>Aqindiqtı qaytsem eken mina sagan bitpegen,</i>	<i>If I had gone back, I would have found my</i>
<i>Batildiqtı qaytsem eken mina magan bitpegen.</i>	<i>lost self,</i>
<i>Maylap alip jagar ma edi qaygi-mungdi</i>	<i>If I had been defeated, I would have found</i>
<i>sendegi,</i>	<i>my true self.</i>
<i>Baylap alip sabar ma edi qaymigwdi mendegi.</i>	<i>Without experiencing pain, I couldn't</i>
	<i>understand happiness,</i>
	<i>Without enduring patience, I couldn't</i>
	<i>appreciate progress</i>

In this verse, the poet uses the word *qaygi* - *sorrow* in combination with the word *grief*.

In the song “White Dove”<sup>12</sup> he tries to convey the word in a powerful artistic way by combining the word *balapan* – *chicken* with the word *baq* - *fame*:

<i>Balapanin bagip keled qolga alip,</i>	<i>Taking the reins, I ride towards my goal,</i>
<i>Baq - atagin kutip keled qolga alip.</i>	<i>Mounting the swift horse, I ride towards the</i>
<i>Qanatina kir tygizbey bayagi aq</i>	<i>horizon.</i>
<i>Keledi ali aq kepterin ayalap.</i>	<i>With the wind in my face and a clear path</i>
	<i>ahead,</i>
	<i>I go forward, embracing the challenge with</i>
	<i>determination.</i>

In these poems, Zhumeken’s poetic approach to alliteration finds its use very easily. The poet used the word *bagym* repeatedly to draw attention to a certain idea.

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<sup>9</sup> Translation: *happiness, dream, prosperity*

<sup>10</sup> In the original: “Uronit”

<sup>11</sup> In the original: “Syn, ya tebe govoryu”

<sup>12</sup> In the original: “Belyy golub”

*Kim zar – mungning tatsa damin,  
Sol qarasin ayap magan!  
Solar ushin bastalamin,  
Solar ushin ayataalam. (Sarijaylaw).*

Who is the one who feels the warmth of the sun,  
Let me be the one to see its light!  
For that, I will strive,  
For that, I will live

Another example, the word *kaygy, mung – mourning* brings together all the sorrows, tragedies and sufferings.

*Otip jatir mashynaning tur – turi,  
Jayawlarding tur – turi,  
Arqaysisina bir yilip solarding,  
Kubir – sibir etetini – kulkili, –  
Qaappa aldindagi qart.*

Being inside the machine, you are its type,  
Being in the crowd, you are its type,  
Following behind, imitating what you saw,  
A mere echo, a hollow vessel,  
Lost in the footsteps of others.

In the following poem, a child imagines an old man who is deceived by everything:

*Keyin qisqa sari shash buriming bop ketipti,  
Qirip – joyip qiz degen “qiriq indet” jetipti.*

Then the short summer passed quickly,  
Fleeting like a dream, leaving behind the  
longing for warmth.

When the writer uses the expressions freely, he intends to increase the national character, as well as the meaning and impact of his words. In this case, the mechanism of creation is the same, but the internal content is new. This can be seen in Zhumeken’s style: *tagdir shuberek emes tusetugin jirtisqa, oner – shoqpar emes basar taqimga* [fate is not a cloth, that can be torn, art is not a broom, that can be carried on] – this is familiar to the Kazakhs.

Zhumeken uses 5 times the word *shuberek – cloth* and adds a new meaning *tear* to it. That means, it activates the seme, which is a part of the *cloth* related to the *tear*.

*Abiroy, ataq tusken sin-di jirtisqa,  
Sol jirtistan qur qalghan bir agayin;  
Wisimda bir japirraq bult jatti,  
Tigen ules eken deymen jirtistan*

I stood on the edge of the cliff,  
Looking down into the abyss below;  
A whirlwind swirled in my mind,  
As if the edge itself was calling me.

But *tagdir shuberek emes tusetugin jirtisq* means not to be torn away in life.

*Ishke tartip birewdi,  
Al birewdi sirt ustap,  
Sirqaqtagan tirliging  
Singa tusti bul tusta;  
Ant etemin nan tistep,  
Ant etemin bult ustap,  
Tagdir – shuberek emes  
Tusetugin jirtisqa.*

It gripped my heart,  
Pulled me forward,  
The mysterious temptation  
Like a flame enticing a moth;  
I couldn't resist,  
I couldn't turn away,  
Fate, an unyielding force,  
Led me into the abyss

For the native people, *tagdir* does not only mean to be criticized, not to be crushed, not to be disappointed, not to lose hope, not to be torn apart, but the civic principles of the poet from father to son.

*The second thematic group of words* are phrases with parts of the body. In the poems, when Zhumecken uses the *okshe – heel* lexeme for the national language, he does not add a new meaning to the language. But it is very effective to make use of existing language means in a new sight and effect.

If the age of the *okshe – heel* means close, equal, the poet uses the foot in the distant sense:

*Tugel qattap etegin,  
Qadap basip okshesin,  
Tizengdi attap otedi  
Ari awnatip boksesin.*

With a heavy heart,  
I took hesitant steps,  
My mind racing with uncertainty,  
Yet my feet kept moving forward.

He means the hardship of life mentioned by metaphoric expression '*oksheni kuydirmew – not to burn one's heels:*'

*Jasagan sagan, balam, qiyanatim:  
Okshengdi istiq qumga kuydirmedim.*

*My dear, my confession:  
I did not betray your trust.*

*Okshengdi kote* [lift the heel] – according to the definition of the English-Kazakh-Russian Phraseological Dictionary (2017), means *go fast or to command*. And the phrase *okshengdi koter* in Zhumecken is homonymous with it. Because although they sound the same, they mean different things:

*Kotergenmen okshemdi kore almadim,  
Keler kunning awlasi biik eken.*

I couldn't see the consequences of my  
actions,  
The beginning of tomorrow is unknown.

According to the poet's words, *Okshei koteru* – hard work, aspiration. Thus, whoever seeks us from this day, he will find us in the future, – he sang. *Heel* removal is the signature of Zhumecken's pen, which means tired:

*Ekewi de boldirgan,  
(Shaydi ozing goy jildam);  
Biri – okshesin aldirgan,  
Biri belden – shoyirilgan*

Realizing the truth,  
(Place the blame on yourself, my friend);  
One was taken by betrayal,  
The other was left in despair.

The continuity of the artistic world with nature (linguistic nature), which confirms the artistic world of Zhumecken, confirms the transference of the poet's position through the phenomena of nature.

*The third thematic group is related to nature and natural phenomena.* It is typical in poetry and literary works. As a poet who sought to revive the national consciousness, he relied on the metaphorical meaning of the word. And there were many things that made the poet incomprehensible verses and saved him from abusing the literary content. He expressed the main topics through metaphorization. Some of them are: *Kazakh* → *soil*, *generation* → *root*. The background is reflected in the form of → *roots*, *wind* → *currents*, *seasons* → *Soviet ideology*.

At the same time, the poet did not intend to create a mere variation, but rather to convey his pragmatic goal (poetic position) – the essence of the obsolescence of biographical details in the national position and national idea. Zhumecken used the word *tamyr* [root] 142 times. Of course, the poet not only speaks the root literally, but also develops it. But as he said, *kele-kele, kore-kore taniladi* [will be recognized by sight]. By getting acquainted with the whole phrase about *tamyr* in Zhumecken's poems, it becomes clear that the part of the plants which supplies water and nutrients through the root also serves the relationship between the generation and the nation.

Of course, the involvement of the roots of the plant in the interests of man, reviving the roots, begins with the wisdom of the people: *the root – the field, the wing; ax to the root – destroyed by the root, destroyed; destroyed by the roots – completely*

*destroyed, left nothing; the root is the main thing – to speak, to notice the convenience, etc.*

There are also the phrases of kinship [brotherhood], root [generation], root [friend-citizen who makes exchanges], root-acquaintance [cheerful friend-citizen]. It is known that on the basis of this *tamyr – root* meaning, the scientist N. Uali (Abisheva et al., 2018) proved that there is a *tamyrlas institutes* [branches of institution] in Kazakh. Ultimately, the social significance of the word *tamyr* is due to its role as a nutrient supplier for the *tamyr* to save plant life in the real world. This meaning was activated and gave a fresh (major) character to the *tamyr* as a source of life, a symbol of life in the poet expressions.

Thus, the poet implied that the nomadic Kazakh people of the past are the continuation of the present generation. A person familiar with the Kazakh worldview probably knows that the *tamyr-root* is an equivalent concept with relatives.

The *tamyr-root* is the bottom of the heart where the truth of the word spread from the poet lies. In the language of science, it is a metaphor.

This is confirmed by the following verses:

*Sur bostekke shogip alip seksen bop,  
Qabagin sal koteretin qabarip:  
“Tamiringdi korset!” deytin qadalip,  
Ketse birew aldeqalay kop soylep;  
Soytip, kiip ketwshi edi toteden –  
Bet-perdengdi koter degeni eken ol,  
Qariyaning algi sin-di “amirin”,  
Kele-kele, kore-kore tanidim.*

Embarking on a journey, playing chess on an  
empty board,  
Moving the pawns forward, one by one:  
"Protect your king!" I exclaimed in haste,  
If only I had spoken more, shared my  
thoughts;  
But silently, slowly, the game slipped away –  
The opponent's moves were deceptive,  
Gradually, I came to know and understand.

*Tamir korsetw* [show roots] is used in the meaning of *tamyr basy*. The poet shows his roots, like Makhambet (Akhmetzhanova et al., 2015) says *Men, men edim, men edim*. [I, I did, I did]. He does not want to show the roots, the rest is a lie: *tamiringdi korset!* means *Stop lying!*

The discovery of the poet's roots is left to the reader in the following lines:

*Aqildiga qaygi aldirsam dep edim,  
Aqimaqti oylandirsam dep edim.*

I thought I could appeal to reason,  
I thought I could find a solution.

The roots of Zhumeken Nazhimedenov's song, the idea of '*I am from Kazakh origin.*' This is the essence of his eternity. It can also be substantiated by Surah Ibrahim in the Holy Quran: A beautiful word (meaning that there is no god but Allah), i.e. *tamiri miqti, butagi koktegi bir korkem agash tarizdi.*

The fact that the *tamyr* is related to the national word is confirmed by the fact that all Kazakhs will stay in the village. Therefore, when we read the works of many young poets, playwrights and prose writers, they look meaningless because they were written in the city.

So, the meaning of the *tamyr* used by Zhumeken is in the meaning of Kazakh ideology of living.

*Another thematic group of words are related to gul - flower.* The poet sang the monologue of the flower [Flower grief] and sang the destiny of his roots and poem by adding the destiny of the flower to the song:

*Tegi mening shin eken jaralghanim ozge bop,  
Korinedi ekensing soring ushin kozge kop;  
Bari seni qiziqtap jatqanimen, shin unap,  
Kelseng eger kongline – qoyadi eken julip ap;  
Tanysing-aw jaqsini, ey, sawsaqtar, amirli,  
Sypay ma eken mangdaydan julw ushin  
tamirdi.  
Tobemde – omir,  
Tubimde – ajal jatqan sekildi...*

It turns out my perspective was limited,  
You saw more, look into my eyes for  
confirmation;  
When I started to become curious about you,  
my dear,  
If you come close to my heart, you'll find  
warmth;  
Recognize the true nature of things, oh wise  
ones,  
Don't mistake repair for something broken.  
In my dreams – life,  
In my fate – death awaits in its form...

In this regard Myrzaliev K. (1982, p.82) wrote that "Our compatriot poet Zhumeken Nazhimedenov is known for his solitary style, tenderness and versatility of poetic skills." The poet's collections of poems, which have a significant place in Kazakh literature, are his legacy. In those poems, the poet is known for his individual skills in conveying his thoughts to the reader in a clear and accurate way. His prose is full of ideology and each of them belong to a definite thematic group.

Let's consider some aphorisms of Zhumeken taken from his literary works:

*Al, qaygisiz aqin – belsendi emes pe, aqini  
joq qaygi da bir olekse*

And a poet without grief is not active, and  
grief without a poet is dead

<i>Onerding, ulken onerding de qaygi-qasireti boladi jane ol sol onerdi yemdengen jandi qaradan qarap jurip qarip, kuydirip bitiredi</i>	Art, as well as great art, suffers, and it burns the soul that has mastered that art
<i>Qoyina sheyin dombira tingdaytin Qoshalaq</i>	Koshalak (place name) that listens to the dombra including its sheep
<i>Bayaw, bilpita bastaw. Momin, jup-jumsaq un. Alis, kunggirt kuy. Alistan, dumpwmen, qaydagi bir qaling jerden solqildata, sarip swiratin, bitew jarani gana ashwga ilayiq, langdi, leпти kush. Arkimning-aq shemenin qozgap, sherin jibitetin ting tosin, ari tanis, istiq birdenge. Uzilmeydi, jalgasip jatqan dunye</i>	It simply came to our notice then. A gentle, gentle voice. Distant, dark state. From afar, with a tremor, from somewhere in the thick of it, it is a dull force that can only open a clogged wound. It's a new, familiar, hot thing that touches everyone and soothes them. The world is uninterrupted
<i>Ataq, dangq kim ushin? Bos qwis soz dalbasa, Esimdi elep el ozi awzina almasa</i>	For whom is fame and glory? If there are no empty words, If the country can't take my name and speak for itself
<i>Oyli an, aniq kuy</i>	Thoughtful song, clear mood
<i>El aqindi juregimen twadi</i>	The country is born with a poet's heart
<i>Ayqin oydi – ashiiq soz beynelemek</i>	I want to express a clear idea - an open word
<i>Onerliden osek aytqan qw siyli</i>	Gossip about art is a gift
<i>Men dalama singip ketkim keledi</i>	I want to be absorbed in my land
<i>Tildi minez. Minezdi oleng</i>	Language is behavior, character is a poem
<i>Obrazben oy kyindirw. Oy tiyu. Oy tuyu</i>	Thinking with an image. Prohibition of language is thinking
<i>Tanw ushin bir qarap aqil sirtin ayla ishin, kerek eken jirga da, bes qarwi say kisi</i>	One look for recognition to manipulate the outside of the mind, to sing a man with five weapons
<i>Oyim awir beyne olim</i>	Thoughts are a heavy image of death
<i>Tolq itatin tengizdi dawil da emes terendik</i>	Depth is not a storm that shakes the sea
<i>Suyenish joq bereri kop kisige</i>	Many people have no support

Now, let's see how Zhumecken used the word *mykty* [strong, glorious] in his works. We found the more than 50 examples with this theme:

*Gasir - uzaq soylemde,  
Miqti azamat - nukte goy*

A century is a long sentence,  
A strong citizen is the point

*Qulasa eger miqtillar –  
Qulaydi goy duristap,  
Al, azirshe muni da miqtılığı tur ustap!...  
Emen - miqti degenmen  
japiragi bolmasa  
Miqti emes-aw ol da asa.  
Aytse de emen sinasin,  
Qulamasin jay turip,  
Bitpewi ushin miqtılıq jaylı angızdar aytilip*

If the strong falls –  
It's falling right,  
And for now, it's worth holding on!  
Oak is strong though  
If there are no leaves  
It's not strong, it's too strong.  
But let it try oak,  
Just stand still  
Legends of strength are told to keep it going

*Miqtilıqtar qalğan jerde tozısıp,  
Alsızderding ketedi, ras, ozi uship*

The rest endured,  
The weak will leave, but they will fly away

*K okiregimdi tewip oynap bir miqti un*

A strong sound that kicks my chest and  
pushes

Another topic is that Zhumecken introduced the word *dan* - grain in his works. We have found more than 30 examples with this word. It is also used in his famous anthem of the country in collocation 'golden grain' which meant harvest. Another example:

*Dari sindi bolgan kezde dan unem*

I save grain when it's broken

*Endi dan joq bu qartta! - deydi tagi kempiri*

There is no grain in this old man! says the old woman again

*Jasa, jasa, qawız jargan janga dan,  
ottan janga swirilgan taba – nan!  
Danning dami, nanning gajap yisi bar –  
janganing da, dalaning da ozi yisi bar.  
Kim bileđi amalđıçoando ozi kuy shıgar, yis  
te bir kuy shıgar*

Make, make, fresh bran,  
Freshly baked pan – bread!  
The taste of grain,  
bread has a wonderful smell –  
Both the fresh and the steppe smell.  
Who knows, maybe the taste itself,  
The smell is probably the same

*Twip em bawirında ker tobening,  
Sondıqtan danım pıstı erte mening*

I was born in a brother's house,  
That's why my grain is ripen early

The following passages show how Zhumecken used the word for *waqyt* – time for more than 40 times:

– Papa, – dedi, – waqit joq kirwge	Dad, – he said, – there is no time to visit
<i>Esimi – waqit, kasibi – bet ashw Kongilge qaraytin waqit pa qazir</i>	Name is time, profession is page opening
<i>Waq it belgisiz</i>	The time is unknown
<i>Waqit ushin soning kobi-aqimaq Sawdager de, prezident te aqimaq</i>	For the time being, most of it is stupid Both the merchant and the president are fools
<i>Dalaning kengdiginen be, waqit ta shaban jiljiydi</i>	Whether it is the width of the steppe or the time, it moves slowly

In this connection, Leila Musaly (2012) considers that using the expressions with components of time, the author expresses them as a new word, a new philosophy, which justifies this shameless, filthy, immoral life of unstable souls. For example:

<i>Waqit – ustaz</i>	Time is teacher
<i>Waqit qayda konetugin inggayga</i>	Time is of the essence or Time is not regulated
<i>Waqit salistirsang jas mulde kun de, jer de, qudaylar da – bari de</i>	Compared to time, it is youth, the sun, the earth and the gods and so
<i>Waqit, waqit! Basqa siymas kop ugim, waqit siydi qushagina waqitning. Aspannan, awadan, dirilden, Waqit juykesin tusindim.</i>	Time, time! There are many other incomprehensible concepts that have been embraced by time. From the sky, from the air, from the vibration, I understood the nerves of time

Another thematic topic is environment, which is regularly met in both his lyrics and prose. He usually uses expressions in his works like: *Mening dalam, dey berem, mening elim, – budan ongge osi men ne bilemin* [My steppe, I say, my country – that’s what I know].

The sky, the sun, the wind are described by Zhumecken as follows:

<i>Kok etegin kotergen kun</i>	The day when the blue skirt was lifted
<i>Aspan: wiljigan, jomartsabirli, qara, agala, kari, tungi, kokbet, twgan, tilsim, boz, moldir</i>	Heaven: smiling, generous, calm, black, white, old, night, green, native, mysterious, gray, transparent
<i>aq maral ay</i>	White deer moon

<i>gel de Azazil; jel buralqi</i>	The Devil's Wind; whirlwind
<i>Samal, Samal, Seri Samal, Sol Samal, Samal jutip, sana jutip tamsanam. Bul omirde qaygili eken qansha adam, Bul omirde baqitti eken qansha adam</i>	Wind, wind, wind, light wind, I admire the breath and the consciousness. How many people are tragic in this life, How many people are happy in this life
<i>Jasawragan kokjyek</i>	Young horizon
<i>Shangning ozi kun aldinda altin shang</i>	The dust itself is golden dust before the sun

The poet's metaphors, which are difficult to combine, do not fit into simple logics. They do not succumb to criticism. They are perfect imagination that see the artistic horizons where necessary. The art of his literary style is deep, beyond the visible level. It needs a heart to understand. It is necessary to know the soul and essence of the Kazakh nation, to be on the right path, because Zhumecken's poems are quite national:

<i>Keybirinen qumning ysi angqydi, Key sozimnen mungning ysi angqydi, Chave jolimnan shiq ysi angqydi, Chave oyimnan jorgek ysi angqydi</i>	Some smell of sand, Some words make me sad, Some of the way I smell, Some people think of diapers
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The smell of steppes is typical for all Kazakhs. Zhumecken's poem smells of life in steppes. Zhumecken's song "I want to be absorbed in the steppe"<sup>13</sup> reflects the Kazakh philosophy of love, culture, freedom and affection. The mainstay of the poet's literary sense is revealed through the Kazakh language.

In general, Nazhimedenov enriched the experience of Kazakh lyric poetry of the sixties and eighties, depicting the truth with deep philosophical and ideological thoughts. He developed the epic traditions of Kazakh poetry to a new level. He enriched its wide range of genres in the sixties and eighties, such as epics and poems, and added something new to them, both in terms of content and form. Many of the topical ideas of the poet in this genre have long been collected in our literature and found ideological solutions in accordance with the different ideologies of each epoch. The variation of Nazhimedenov's epic lies in the fact that it naturally adds its own color to them and distinguishes its character from the background. This again reflects the individuality of the poet's

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<sup>13</sup> In the original: "Ya khochu rastvorit'sya v stepi"

thoughts, the novelty of the means of his language. This quality is evident in all the literary activities of Zhumeken's epics, from the compositional structure and plot line, to the realization of reality, the characterization and sculpture of images.

Nazhmedenov's thematic lists of epics are diverse: from a wide range of reflections to lyrical poems, and from it to larger epics structures. The poet is especially a master of lyrical epos. His mastery is evident in his journalistic and philosophical poems, too. In his lyrical epics, being as a poet and a writer, he rationally touches on the problematic issues that arise in his heart and seeks solutions. He gives readers a great deal of thought about those problems and ideological topics of that time. It draws readers' attention to new phenomena and explores their previously unknown secrets. The poet proves the problems raised by many real facts of the national nature. In his epics the images of time, existence, destiny are created, but not simple topics. Inspired by the nature, the poet gives aesthetic nourishment to his readers, inspires the future, kindles hope in the hearts through artistic and vivid descriptions and philosophical reflections, combined with thoughts and feelings. Nazhmedenov's poems are a precious treasure that has developed the epic tradition in Kazakh literature which is rich in novelty, deep in content and beautiful in forms.

In general, Zhumeken Nazhmedenov's poetry is a work that always deserves great awards. His delicate lyricism, ballads, epics, with their originality, variety, and advanced qualities, stand out from their contemporaries and are still in the forefront. Each of his poem and epic is a unique, exemplary work. It is very appropriate that *Atamura* Corporation presented the poet's collection of poems "My Kazakhstan"<sup>14</sup> to the State Prize. According to the Republican Commission for the State Prize of the Republic of Kazakhstan in the field of literature and art in 2010, this poet's collection was sent for public discussion among several writers. It gives us great pleasure to study Zhumeken's work and publish several monographs. Every Kazakh is a witness to the fact that Zhumeken's poetry deserves this award.

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<sup>14</sup> In the original: "Moy Kazakhstan"

## Conclusions

Zhumeken Nazhimedonov took a significant place in Kazakh literature, both in poetry and prose. He is a thinker-artist, a jeweler of the golden word of Kazakh literature, an outstanding representative of the literature of the twentieth century, a philosopher-thinker whose works are immortalized in the minds of readers of the XXI century. Zhumeken Nazhimedonov's works are recognized and highly valued from the thematic, genre-artistic values of poetry, the original search and individuality of style. Undoubtedly, in the poems of the poet the creative features of the national identity and traditions, human-moral values and educational issues are widely reflected. It is obvious that the poet's literary works on various topics are connected with tradition and innovation in terms of genre, artistic pursuits and stylistic features.

In conclusion, each work of Zh. Nazhimedonov summarizes the realities of life in its time, touches the hearts and conveys the truth. The ideology of literary works are based on the traces of goodness, which began with the homeland, consisting of a passion for life, compassion and appreciation of mankind taking on a confident and dynamic field; human affairs, justice, folk teachings, moral issues that are given in accordance with the breath of time. They convey the mysteries of the soul, the wonders of nature, the seasons which are artistically and perfectly described with their own patterns and scenes. Most importantly, the poet's ideology is characterized by the nature of the theme, genre and artistic features, language relief and stylistic features. In fact, the world of the poet is known for its unique personality, peculiarities of views and signatures, individual talent, natural character. And all these features are deeply known from Zhumeken Nazhimedonov's poetry and poetic works.

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All authors contributed to the study conception and design. Material preparation, data collection and analysis were performed by Rakymberdi Zhetibay, and Orken Imangali. The first draft of the manuscript was written by Baltabay Abdigaziuly and all authors commented on previous versions of the manuscript. All authors read and approved the final manuscript

### **Research Data and Other Materials Availability**

The data that support the findings of this study are available on request from the corresponding author.

## **Reviews**

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