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НАУЧНЫЙ ЖУРНАЛ  
Торайғыров университета

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## **THE SKILL OF ILYAS ZHANSUGUROV**

*This article details the skill of Ilyas Zhansugurov. Speaking about the artistic skill of Ilyas Zhansugurov, it can be noted that the leading role in his works is occupied by various unexpected difficulties and trials for the hero, but at the same time, his heroes always, overcoming all obstacles, appear in the image of the winner. In the first lines of the poem «The Himalayas» by I. Zhansugurov, the prevalence of sad sorrow and omission is traced. The poet, if considered in general, has poems that are inherent in romanticism. The article also reflects the fact that Ilyas Zhansugurov differs from other poets in the use of the following techniques: conditional image, offering etc.*

*Keywords: Ilyas Zhansugurov, Abai, skill, poem, style, kazakh literature.*

### **Introduction**

Together with S. Seifullin in the 20th 30th in the genre of lyric Ilyas Zhansugurov also worked a lot. Much has been written about Ilyas Zhansugurov's works especially about his verses. Separately from the articles, a lot of monographs were published [1]. But this doesn't mean that all Ilyas Zhansugurov's works as well as many other poets are thoroughly studied. Therefore, let's talk about the features of the verse style of Ilyas Zhansugurov. When we talk about the poet's style, we understand that his style was not developed in one day and went through many steps.

**Object of research:** problems of kazakh literary studies

**Subject of research:** history of kazakh literature

The purpose: consider the versatile skill of the words of the famous kazakh poet Ilyas Zhansugurov.

**Tasks:**

Determine the consonance of thought, etc. among of the works of Ilyas Zhansugurov.

**Research methods and results**

According to this, it is noticeable that at the beginning of Ilyas Zhansugurov's work there is the influence of Abai's verses [2]. Let's look at the verse « Condition « written in 1915-1916:

Will the eyes open,  
Will we go from words to action  
Will the day we've been waiting so long come?  
The storm and wind will begin to boil,  
And rain and mudflow will start,  
Raging!  
To catch up,  
We will miss the space.

If in eight lines we see an example and the influence of Abai, then in the lines «The storm and wind will begin to boil, and rain and mudflow will start,» we see Ilyas's own direction. Such a phrase as leading cattle or a man by wind and storm was not noticed in other works of poets except Ilyas. In addition, the boiling of the rain and mudflow an example innovated by Ilyas. If you look at the word «boil» apart from verse, you can understand it as the boiling of water from heating, but the description of the huge mudflow with the word «boil» suggests that the poet wanted to depict an excessive natural phenomenon with this word. Thus expanding the meaning of a word or giving a special stress implies the beginning of a future change. Moreover, the fact that the first three lines were given in the form of a question describes the anxiety and excitement of the persona. Here is an example of a verse where I. Zhansugurov completely adopted the form of Abai's verses (using a six-line verse) and further developing the similarity of the agony of the Abay's persona he wrote a verse «Tired» (1923):

From happiness,  
Grief  
My mood is deserted.  
From enmity,  
From friendship  
The life is soaked up with poison.  
From ignorance,  
Untidiness  
The wind took all, oh my sun!  
Time passed,  
I thought a lot  
What is my art? Knowledge?  
I thought,  
Searched for a clutch,  
What did I learn, what did I know?!

Became a swift enemy,  
Scream poured out.  
Fighting the mood  
I cried and ripped up myself.  
As the fallen behind puppy from the dog,  
Only squeals of the soul.  
If you want take them away  
This is a gift of fate!

Here, in the words «soaked up with poison» describes the intensification of the experience of the persona, which, as a result, similar with M. Zhumabaev. In addition, asking the question and not finding the answer in the last line of the second verse and in the third line of the third verse describes the despair and anxiety of the poet. In addition, the use of the verb as «poured out» at the end of the eighteenth line indicates the peculiarity of Ilyas. Words like «crying» «suffered» are written in a figurative and in a more extensive way. As a result, the word «poured out», although the conditionally visible measure and the volume of feelings indicate a higher degree of excitement of the persona. And the masterful use of the word «ripped up» by the poet, as if the tissue was torn and shows the conditional degree of suffering of the persona. By using such a convention, feelings that cannot be seen and touched, grief corresponds to the object or action visible to the eye (when the tissue is torn it is visible to the eye and can be heard).

When we talk about the peculiarity of I. Zhansugurov, we talk about his grouping of verbs and with the help of this describing the anxiety of the persona. Therefore, we want to draw attention to the verse of the Ilyas «Poet» written in 1923:

The spirit grieves; the hole is your grave,  
Embracing sobbing cast tears from the eyes.  
Angry with bitter thoughts, becoming a storm,  
Go for the sun, wander through the firmament, and bypass the sky!  
A stir in the soul of a walrus,  
Do not see the four corners of the neighborhood... predict  
As the wind breathes on the mountains and stones... conjure.  
Kiss, Beg, deceive, bewitch, charm the soul...

So, in the last line of the initial verse three verbs were used («go for», «wander» «bypass») in the last line of the last verse five verbs are used. This use of verbs leads to the disclosure of enthusiasm, the struggle of the feelings of the persona. For example, it describes how a persona chases the sun (is it literally possible) wanders around the sky, bypasses the sky. Such complex tasks serve to describe the special character of the persona. In addition, after the word «kiss» is written «Beg, deceive, bewitch, charm the soul» are an example of complement and intrigue to each other. Of course, the binding of so many verbs in Ilyas's verses

makes a better sound, obscures the meaning of the word [3]. And such methods were not wasted. The use of words in random combinations, the improvement of the meaning of words, etc. gives I. Zhansugurov his own use of the word, the personal style of the persona. In this manner the verse «Himalayas» (1929) was written, where we can see how good Ilyas became.

Whitens the tip hidden in snow,  
Suckle a chest of the sky,  
Like a mother in a golden day  
Sending the mudflow, washing one day,  
Directing the wind, he once caught fire,  
Periodic hugging,  
At times pouring light  
Growing up a tall Himalayas...

It is known that all the words in this passage except the word «Himalayas» are aimed to describing, identifying and decorating the mountain. If we first ask ourselves why they praise Himalays so highly, the answer can be found in the main idea of the work.

And the most important idea of the verse: If the oppressed people unite, it will become the same as the mountain, great and mighty. It becomes clear that in order to prove the correctness of the opposition of the people against the colonialists, it was necessary to describe the might of the mountain. We can see that every word, every phrase is aimed to describing the power of the mountain and the immense power that the people can acquire. If to understand, the initial word in the example «whitens» (azalap in Kazakh) begins with the letter a (the repeated letters «a» inside the word strengthen the effect) and ahead of the last word «Himalayas» is the word beginning with the letter «a» « Askar tau (high mountain)». And five more words beginning with this letter also preserve harmony thus preserving the melodic nature of sounds throughout the verse. Such a sound in the initial line is supported by a phrase describing the excess snow «hidden in snow» (if it were not much that would hardly be able to bury the top of the mountain), and in the second line describing how the « Suckle a chest of the sky « describes the admiration for progress and strength. And indeed, considering that the word « Suckle a chest « is used for babies up to two years who are breastfed, the suckling «chest of the sky» is not only about age but also about the need of water for body. And after all the belief about the height used words «as a mother» and «day» and between them the word «gold» attaches special significance to the words said. In addition, taking into account that the word gold begins with the letter a (in Kazakh), it supplements and harmonizes the sound in the whole verse as discussed above (in saying a golden day, we equate grandeur corresponding to the greatness of the mountain). So, considering such peculiarities, it's not so

easy to «send the mudflow» and wash the Himalayas. If we take into account that the mudflow we call a huge stream of water, we can see that the day that sends the village and takes such a huge gift the mountain have great strength, authority and power. After suggestion with such wonders, even the usual lines that go on seem impressive. For example, if we take separately the phrase «send the wind» to blow once, «hug periodically», «occasionally light it», then it seems that there is no previous power. As the saying goes, «will it be easy for the one who follows the strong,» so after all the miracles in the passage the rest of the description seems to be easy, not important. The eight lines of the couplet are dedicated to the admiration of the mountain, while the last three lines say that there is demand even from such a majestic mountain:

I could not get the light of these days,  
The top in the haze, the slope is narrow...  
High Himalayas, why so?!

In the following lines, the same method is repeated. If in the second verse there are a harmony of sound «b» and a combination of details describing the image of the mountain. The first eight lines are aimed at describing the features of the mountain, then the last three lines show that there is a suppressor of this huge. In the third line, the same method is repeated:

Not hurrying, raging, worried,  
He rocked outrageously,  
On the plain as horses race,  
On the shoulders threaded,  
Destroying the mountain, rolling stones,  
Splattering said the words,  
Why did the rivers scream?  
I have not received the secrets of these waters,  
Eyebrows of sheer rocks, an icy nose,  
High Himalayas, why so?

From the first lines Ilyas as usual uses verbs, grouping them and thus gives a special accent. And the words in the second line «rocked» the «height» we see an abundance of water and a strong current (can a high mountain suffer?). In addition, if the word «On the plain as horses race» shows the speed of water, then in the words «On the shoulders threaded» «points to the stronghold of the mountain support obstructing the head of water. Just the phrase «destroying the mountain» indicates the volume and pressure of water (a small amount of water will not destroy the mountain), and by the phrase «rolling stones» you can understand the strength of the stream. Because it is clear that the stones themselves can not move. In order to make it move, either independently it was necessary to point out the power and strength of the water. Nevertheless, despite the strength of the river, in the words

«I have not received the secrets of these waters» there is a great sense. It is said about some great secret more than the rest and it is said more likely about the colonization of the Kazakhs and the need to fight for freedom. And in the initial verse and in the long second part, the called «answer» is the idea of fighting for freedom. We want to note the fact that Jansugurov like S. Seifullin describes mostly simple phenomena and urgent and important topics. Indeed, despite the breadth of the mountain, his burdens are the same:

The cloud dripped, lashed,  
Like a fountain the sun will appear.  
Under this fountain  
The exhausted sound emits.  
Tortured and grieved.  
The top is either panting,  
What god squeezed him?  
Did lightning fall?  
Can the enemies have already seized the land?  
High Himalayas why so?

And the consonance in these lines and the end of lines in the form of a question shows Ilyas' preference for conventionality and embellishment in verse, rather than a direct description.

If in the verse «Altai» S. Seifullin writes about the elevation of distant feelings and unusual actions and describes in more detail, while Ilyas differs more by an unclear description of the concept. Ilyas Like his colleague Magzhan preferred the conventionality of the description of the naturalness of the phenomenon, and the exaggeration of the event not only with actions in a certain time but regardless of nations, the time of general civil problems. If we rely on such a boundary, attention is drawn to the fact that the mountain is not suffocating at a certain moment, but it can happen again in the future. If you take the concept of «choking» separately, and understand how much power you need to make someone stop breathing, then imagine how much effort you need to have someone who can make the mountain choke. Consider the word «gasping» as exaggeration and convention. Saying that more convention than accuracy means that there is no exact description of what someone is strangling or drowning a mountain in the water. In addition, let's take a look at the verse «Answer»:

Dug its sun, drowned it,  
Froze the river like a stone.  
Rock and ice grabbed in its hands,  
Pressing with force.  
Frost hurried, not allowing himself to recover,  
Choked on his blood.



As if the fog squeezed him.  
 And he could not seem to get out of this fog,  
 Heart wound the eyes of the lake,  
 Himalayas poor unhappy, -

It is known that it is impossible to bury and drown the sun. And in the verse the poet makes believe in it. The strength of the frost is so powerful that it «froze the river like a stone» (try to break the stone). In addition, this line is a proof of the exact description. Indeed, it is known that frost can greatly freeze the river. But nevertheless, one cannot say that there is no convention and exaggeration here. In this case he is very similar to colleague Saken. Nevertheless, we cannot say this with the third, fifth and sixth lines of the verse. In these lines there are no accuracy but more hints, and exaggeration prevail. Because we do not see exactly who is pushed into the rock by force. In the lines «Rock and ice grabbed by hands» we see the action, but we do not see who owns this action. The same convention can be seen in the lines «Heart wound the eyes of the lake».

### Conclusion

It is clear that the conventionality is seen in the words that the mountain has a heart, but the words that the heart of the mountain is wounded exaggerate its feature. The same opinion can be expressed in many other details of the work. So, we can say that Ilyas differs from the rest not usual difficulties as in S.Seifullin, but his unusual description, conditional portrait, ascension in verse.

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*Бұл мақалада Глияс Жансүгіровтің сөз шеберлігі жан-жақты қарастырылады. Глияс Жансүгіров шеберлігі дегенде, қаһарманды алабөтен қиындық өткелінде сынау жетекші рөл атқарса, сонымен бірге онық қаһарманы үнемі дерлік бар кедергіні жеңуші, жеңімпаз ер бейнесінде алынады. І. Жансүгіровтің «Гималай» өлеңінің бастапқы жолдарында қайғы мұңға, тұспалдауға ойысу басым болып келеді. Сонымен қатар ақынның, негізінен алғанда, романтизмге негізделген өлеңдері де баршылық. Глияс Жансүгіровтің басқадан ерекшеленетін тұсы оның шартты сурет, дабырайту, дыбыс қуу*

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*Кілтті сөздер: I. Жансүгіров, Абай, шеберлік, поэма, стиль, қазақ әдебиеті.*

*К. П. Жусип, Н. К. Жусупов, М. Н. Баратова*

### **Мастерство Ильяса Жансугурова**

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*В данной статье подробно рассматривается мастерство Ильяса Жансугурова. Говоря о художественном мастерстве Ильяса Жансугурова, можно отметить, что ведущую роль в его произведениях занимают различные неожиданные трудности и испытания для героя, но в то же время, его герои всегда, преодолевая все препятствия, предстают в образе победителя. В первых строках стихотворения «Гималай» И. Жансугурова прослеживается преобладание горестной печали, недомолвки. У поэта, если рассматривать в общем, имеются стихи, которым присущ и романтизм. В статье а также отображено то, что Ильяс Жансугуров отличается от других поэтов использованием следующих приемов: условное изображение, возношение и т. д.*

*Ключевые слова: И. Жансугуров, Абай, мастерство, поэма, стиль, казахская литература.*

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