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## SYMBOLIC IMAGES IN THE WORKS OF SYR POETS

**Abstract.** The artistic system of works of Syr poets such as T. Iztileuov, Sh. Omarov, Balky Bazar, Karasakal Erimbet, etc., will be expressed in this article. A scientific description of the language art in the tolgau-terme (poems) of the Syr poets will be given. The artistic and national identity is defined in the thoughts raised by poetic art. The cognitive function of the way of speaking to the reader in the works of poets is differentiated. Allusions to the way of thinking of the poets were made through a symbol that reveals the thought to be clarified. New conclusions were made comparing the opinions of research scientists about Syr poets. The symbolic system in poets' works was taken into consideration and its spiritual meaning was evaluated. It was planned to open the artistic system in a complex way based on the fundamental research in Kazakh science. The poets' use of artistic symbols in describing historical situations and the worldview of the poet was determined. A comprehensive analysis of the measurement-expression, structure-system, and representational tools used by the poets was made. It was proved that the artistic system used by the Syr poets is a national value, and the semantic features of the grandiose ideas were obtained.

**Keywords:** rhetorical figures, symbol, art system, spiritual heritage, storytellers of Syra, image tools, national value, poetic image.

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## Сыр сүлейлері шығармаларындағы символдық бейнелер

**Аңдатпа.** Мақалада Сыр сүлейлері Т. Изтілеуов, Ш. Омаров, Балқы Базар, Қарасақал Ерімбет т.б. шығармаларындағы көркемдік жүйе сөз болады. Сыр сүлейлері толғау-термелеріндегі тіл көркемдігіне ғылыми сипаттама беріледі. Ақындық өнердің биігіне көтерген толғауларындағы көркемдік, ұлттық болмыс айқындалады. Сүлейлер шығармаларындағы оқырманды өзіне қарата сөйлеу тәсілінің танымдық қызметі сараланады. Айқындалмақ ойды аша түсетін символ арқылы ақындардың ойлау тәсіліне дәйектемелер келтірілді. Сыр сүлейлері туралы зерттеуші ғалымдардың пікірлерін салыстыра отырып, тың тұжырымдар айтылды. Сүлейлер шығармаларындағы символдық жүйе назарға алынып, рухани мағынасына баға берілді. Қазақ ғылымындағы фундаментальді зерттеулерді негізге ала отырып, көркемдік жүйені кешенді түрде ашу көзделді. Сүлейлердің тарихи жағдайларды суреттеудегі көркемдік символдардың қолданылуы, ақынның дүниетанымы айқындалды. Ақындар қолданған өлшем-өрнек, құрылыс-жүйе, бейнелеу құралдарына кешенді талдау жасалды. Сыр сүлейлері қолданған көркемдік жүйе ұлттық құндылық екені дәлелденіп, ұлағаттық ойлардың мағыналық ерекшелігі алынды.

**Кілт сөздер:** риторикалық фигуралар, символ, көркемдік жүйе, рухани мұра, Сыр сүлейлері, бейнелеу құралдары, ұлттық құндылық, поэтикалық образ.

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**Символические образы в произведениях сказителей земли Сыра**

**Аннотация.** В статье речь идет о художественной системе в произведениях сказителей Сыра Т. Изтлеуова, Ш. Омарова, Балкы Базар, Карасакал Еримбет и др. Дается научная характеристика художественности языка сказителей Сыра. В произведениях поэтического искусства раскрывается художественное, национальное бытие народа. В произведениях сказителей Сыра дифференцируется познавательная деятельность способа обращения читателя к себе. Были даны последовательности в образе мышления поэтов через систему символов, раскрывающих ясность мысли. Сравнивая мнения ученых-исследователей о сказителях Сыра, были сделаны соответствующие выводы. Была принята во внимание и дана оценка духовности, системе символов в произведениях сказителей земли Сыра. На основе фундаментальных исследований в казахской науке предусматривалось комплексное раскрытие художественной системы. Было определено использование сказителями Сыра художественных символов в описании исторических ситуаций, мировоззрении поэта. Проведен комплексный анализ применяемых поэтами средств измерения-выражения, построения-системы, изображения. Было доказано, что художественная система, использованная сказителями земли Сыра, является национальной ценностью, приобретена смысловая специфика величественности мыслей.

**Ключевые слова:** риторические фигуры, символ, художественная система, духовное наследие, сказители Сыра, средства изображения, национальная ценность, поэтический образ.

**1 Introduction.** (*U.N.Zhanbershieva, K.T.Kudaibergenova*)

In recent years, we often use the metaphor “The land of Syr is the land of songs”. It has its reason. Our poets, who lived in the region of Syr and became famous in the country with their melodic songs, recognized that our country is the cradle of songs and poems.

The poets of the Syr region have their worldview and artistic features in their line poems, the art of poetry, and the poetic tradition.

The Syr region, which has been rich in poems since ancient times, has its tradition that has continued to rise with literature in the local literature. The development of Syr literature, which has been formed for centuries, shows the artistic thinking system of the spiritual worldview of our people.

The succession from father to son was preserved, and the Syr poets set an example of the continuation of tradition and the literary process. Such a traditional development in regional literature allows recognition of the artistic continuity of literature.

“The poets of the lower reaches of the Syr and along the Aral follow an advanced approach, lead and educate the younger generation to wisdom and morality. Their literary heritage, which expressed their advanced ideas in all fields of social science, including moral education, that is, in the field of pedagogy, has been preserved and reached today. If we take into account the opinion that the issue of moral education occupies a special place in the works of thinkers, the words of our poets in their time and the commandments they conveyed to their people in songs do not lose their meaning. On the contrary, the works of Syr poets are being studied, new conclusions are made, and the artistic level of their works is analyzed in different categories (Tolebaeva, 2019: 260).

Today, new ways of analyzing a work of art have begun to appear in literary research. From this point of view, the artistic system, including the symbolic system, in the works of the Syr poets is requested to be widely studied.

The poetry of Syr poets has indeed been studied for a long time. In the works of M. Auezov, R. Berdibai, A. Konyratbaev, M. Baydildaev, U. Zhanbershieva, E. Karibozuly, M. Karzhauov, T. Tebegenov, G. Tuyakbaev, E. Abdikhalykova, U. Baibosynova, B. Zhusipov the poetry of the Syr poets was thoroughly studied in the science of literary research. However, most researchers have left some aspects completely untouched. The authors made the analysis of the artistic system the main goal based on the opinion of research scientists.

The artist of each era leaves his signature in poetry. The power of the poet to captivate the people is the mastery of his language. A. Tazhibaeв says: "You admire the emotion and skill of the poet who weaves thoughts while living minds search for the appearance of the wonderful world of beauty in a special mystical connection between living beings and nature" (Tazhibaeв 1993: 3). The works of Syr poets confirm this based on this opinion.

According to Academician Z. Kabdолоv: "A writer's language should be elegant and his vocabulary rich. This is an inescapable requirement for the owner of the pen. The richness of language leads to the richness of content in the art of speech" (Kabdолоv, 1983: 199). "A symbol is an allusion, not directly describing the phenomenon, but hiding something similar to these, or the phenomenon, hiding it, explaining the idea without saying it openly, but explaining it with an attractive allusion" (Kabdолоv 1983: 229).

## **2 Materials and methods.** (K.T. Kudaibergenova)

The conclusions and key results reached during the research on the topic were widely promoted in the works of Syr poets. At the same time, the symbolic system has been somewhat consolidated. The peculiarity of rhetorical eloquence in revealing the way of thinking, worldview, and national identity of poets has been determined. The discussed issues are reflected in the works of Syr poets.

### **2.1 Research methods.** (K.T. Kudaibergenova)

Collection and comparative-typological methods were used. Systematic analysis and objective analytical methods were used as guidance.

### **2.2 Description of the material.** (K.T. Kudaibergenova)

Syr poets use the symbolic system and the system of rhetorical eloquence to depict historical situations and times: a horse, men's food, men's weapons, and kinds of camels. However, these have never been the object of individual research. Therefore, it is relevant to study them together in the system of symbols. Similarly, defining the symbolic system is an urgent problem.

The scientific study of the language of poetry of the Syr poets is rare to this day.

It is of particular importance to consider the symbolic system in the works of the Syr poets to comprehensively show the artistic level of the Kazakh literary language. From this point of view, studying the artistic expressions used by the Syr poets, revealing their features, and determining the nature of the use of artistic tools is an urgent issue that requires scientific research in literary studies.

Research goals and objectives. The main goal of the work is to provide a scientific description of the artistic system in the poems of the Syr poets, to determine the structural model of their poetry. The authors set the following tasks to realize this goal:

- Identifying the artistic system in the poems of the Syr poets;
- Systematization of symbols and rhetorical eloquence used by poets;
- Analysis by quoting from the works of Syr poets;
- Making sure that visual means are a determining factor in the continuation of the artistic tradition.

### **3 Discussion.** (*K.T. Kudaibergenova*).

In the research work, the role played by the poetry of the Syr poets in historical periods, and the use of the symbolic system forming the artistic system was distinguished.

Today, special attention is paid to the language and style of fiction, including the symbolic and rhetorical systems. In summing up and defining the artistic system created by the Syr poets, the artistic system and expression of thought, which represents their way of thinking and worldview, national identity, and national psychology, is of great importance. If we say that a figurative word is created from a literary image, then the national secret character is revealed.

If we say that every poet has his style, first of all, we pay attention to the issue that keeps his poetry together. The main problem in the style of Syr poets is morality, faith, and loyalty, expressed as the "I" of the poets.

People's interests are aimed at by "I", and the event is given full names of people, places, and goals. In the 19th and 20th centuries, when the Syr poets lived, oral literature passed to written literature, and a new specific style began to form. If we continue this thought with the opinion of scientist R. Syzdykova, she said: "Until the 18th century, in poetry, there were mostly adverbs, but now, the beginning of the appearance of the descriptive about abstract nouns is considered one of the stylistic innovations" (Syzdykova, 1993: 116). The novelty of this style is also characteristic of the Syr poets that the authors are going to talk about. That is why poets paid attention to the historical and social situation in giving a poetic image. Z. Beysengaliyev said: "Each artistic method and type, ways of representation arise from the demands of life, and therefore correspond to the certain level of development of social consciousness" (Bisengaliyev 1989: 76).

### **4 Results.** (*U.N. Zhanbershieva, K.T. Kudaibergenova*)

The authors decided to define the concept of "symbol" before analyzing the "system of symbols" in the works of Syr poets. In the science of world literature, the concept of symbols has been formed for a very long time. In early times it is mentioned in the works of Plato, Aristotle, Pseudo-Dionysius, Arepagit, Russian scientists P.A. Florensky, A.F. Losev, and A. Potebnya. In the science of Kazakh literary studies Z. Kabdolov, K. Zhumaliyev, Z. Akhmetov, and S. Negimov stated that the symbol for fiction defines its artistic system.

A. Baitursynuly's name is mentioned when talking about the emergence of the concept of symbols in the science of Kazakh literary studies. "Akhmet Baitursynuly is concerned about the expansion of the scope of use of words derived from foreign words in his writings and marking the names of literary concepts" (Madibaeva 2022: 28). The definition corre-

sponding to the concept of "symbol" is given to the concept of "literature" in his "Literature Exponent". The definition and the given examples of "characterizing something, usually a person's character, behavior, and behavior as an example of another thing" correspond to the concept of "symbol" which is the basis of our analysis (Baytursynuly 2003: 178).

Z. Akhmetov thought: "A symbol in literature is an alternative image with a figurative character created by underlining a thought and describing something else" (Akhmetov, 1996: 183). From this conclusion, it can be understood that the symbol is always relevant for fiction, for defining its artistic system from the theoretical point of view.

So, in our understanding, a symbol is like a tool that sheds light on thought. Its semantic structure is also complex, the reader can hardly understand it, but can understand it only through his mind. The use of symbolic words used by each poet can only be recognized by the way of thinking.

We meet various symbols in the poetry of Syr poets, which we are going to talk about. They form a certain system and create a symbolic artistic image.

The image of a *nar* (one-humped or Arabian camel), the possessor of enormous power, which is very common in the works of the Syr poets, has risen to a mythical image. Poets raised the symbol of heroism, the possessor of great strength, steadfast, enduring, indomitable courage to the level of a *nar*. This tradition has a collective image like AsanKaigy of grief in early times, K. Ahmet Yassau's white camel, and black *nar* in Mahambet's poems. Similarly, horses were often used as a symbolic image. Horses are ridden by heroes of epic poems: Baishubar, Taiburyl, Aktaban, Kok Donen, etc. giving symbolic images that represent the times.

In the symbolic system of birds, the Kazakh eagle, swan, goose, *samruk* (eagle), etc. are used. We learn the national character by comparing it with the image. Syr poets also created an art system by collecting symbolic images and creating cognitive exercises.

Let's look at some examples to clarify our point of view.

Creating a symbolic image can be given by Syr poets in poetic time and space. In the general philosophical concept, in the poem "A human affair":

When the sun rises, the light escapes from it,

The poor are more than the rich

Braided waist, ribbon,

To your flame that shines like a star.

The sun smiles and the moon frowns (Iztileuov 1972: 78)

The "sun", "moon", and "star" in the quoted passage mean honesty and morality, i.e. "Beauty of the soul".

Even though it flies around, it ends up

One day, the girl marries the man.

Shorayak's Omar replaces the "girl" with the sun and underlines the idea.

And no one thinks that one day the prosperity of Bazar Zhyrau will go away and poverty will come. As an alternative image, he described that everything will change if the day comes.

There is nothing more beautiful than the moon.

It is there at night and not during the day (Iztileuov 1972: 37).

Bazar Zhyrau created a fighting image of the people, a model of the people through "If it rains from the sky, it is white". The poet defined the snow falling from the sky as an image of justice, and described the attitude towards society as a symbol of two sides.

The symbolic meaning in the works of Karasakal Erimbet Kuldeybekuly is very complex, and the reader can recognize it only through his imagination.

The sun burned, the moon eclipsed, the earth moved,  
To your heart, you won't be able to eat (Iztileuov 1972: 68).

*Nar* is one of the most used images in Kazakh literature. *Nar* has been sung by several poets before. By depicting and symbolizing a *nar*, the Syr poets recognized it as the possessor of great power. *Nar's* color is emphasized in the accumulated image of the noble qualities of a person, bravery, heroism, endurance, and possession of power.

A *nar* is depicted as a symbolic image in the story of Bazar "Speak unstoppably"  
Naughty's whereabouts are known  
As a wild *nar*.

The country will be destroyed,  
If you abuse, you will be punished (Bazar Zyrau 1986: 28)

In the given passage, a mischievous person is equated with "a wild *nar*" and creates a cumulative image.

Syr poets give enhanced meaning in their works through the color and properties of *nar*. Bazar Zyrau symbolizes the resilience of the *nar bura*:

We were not afraid,  
It was as strong as *Nar Bura* (Bazar Zyrau 1986: 76).

He carries a heavy burden and the pain of fate in his strong body, and creates a symbolic image of a brave man as "*Nar Bura*".

We were real men,  
like Arab*nar* (Bazar Zyrau 1986: 78)  
shows the multifaceted way of thinking.

In the works of the poet Turgamambet, the origin of "black *nar*", "golden *nar*", and "*nar* burden" is associated with the properties of *nar*, saying that a strong person who does not give up on difficulties can overcome them. So he created a system of symbolic images.

Shorayak's Omar emphasizes the symbolic system of *nar* as "Arabic*nar*", or "golden-*nar*".

The sign of the Arabian *Nar*,  
Don't pick it, don't let it go,  
Loaded word system  
Helmeted golden *nar* (Shorayakov 1986: 69)

Shorayak's Omar creates an image with the "*Nar*" category, allowing revealing the inner twists of the artistic system.

In the poetry of Karasakal Erimbet, the symbol "*nar*" allows us to reveal the inner twists of the artistic system.

If you think about the cattle,  
Put the winter residence in the manure!  
*Nar* is afraid of hips,

If you are stuck, adjust the load (Erimbet 1995:58)  
he thinks deeply and looks at life with a didactic approach.

Syr poets create an artistic system, an image through the mind, conveying the images through symbols, along with the external character of the work, giving the inner soul of the work.

The following conclusions were made after grouping the artistic system in the works of Syr poets. Poets used a symbolic system such as snakes, trees, and *nars* in their poetry. They turned their great personality into iconic symbols.

The second one was able to represent horses and birds in a symbolic image. Among them, he is in contact with stallions, runners, and horses. For example, in the poetry of the poet Turmaganbet:

The horse was born,  
Being a well-known little horse (Iztileuov 1972: 2).  
It is a collective image, i.e., a symbolic image, given to Kazakh artists.

As Bazar Zhyrau:

If you are a poet, choose kind words  
Speak boldly.

Among a thousand horses,

Ten years of drought

the properties of the horse and its function in human life are represented by the image.

The body is not full,

With a curtain against the water

Wrapping the reins in January.

(Works of Bazar Zhyrau 1986: 21)

Shorayak's Omar:

What words come out of your mouth,

Like a donkey kicking a horse (Shorayakov 1986: 69).

Such examples can be cited from the works of Syr poets. From the excerpts, it can be seen that the poets were thinking deeply about the speakers, and the poets through the galloping horses thought about the image and created artistic expressions through the symbolic system.

In the symbolic speech, the Syr poets were able to create symbols through the colors of stallions and horses in folk poetry. For example, the poet Turmaganbet symbolizes the nature of the horse:

The glass is fast and gentle

It jerks every time it hits (Iztileuov 1972: 33).

Shorayak's Omar says:

A sign of a stallion

Cool chest, lean (Shorayakov 1986: 19)

This is how it can be given in sequence, "horses", which are one aspect of the artistic system, are taken as symbols as "horse", "stallion", "runner", "gentle barren", and "wild horse".

In the poetry of the Syr poets, the poet is the auspicious owner, the poet, the gentleness is the wind, the sublime is the sun, the height is the mountain, the greater is the ocean, the

sea, the beauty is the swan, the freedom is the horse, the giant is strong *nar*, etc. given by the symbol system.

In the same way, creating an art form and symbolizing the image of birds is also common. By comparing the fate of birds and people, they create a general idea, a symbolic image. As a factor of unity between man and nature, the depiction of birds is considered a symbol. For example,

The nightingale of every country,  
Like a dead moon (Iztileuov 1972: 34)

I'm not coming down from the hill  
Flying the bird of joy (Shorayakov 1986: 19).  
The voice of the nightingale is beautiful, tall,  
Your parrot is smart, and if you see it, it will open a group.  
The voice of the crane is mournful, it is a blue stone,  
A bird is grazing in a mountain place. (Erimbet 1995: 65)

Syr poets expanded the cult of birds not only with birds such as eagles, swans, and geese, but also with symbolic images such as nightingales, and parrots. The properties of birds, their sad sound, their singing everything was given by the people and created a symbolic image.

### **5 Conclusion.** (*U.N. Zhanbershieva, K.T. Kudaibergenova*)

In conclusion, the results of the research were summarized:

- The artist of each era leaves his signature in poetry. At present, the main attention is being paid to the language, including the national language. In this regard, there is no doubt that Syr poets have their linguistic features. It is necessary to recognize the nature of language to prove the unity of language and consciousness. Based on that, the authors made sure that the works of the Syr poets are related to the nature, history, and traditions of the nation.

The historical and cultural significance of the Syr poets' language was revealed in the article. According to Russian scientist A. Potebnya: "A word is a symbol, an idea only because it is an organ that allows thinking and the most basic condition for further understanding of nature and oneself, and it has all the qualities of a work of art" (Potebnya 1990: 20)

If we look at the importance of this conclusion, the problem of symbols is always relevant for fiction, for the theoretical definition of its artistic system. If so, we made sure that the Syr poets skillfully used symbolic images in their style of wording.

- Syr poets were able to find new shades of meaning with the symbolic system in their works;

- Created a new word meaning through the artistic system;

- were able to show the direct reality of thoughts through symbols.



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