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ARTISTIC ORIGINALITY AND POETIC MASTERY OF SHERNIYAZ'S HERITAGE

Abstract. The article examines the poetic skill of Sherniyaz Zharylgasuly, the use of language, originality of expression. In addition to Sherniyaz being a famous poet, information is given about Sherniyaz's literacy, his position as a mullah in the country and his rule. It analyzes Issatai's participation in the uprising led by Makhambet, his feelings about the era in which he lived. Through the work of Sherniyaz, the image of the era is comprehensively analyzed. The article makes a comprehensive analysis of the work of Sherniyaz Zharylgasuly. In the scientific work Sherniyaz zhyrau's contribution to Kazakh folklore was analyzed on the basis of linguistic image and explicit author's word usage in the creative laboratory. At the same time, the notion of oratory was considered broadly. Analyzing the concept of "Orator Sherniyaz" in the knowledge of the Kazakh people, the national common features of the worldview of the people, cognition of nature and environment were determined. The article analyzes Sherniyaz zhyrau in the national folklore of Kazakh people, linguistic image and explicit speech turns in his creative laboratory. On the basis of the genres of rhetoric and speech the creativity of the talented poet Sherniyaz, who made colonialism, tyranny and various problems of life the main theme of his works, was defined. Considering the work of Sherniyaz Zharylgasuly as the basis of the history of the development of literature as a literary tradition in the period of transition from oral to written literature in the XIX century, the integration of the results of the study of the poet's work into a unified system will be the scientific basis of the artistic sphere of the creative owner.

Keywords: poet, poetic skill, orator, colonial politics, era, improvisation, oratory.

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Художественное своеобразие и поэтическое мастерство наследия Шернияза

Аннотация. В статье рассматриваются поэтическое мастерство Шернияза Жарылгасулы, использование языковых средств, своеобразие выражений. Помимо того, что Шернияз был поэтом-сподвижником, его называли муллоу в народе, а это свидетельствует о его справедливости, грамотности, образованности. Также в статье анализируются размышления поэта об участии его в восстании под предводительством Исатая Тайманова и Махамбета Утемисова. Через все творчество Шернияза всесторонне проходят образы эпохи. В статье произведен комплексный анализ творчества Шернияза Жарылгасулы. Вместе с тем рассмотрены искусство речи и сила речи в казахском знании, искусство поэзии и искусство изречения, определены национальная психология, национальный менталитет, национальная концепция в стихах и риторических мыслях Шернияза. В научной работе анализируется

вклад творческой лаборатории Шернияз – поэта в казахский фольклор на основе языкового образа и явных авторских словоупотреблений. Наряду с этим в широком масштабе рассматривается понятие ораторского искусства. Анализируя концепцию «Шернияз-оратор» в понятии казахского народа, в статье определены общенациональные черты мировоззрения народа, познания природы и окружающей среды. В статье анализируется использование черт национального фольклора казахского народа, языковой образ и эксплицитные речевые обороты в творческой лаборатории Шернияз-жырау. Одновременно в работе затрагивается значение, суть ораторского искусства поэта, и его воздействие на публику. На основе жанров риторики и речи определялось творчество талантливого поэта Шернияз, сделавшего главной темой своих произведений колониализм, тиранию и различные жизненные проблемы, выпавшие на долю своего народа. Рассматривая творчество Шернияз Жарылғасұлы как основу истории развития литературы, как научную основу литературной традиции в период перехода от устной литературы к письменной в XIX веке, мы постарались провести интеграцию результатов исследования творчества поэта в единую систему.

Ключевые слова: поэт, поэтическое мастерство, оратор, колониальная политика, эпоха, импровизация, риторика.

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Шернияз шығармаларының көркемдік ерекшелігі мен поэтикалық шеберлігі

Аңдатпа. Мақалада Шернияз Жарылғасұлының ақындық шеберлігі, тіл қолданысы, өзіндік сөз өрнегі қарастырылады. Шернияздың арқалы ақын болуымен қатар сауаттылығы, ел ішінде молда атануы, билік жүргізуі жөнінде деректер беріледі. Сонымен бірге Исатай, Махамбет бастаған көтеріліске қатысуы, өзі өмір сүрген дәуірі туралы толғаныстары талданады. Шернияз шығармашылығы арқылы дәуір бейнесі жан-жақты талданған. Мақалада Шернияз Жарылғасұлының шығармашылығына кешенді талдау жасалынды. Қазақ танымындағы сөз өнері мен сөздің құдыреті, ақындық өнер мен айтыс өнері өзара қарастырылып, Шернияз өлеңдері мен шешендік ойларындағы ұлттық психология, ұлттық менталитет, ұлттық ұғым анықталды. Ел аузындағы Шернияз ақынның шешендік сөздері арқылы ақынның дүниетанымы, отты жырлары, орамды сөз үлгілері, өрнекті өлеңдері айқындалды. Ғылыми жұмыста қазақ фольклорындағы Шернияз жыраудың үлесі шығармашылық лабораториясындағы тілдік бейне мен айшықты авторлық қолданыстар негізінде талданды. Сонымен қатар шешендік өнер ұғымы кең ауқымда қарастырылды. Қазақ халқының танымындағы «Шернияз шешен» туралы ұғым-түсінікті, көзқарасты талдау арқылы халықтың дүниетанымы, табиғатты, қоршаған ортаны танып білудегі ұлттық ортақ белгілері анықталды. Мақалада қазақ халқының ұлттық фольклорындағы Шернияз жырау, оның шығармашылық лабораториясындағы тілдік бейне мен айшықты тілдік қолданыстар талданып қарастырылды. Халқының басына түскен отарлық, озбырлық пен тіршіліктің сан-алуан гүйткілдерін өз туындыларының басты тақырыбы еткен талантты ақын Шернияз шығармашылығы шешендік өнер, айтыс жанрлары негізінде анықталды. Шернияз Жарылғасұлы шығармашылығын қарастыру әдебиеттің даму тарихына, XIX ғасырдағы ауызша әдебиеттен жазбаша әдебиетке өту аралығындағы әдеби дәстүр ретінде негізге ала отырып, ақын шығармашылығының зерттеу нәтижелерін бір жүйеге тұтастыра зерттеу шығармашылық иесінің өнерпаздық өрісін ғылыми тұрғыдан негіздеу болмақ.

Кілт сөздер: ақын, ақындық шеберлік, шешен, отаршылдық саясат, дәуір, импровизация, шешендік өнер.

1. Introduction

Sherniyaz Zharilgasuly is first and foremost a poet. An improviser poet with a special talent of poetic skill. At the same time, he was recognized as a skillful and eloquent orator. His name spread all over the country and was called with respect due to his eloquence and witty speech. At the same time, we can cite the words of a famous Alash figure Kh. Dosmukhamedov: "One of those who talked a lot about Issatai was the orator Sherniyaz" (Dosmukhamedov, 1991: 74). According to him, although he was familiar with Sherniyaz's poems, people did not call him a poet, but an orator. In this respect, Sherniyaz's words, leading to wit, are win-win. And his poems and reflections seem to have been largely reproduced during and after the Issatai uprising (*exp.* rebellion of the Kazakhs of the Younger Juz, led by Issatai Taymanov and Makhambet Utemissov).

We would say that the reason for that is the fact that Sherniyaz joined the rebels after hearing about the heroic actions of Issatai, who started the country to rebel in order to bring equality to the black Kazakh children. Not only Sherniyaz, but all the scholars helped Issatai in times of crisis. About this, Kh. Dosmukhamedov said that after Issatai fled, Berish's country found himself in the hands of Zhangir Khan and Karaulkozha. Issatai was supported by associates from other tribes. Alim Shekti (Nazar), Shuren and Kete took Issatai's birth. When he arrived at the Yaik (the region in West Kazakhstan) on his last campaign, most of the three thousand accompanying hands were scholars.

It is undeniable that the presence of a Sherniyaz orator in the densely populated areas of this country is a normal phenomenon. After all, whatever a poet is, he cannot but respond to the events and historical circumstances of his period. How in the country, someone like Sherniyaz, a poet with oratorical talent, would sit at home after reciting Issatai and Makhambet's poems, among the rebels. All that Sherniyaz is involved in a friendly struggle with Issatai of the kete tribe. It must have been around 1836-37, because it was at this time that Issatai's name appeared all over Yaik. From this data we know that the poet is not indifferent to changes in society, so he participated in the popular uprising led by Issatai and Mahambet. From this it is evident that great poets speaking on behalf of the people who consider themselves the firstborn of this nation cannot escape the breath of the age.

The time in which Sherniyaz lived was the era when the Russian Empire pursued a colonial policy in the Kazakh steppe. It was a period when the shackles of the khanate system of the country's management were loosened and the tsarist Russia's policy of "rule even in small parts" was squeezing the Kazakh people.

This is the period when the poets who followed the long-standing tradition of patriotism and became ideologues of the nation were brought to the stage of history. The poets of this period, who followed the tradition of poetry, performed both poetry and poetry. That is why they portrayed the image of their time as poets and sang their sorrows beautifully.

2. Methods and materials

2.1 Methods

In the article, the work of Sherniyaz Zharylgasuly and other research works, collective monographs, conference materials were considered. There were used historical and comparative, textological, collection, analysis, conclusion methods.

2.2 Materials

The era in which Sherniyaz lived was the era when the Russian Empire pursued a colonial policy in the Kazakh steppe. This is the time when the poets who followed the long-standing tradition of the poets and became ideologues of the nation were brought to the stage of history. The poets of this period, who followed the tradition of the poets, performed the function of poets and narrators. Who were the poets? What did they aim at, what was their goal? The Academician S. Kaskabassov says: "Narrators were visionary politicians in the Khan's palace, the Khan's brain, and the chief ideologist of the state, the country's savant, general and stormy poet. They were active members of the Khan's Council, were directly involved in the administration of the state, and intervened in solving political, military, and social problems" (Kaskabasov, 2014: 201).

During the war, the soldiers openly expressed their opinions, gave advice, and made predictions both in the military council and personally to the khan. Before going into a fierce battle, he sang songs for the soldiers, sharpened their honor and raised their spirits. Even if necessary, they themselves took part in the battle and set an example of bravery, so some of the warriors were commanders, and led tribes and clans. The reason why narrators often became a great poet, a hero, a sage and a soothsayer was due to the fact that the lifestyle and lifestyle of the Kazakh khanate at that time was nomadic and experienced constant warfare. We can say that Sherniyaz Zharylgasuly, one of the outstanding representatives of the historical period mentioned above, is both a poet and a poet.

K. Alpysbaeva in her research considers that poets-narrators expressed their works in the form of proverbs, commandments and testaments. The main themes of their song (толғау) thoughts are love for the homeland, the country, defense of homeland, call for unity of the country, propaganda of moral virtues (Alpysbaeva, 2022: 75–84).

3. Discussion

We can say that Sherniyaz Zharylgasuly, one of the outstanding representatives of the historical period mentioned above, is both a poet and a poet. The reason is that he portrayed the image of his time as a poet and sang his sadness beautifully. He participated in the Issatai and Mahambet rebellion and was one of the supporters of the rebels.

«Zaman da keldi qyrynnan,

Qamyndy zhe burynnan

Buryngy zaman bilerde,

Arzan bir bar ma ed buzylgan», (The Kazakh poetry, 1985: 92).

Through the following lines the poet expresses his disappointed feelings and deeply concerning about the deterioration of the modern state.

Due to the tradition of that time, Sherniyaz also rides a horse with a weapon in his hand. He decided to go and join the people's army led by Issatai and Mahambet, whose fame spread far and wide in the west region. Issatai, in turn, warmly accepts Sherniyaz, whose sword is sharper than his tongue, whose tongue is sharper than his sword. Because the commander who goes to war with any purpose needs spiritual leaders. It is known that words are the power that gives inspiration to the people who are engrossed in words. Even before Sherniyaz, there was a great poet like Mahambet near Issatai, but Sherniyaz, who became famous for his eloquence before poetry, also had a separate place. Sherniyaz himself says

in his poems that the uniqueness of the place not only attracted Issatai Sherniyaz, but also provided him with material support. For example, when Sherniyaz did not stop admiring and praising Issatai, Baymagambet said to him: "You keep praising Issatai, tell us about what Issatai did, about his character, about his generosity that exceeds what Issatai gave" (Kaskabassov, 2014: 73). Then Sherniyaz said that he was Issatai's poet, that he was closer to him than anyone else, thanks to him Sherniyaz became famous among the common people. This can be found in the next lines:

*...Mojnynda Isatajdyn bolyp turdy,
Ustagan gysy-zhazy raskhotym.
Artynan auyl-auyl men boldym baj,
Ishken men zhegendy ajtpan, taqsyrym-aj.
Zhonelt dep mejmanyhdy qonaqasy,
Qonaga zhiberushi ed kynde bir taj.
Qyryq at bas qant, orik-mejizimen
Ajyna ishushi edik zhyz qadaq shaj* (The Kazakh poetry, 1985: 87).

The given lines show us on the one hand, the movement of Issatai's ability to organize the uprising, and on the other hand, it shows the value of Sherniyaz in front of the people. Thus, sometimes Sherniyaz goes into battle with the rebels wearing armor and holding a sword, and sometimes the things he is persecuted for after the uprising is over are reflected in his poems. At the same time, the image of the era in which he lived is revealed. Of course, we cannot say that the poet knew that behind the Sultan Baimagambet and Zhangir Khan were the Russian Empire and their colonial interests, and that he took a political and strategic position, there is no concrete information about it.

It was a natural phenomenon that the words of Sherniyaz, widely spread among the people, were repeated in the works of later poets. In particular, Sherniyaz's visit to Sultan Baimagambet and his poetry in order to subdue the angry khan and achieve his wish were like a revival of the ancient tradition of slander. That is, he sings poetry before khans and judges, exposes their crimes, and in the end even the angry khan bows to his gift of speech and fulfills his wishes (Yelesbay, 2022: 1–16). But Sherniaz and Makhambet are warrior poets who, let alone criticizing their rulers, directly rebelled, mounted, hung up their weapons, and openly rebelled. These are the factors that show a clear image of their era. When talking about Sherniyaz and the era in which he lived, it should not be understood that the Kazakh people were always in wars and conflicts during those periods. Otherwise, when talking about the history of the Kazakh past, there is a habit of telling stories about wars with foreign countries, or internal hostages, revenges, or at least showing them to be hungry and naked.

More than two centuries have passed since the birth of Sherniyaz. There are still preserved his witty and eloquent words in the country. In fact, the saying that reflects life and absorbs national energy is not going to disappear. For example, why Abai's words are alive and viable, although the social formation has changed, the nation has preserved its basic state. The same can be said about the works of Sherniyaz and other representatives of national liberation poetry. Because the essences of their works are the things in which the blood of the nation is beating, created to sing the life of the people, the image of the

era, and the reality of the society. Their creative art is very important even in our time of becoming a sovereign state. That is to say, one of the main tasks facing modern literature is to raise the national idea.

The source of the critical power of Sherniyaz's poems lies in his ambitious spirit of struggle for truth and justice. It was this quality that brought the poet into the arena of the fierce irreconcilable struggle waged by Issatai and Makhambet. In this struggle as a poet, the qualities of ambition and sharpness in his verses showed mobility. The poet, who called the people to struggle and inspired Issatai with his passionate song, stood the test of fate. Although the struggle was defeated and he was forced to be near Baimagambet, he did not lose his ambition. The defeat did not inspire him. He did not slow down his aspiration for the militant movement started by Issatai. Though human nature and the desire for life receded, the ambitious spirit always prevailed.

Sharpness is an instrument of deep criticism. We see this clearly in the poet's verses. A poet who keeps the truth in his face and does not deviate from the path of correctness always speaks straight and speaks to his face. The fickleness of poet's opinion is especially clear from what he says to Sultan Baimagambet. Sultan Baimagambet is the main object of sharp criticism and harsh criticism in the poet's work. However highly praised Issatai is as a paragon of humanity, Baimagambet is his antipode, with his tyranny, meanness and status-obsessed character towards the people. This is noticeable in the following lines:

*Ar zhaqta Aryngazy dubirlegen,
Baj-eke, elin bar ma buldirmegen.
Tore ketip, tobede tobet qalyp,
Tuyp tur el basyna «bul kyn» degen...
Keshegi Isatajdaj asyl erdi
Dushpanga ystap berdin til bilmegen.
Qazaqtyn qara zhurtyn byt-shyt kylgan,
Tore emessin, tobetsin dym bilmegen, (The Kazakh poetry, 1985: 79)*

The given lines are proof that his words contain bitter sarcasm, filled with improvisational energy. In addition to summarizing the anti-people and inhumane qualities of Khan, he also puts forward the actual fact and speaks clearly with guilt. It can be said that this is a furious curse expressing not only the poet's anger, but also the anger of the people:

*Keshegi Isatajdaj bauyrlasty,
Oltirdin Kishi zhuzde asyl tasty.
Oltirip birge tungan bauyrlasty,
Khan, neden seni mundaj qara basty?*

The poet, who spoke to Sultan Baimagambet with such anger, now uses a different way to depict his inner emotions. That approach was poisonous satire.

K. Zhumaliev, one of the first researchers of Sherniyaz's works, said that the poet left behind excellent example poems as a master of humorous and satirical poems (Zhumaliev, 1964: 83]. In particular, the poet skillfully uses universal techniques of irony. In the following lines of the poems it is evident that he has found logic and given an opportunity to find a way out, and also perfectly revealed Baimagambet's ambitions:

*Ysh qabat aq patshaga baryp keldin,
Zhaqsyny zhamanmenen tanyp keldin.
Quzmetin aq patshaga zhaqqannan son,
Zhandaral ulken shendi alyp keldin.
Bardyny Peterburgke ol bir kynde,
Patsha korip tojypty kelbetine.
Qudajdan bydan artyq ne tilejsin,
Segiz sgat turypty qyzmetine* (The Kazakh poetry, 1985: 90).

In these lines, at first glance, it seems as if Sultan Baimagambet is being selflessly praised. The description of the object of dedication according to its function is enough for the reader (here the listener) who is not aware of the actual situation to perceive it in the same way. However, the story is based on the author's position and from whose interests he is speaking. The phrases "to know good and bad", "to please the white king with his service", "to be satisfied with his appearance" in the poem reveal the meaning of the thought in the poem. The life position of the folk poet is to confuse such a complaint with the image of "as if it were not there". In the same way, in the "praise" of Baimagambet's wife and daughters, the double meaning of the word behind the ironic thought is emphasized and reaches its end point.

Judging by the structure of Sherniyaz's poems and the available material, it is clear that he is not a person who wrote down his poems, but a poet who tends to speak them orally, and to recite them quickly when necessary. Because whether we look at the poem from the point of view of rapid production, from the point of view of the language, or from the point of view of the method used in the sayings, in the poems of Sherniyaz, the tradition of drawing is firmly preserved. This art form has many unique features. One of them is a quick word finder and responsibility. This feature is clearly visible in Sherniyaz. We can say that the poem "A short sword on Khan's hand" (Хан қолында ұстаған, қысқа қылыш) written by Baimagambet when he pulled out his sword to fight is an excellent example of improvisation. Finding words under his feet and writing poems is a characteristic of the poet Sherniyaz.

This characteristic feature is one of the things that determine that Sherniyaz has firmly preserved the tradition of folk poets. However, even if we say that Sherniyaz strictly preserves the methods of folk poets, he is not without his own characteristics that show his poetic face. At any time, there is no difference between one of the poets who took place in history. From this point of view, a special feature of Sherniyaz from the poets of his time or his predecessors is his skillful description of the phenomena of life, the power of his poetic language.

This is one of the innovations that Sherniyaz brought to Kazakh literature, i.e., he perfected and perfected the ancient art of improvisation, skillfully using it to show the faults and flaws, strange characters of his opponents, and make fun of them. As an example of this, it is enough to mention what Sherniyaz said when he met with Baimagambet. As Kazakh scientists consider that in the Kazakh steppe poetry was not only the leading poets-zhyrau, but was filled with all the roots of Turkic culture (Pangereyev, Baltymova, 219: 1348–1360).

4. Results

The source of critical power in Sherniyaz's poems lies in his ambitious spirit of struggle for truth and justice. It was this quality that brought the poet to the arena of fierce irreconcilable struggle led by Issatai and Mahambet. In this struggle, as a poet, the qualities of ambition and sharpness in his poems showed mobility. The poet, who urged the people to fight and inspired Issatai with his passionate song, passed the test of fate. Although the struggle was defeated and he was forced to find himself near Baimagambet, he did not lose his ambition. Defeat did not cheer him up. On this regard A.Sh.Pangereyev states that "it is evidently in the poems above that Issatai is glorified as a 'khan' and his riches are counted. At that time, 'khan' replaced the concept of 'leader of the country'. 'Bai, myrza' (rich men) are people useful for the country. Everything was born out of the concepts of its time. Otherwise Issatai was neither khan nor rich (Pangereyev et al, 2023: 216).

Indeed, the image of Issatai is the central ideological pillar in the poet's works, an image raised to the level of an ideal image from an artistic and ideological point of view. The poet sings the image of the hero with special inspiration and artistic energy. He exemplifies his human qualities, heroism, heroic actions of the nation's protector. They dream that the country will be ruled by people who are just and honest, who do not spare their lives for the people, like Isaiah. In the whole work of the poet, the noble personality of the hero who pulls the line is seen from every angle, and a somewhat collective image of the head of the country, which the poet dreamed of, is given.

After Issatai was killed and those who took part in the uprising began to be punished, Sherniyaz Baimagambet was persecuted by the Sultan. Although he bowed his head and became subservient to Baimaghambet and made peace with him, he longed for the time when he was friends with Issatai, and probably did not stop meeting the exiled poet Mahambet.

Baimagambet puts Sherniyaz to the test. It was at this time that the famous dedications to Sherniyaz Baimagambet and his family, consisting of poems of praise and condemnation, were born. The name of Sherniyaz is known to three hundred people. The reason for this is that Sherniyaz's sharp words and poisonous language make the unspoken thoughts in the hearts of the people sing. Every region called Sherniyaz its own poet, recited his words by heart, and spread his poems by word of mouth. That's why Sherniyaz's fame has gone far.

Sherniyaz is actively involved in the affairs of the country. The participates in the uprising of the Kazakh people from the west regions was led by Issatai Taimanov. It becomes one of the slogans of the Issatai and Mahambet rebellion. According to the poet Nurtugan, in one of the stories recorded from Zhaman Zhyrau, it is said: "When Ak kete Sherniyaz reached his twenties, he was admired Issatai's voice and deliberately went looking for acquaintance. It should be around 1836-1837, because this is the time when Issatai's name appeared on the page of Zhaiyk. From this data, it is known that the poet could not be indifferent to the changes in the society, and therefore participated in the popular uprising led by Issatai and Mahambet. It can be seen from this that the great poets who speak on behalf of the people and consider themselves to be the children of that nation cannot stay away from the breath of the era.

The era in which Sherniyaz lived was the era when the Russian Empire pursued a colonial policy in the Kazakh steppe. It was a period when the shackles of the khanate

system of the country's management were loosened and the tsarist Russia's policy of "rule even in small parts" was squeezing the Kazakh people.

Such a unique period brought the poets who followed the long-standing tradition of patriotism and became ideologues of the nation to the stage of history. The poets of this period, who followed the tradition of poetry, performed both poetry and poetry, because they portrayed the image of their time as poets and sang their sorrows beautifully.

Thus, when analyzing Sherniyaz's poetry, we noticed that the main theme of the poet's poems is speaking boldly against colonialism, criticizing colonialism, looking suspiciously at the future, opposition to the ruling khan, sultans and the tyrannical policy of the Russian kingdom standing behind them, i.e., the changes in ruling the country and land. In Sherniyaz's dedicated poems, we see the reality of the times, the sadness of the country, the people's struggle, the people's struggle against injustice and inequality, as sung by representatives of the literature of the 19th century.

5. Conclusion

In short, Sherniyaz Zharylgasuly is a person who experienced the contradictory life of his era. He was the missing person of the great dream raised by Issatai and Mahambet, a mastery poet who bowed before the khan and asked for equality, a jeweler of words who collected examples of the poetic tradition, eloquence, and wit, a unique resin of the Kazakh nation.

Sherniyaz, who was able to raise the improvisational tradition of Kazakh to a high level, did not only burn his personal pride, but at the same time, putting valor and national ideals first, he was able to bitterly criticize the actions of the country's rulers aimed at exploiting the people. Sherniyaz, a prominent representative of his society, thus followed the folk idea raised by wall dances, brazen orators, and prayerful mouthpieces in the difficult moments of the country's birth. This is how the rise of national issues in the history of Kazakh literature, the new development of the former zhirau tradition, which became the country's ideologue, was born (Shortanbayev, Karbozov, 2017: 136).

"Eloquence and the ability to express one's thoughts with rhythm and melody is a characteristic characteristic of all Kazakh people, especially poets, poets, and folk dancers stand out from this point of view. The names of almost all poets and dancers of the 19th century are known, but most of their works are forgotten, or the author is unknown, they are included in the mass, folk works" (Zhumaliev, 1958: 32) says Kh. Dosmukhamedov mentions many poets and orators, including Sherniyaz among them. It is known that the work of the poet Sherniyaz has always had its own place in the cultural life of the Kazakh people. No one disputes this. Folk creativity, one of its major branches, is one of the springs that poets create together with the life of the people and flows with the hearts of the people. It will never run out. We said that Sherniyaz Zharylgasuly was called an orator in the country before he became a poet.

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