

This paper can be cited as Kamarova, N. S. (2022). *The Image of The Motherland in The Poetry of Fariza Ongarsynova*. PEOPLE: International Journal of Social Sciences, 8(1), 36-46.

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THE IMAGE OF THE MOTHERLAND IN THE POETRY OF FARIZA ONGARSYNOVA

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Abstract

The article examines the image of the Motherland in the poetry of the Kazakh famous poetess Fariza Ongarsynova. Here is revealed the connection of poetess's poems with folklore works. It is argued that Mangystau, the poetess's small homeland, is the source of her poetic inspiration. The idea is substantiated that the image of a small homeland occupies a special place in the work of the Kazakh poetess. It is also noted that the lyrical hero of the poetess's works feels like a part of his native land, its nature and destiny. Thanks to the study of the characteristic poetic feature of Fariza Ongarsynova, it is possible to recognize her poetic skill. Artistic individuality, ideological and thematic themes of poetry, contribution to the national artistic tradition, the corresponding place and figurative character occupied in modern Kazakh poetry will be studied.

Keywords

Fariza Ongarsynova, Kazakh Poetry, Lyrics, Image, Endless Steppe, Homeland

1. Introduction

Fariza Ongarsynova (December 25th, 1939 - January 23rd, 2014) - Kazakh poetess, people's writer, journalist, deputy of the Majilis of the Parliament of the Republic of Kazakhstan of the I and II convocations (1996-2004).

She was born on December the 5th, 1939 in the village of Manash, Novobogat district of Atyrau region of Kazakhstan. Her first poems appeared in the press in 1958. The first collection of poems "Sandugash" was published in 1966. Poems "Diamond Sword" («Алмас қылыш»), "My magnet attracts a young man" («Тартады бозбаланы магнитім»), "Nightingale of the Semirechye" («Сайраған Жетісудың бұлбұлымын»), "Listen, living people" («Тыңдаңдар, тірі адамдар»), "Curse" («Қарғыс»), "Song of Tragedy and Courage" («Қасірет пен ерлік жыры») covers the period from "Favorites" (1987) and "Girl's Life" (1966). Poetess's lyrics were filled with such things as "Pearls of Mangystau" (1969), "I'm in your restless heart" (1975), "July" (1978), "Interview" (1983), "Diary of the heart" (1984), "Daua" (1985), "Two volumes: Selected Works "(1987)," Testament "(1995)," Girl's Life "(1996) and" I'm not in love with you "(1999). In 1984 she was awarded the State Prize of the Kazakh SSR for collections of poems "My home is my homeland", "Monologues of Mangistau", "Revolution and me".

Over the years, more than 20 collections of poems, essays, selected works, the story "Our Kamshat", translations in the editions "Zhazushy", "Zhalyn", "Young Guard" have been published. The main characteristic of the poetess's work is the submission to the truth. And this quality is manifested in any of her works.

There is almost no poet, literary critic in our national literature who has not written, thought, commented on Fariza Ongarsynova's poetry, who enriched the tradition with new content, deep thoughts, and fresh images. From great sons and giants to today's students, she was able to express her thoughts with great enthusiasm. There is a special responsibility in articles and ideas that expand the scope of the study of the poetess's work.

Poet Meirkhan Akdauletovich: "What is Fariza's strength? The best answer to this question is to read her poems and compare them with the rest of the world. Then you will feel that she has risen to a personal level not only in Kazakh poetry but also in world poetry, therefore her work has become a national treasure - a heritage that the nation and the state are proud of"[1, 311], - he said. Thus, he gave a fair assessment to the poetess.

In this article, we, taking examples from the collection of steppe cycles of Fariza Ongarsynova's poems about Mangistau, strive to study the types of changes in her poems, warm

national images that convey the poetess's feelings for her native land, the songs of the poet, who absorbed the generosity of the sacred land, are so sincere like the poetess herself.

2. Research methods

These materials have been collected for the last five years. On the basis of the scientific project we collected materials from the poetess' contemporaries, countrymen, from her poems and memoirs. In this research were used different methods: methods of analysis, system-descriptive, narrative, summarizing, comparing were used in the analysis of the topic.

3. Discussion

The plots of Fariza's poems are different. Various images and figurative poetry immediately capture the reader. Among many images, the image of the Steppe stands out as the image of the homeland. Of course, the tradition of singing the steppe, begun by the great Abai, is widespread in Kazakh poetry. Probably, no poet does sing praises of their homeland and steppe.

The boundless feeling of the poetess is manifested in her poems from the steppe cycle.

Мен даланың қызы едім,
Жазығында жатпайтын көз ілер қара,
Жазира менің жанымның өзі де дала,
Асқар көрмеген мен шіркін биік дегенді
Өлшеуші ем сонау аспанның өзімен ғана [5, 22].

(Here it is said that she is a steppe girl; her endless steppes spread like her soul and stretch high in the sky)

Well-known scientist R. Nurgali, who studied the work of the poetess, saw in her poetry a unique complexity and appreciated it, described her poems about the steppe, saying "there is a poetic detail, a beautiful image that accurately reflects the origin and upbringing of the writer herself" [3, 226].

Дарқан дала. Көлбеңдеп сағым қырдан,
Жанарында от ойнап жалын нұрдан,
Перзенттері жүреді дала десе,
Еткісі кеп бойдағы барын құрбан.
Әйтеуір, бір мінез бар бұл далада
Алды-артыңды ойлатпай табындырған [5, 28].

(The poem about the wide steppe, people walk along the steppe, they can sacrifice everything they have, but the steppe has its character, to which you submit)

It is known that Fariza's love for the steppe is her love for her homeland, her inexhaustible nostalgia. The steppe comes as the soul of the Kazakhs. The image of the endless steppe here can also be called the image of the Kazakhs. The poetic image of the Kazakhs is the steppe. One of the

eternal themes in Kazakh poetry is the steppe, which has the meaning of the homeland. F. Ongarsynova's poetry, which reflects the same eternal theme, is also eternal.

Сағынып жеткен шағында
Жаз жайлау – атамекенге,
Дала боп дархан жаның да
Жадырап қалады екен де.
Самал боп сені тербеткен
Көңілдер деген пәк қандай!
Сырларды түйген сен көптен
Тұра да алмайсың ақтармай... [5, 18].

(When you miss your small homeland and get there, your soul dawns and you cannot help but share your secrets...)

The steppe wind is depicted as a picture of the flow of life.

Жұмақ-ау мына дала шын,
Көңілдің бұлты ашылды.
Жаңартып содан аласың
Ой қажап біткен басыңды... [5, 18].

(Your steppe is like paradise, it improves your mood and you can collect your thoughts by updating them)

The poet, who, compare the steppe to paradise, shows that the steppe cleanses the soul, harmonizes the soul and the steppe. "In any case, we must demand objectivity from the artist. Painting is the fruit of the artist's inspiration. Here it is necessary to note Hegel's opinion that "as a subject he radically harmonizes with the object (phenomenon), harmonizes his imagination with the phenomena of the inner world and artistically realizes it" [2, 302]. In his famous work "Aesthetics" Hegel considers style, individuality and style at the level of the concept.

Fariza's poems are distinguished by their individuality, style and manner. This difference is often reflected in the verses and monologues of the poetess, where she shares the deepest secret with her homeland. Poetess's soul is in love with the steppe. She worships the steppe. It seems that the poetess is inspired by the mysterious power of the steppe. And the steppe opens the palace of the poet's soul.

Далам менің,
Жаутаңдап өзің жаққа,
Сағынышымды өлең қып жиі арнайтынмын,
Кеңдігіңді аңсап, сәнді үйге сыя алмайтынмын.
Көкжиегіңе көз жетпей үйренгесін-ау –
Сенің ылғи алысты қиялдайтыным... [5, 25].

Таңданатынмын: жердегі жұрттың бәріне
Бермейді екен деп неге осы дала кеңдігін [5, 25].

...саған асығып барамын тағы:
Қияларға шырқар қиялмен тәкаббар басып,
Тұла бойымда тулаған даланың қаны [5, 25].

(My land, missing you, very often dedicated its songs to you. Missing you I couldn't stay in the modern home. I always aim for the land where the horizon is visible)

There is a trace of folklore in the way of understanding the image of the steppe as a living person.

Fariza Ungarsynova especially loved Mangystau. Every stone, every phenomenon was the basis of the poetess's poetry. Fariza truly loves her people, her Mangystau. Every news and change in this region did not go unnoticed by the poetess. It is impossible to read without excitement the work "Shashu", dedicated to the transformation of the "Mangyshlak" region into "Mangystau":

Айналайын, Маңғыстау!
Мінезің маңғаз, жаның ақ.
Киелі қара шаңырақ
көтерілгенде көк тіреп,
үлкен мен кіші жамырап
сүйінші деген хабарды
бірінен бірі қағып ап,
Жатырсың ба екен жадырап?!
Бір аунап түскен шығар-ау
үш жүз алпыс аруақ! [5, 162]

(Majestic Mangistau, did you receive the good news of your revival, people rejoice and happy and 362 saints bless our living beings)

This song "Shashu" is a poetess's warm greeting to the Mangistau region. She specifically describes the sacred land of the region, the place of worship of the three hundred and sixty saints. Mangystau is a magnificent place, a place with a sincere heart, where the soul desires only the good. Everyone, young and old, admires the beauty of this region. Fariza, the poetess, loves and respects this region along with her homeland.

Мен де бір сенің құрағың,
мойныңа тағар тұмарың,
жанымды тербеп жыр-әнің,
бірлігі елдің – ұраным.
Маңғыстау туын тікті деп
қуанғанымнан жыладым,
тәңіріме тәуба қыламын [5, 162].

She takes the unity of the country as his motto. She sings beautifully, rejoicing in all the goodness and novelty of Mangystau, tears of joy and repentance.

Mangystau is a place that inspired many people, is a place that gave wings ... Kashagan is a master of words, Sattygul is an endless chain of songs, Abel and Esir are performers of kyuuis, akin to pouring rain, a symbol of love - Akbobek - they are all pearls of this majestic steppe. The glory and dignity of the place, where Ogulandy rests, is special. People born in this region will always be remembered in the country. Our poetess Fariza never miss this:

Қашаған – сөздің дүлдүлі,
Сәттігүл – жырдың шынжыры
қос тұлпар мініп көсілтіп
тойыма келе жатқандай.
Оғыланды жақтан нұр шапақ
даламды түгел жапқандай.
Абыл мен Есір дәл бүгін
төгеді күйдің жаңбырын.
Ақбөбек мінген ақ боз ат
алшаңдап аяқ басқандай [5, 162].

Sons and daughters of virtuous countries are perceptive. They are happy to see noble descendants who understand the meaning of the word "Motherland". In this restless time, she prays that this earth was a holy paradise, a place of rest and comfort.

*«Көргенді елдің ерлері
осындай болады екен» деп
сүйісінсін Отан сендегі
ұл менен қызға зерделі,
тыныштығы кеткен Жердегі
қасиетті жұмақ, мекен боп
мейіріміңмен жұбат сен мені! [5, 162]*

In this poem, the poetess developed the genre of folklore, the genre of blessings. She does not hide her special love for her homeland. She dedicated her song to the white blessing. She conveys to her homeland the good wishes.

The poetess felt 'like a queen in Mangystau'. Poetess told the people of Mangystau: "Every meeting in the village is difficult for me. But it seems that your sincere feelings, heartfelt wishes lighten my nose, covering me" she said. The poetess Fariza always called herself "I am from Mangistau". Although she was born in a remote village in Atyrau, she missed her homeland of Mangystau and always rushed to meet.

In the poem "I feel like a queen in Mangystau" we see the true nature of the poetess. Indeed, the poet Fariza bowed to Mangystau, to the saints, sacred places, to every stone and people.

Маңқыстауда кімім бар осы менің?
Алады онда біздерді есіне кім?

Қуаттансам деп едім топырағынан –
шығар ма екен алдымнан тосып елім?
Оғыландыны түсімде көрем кейде,
сонда қайғы-мұңымды өшіремін.
Пір бабамыз дем беріп жатыр-ау деп,
ақбоз атқа мінгендей көсілемін.
Астанаға келетін інілерім
сәлем бермей кетсе де, кешіремін... [6, 48], -

(Who do I have in Mangystau? Who will remember me? Will people greet me if I come to receive the power of the holy land? If I see saint Ogylandy in a dream, I will tell him my sorrow. Feeling the support of the ancestors. I spread my wings...)

Every time the poetess visited this saint place, F. Ongarsynova was especially inspired. She wrote new songs. Apart from such inspiring places as Pir Beket Ata, Ogulandy, Tamshaly, people also longed for the poetess. The poetess's attention is also special.

«Адайкөк» жоқ бір кезде құлан алған,
бұл аймақты қаншама сынады арман...
Жастық деген жайлауды жұртқа тастап,
«Мерседеспен» заулайды мына жалған.
Сонау салқам жігіттер шал болған ба –
тісі сары, бастары – шың ағарған.
Мен бекерге күйінем,
Маңқыстауда
өр рухтан өшпейтін мұра қалған... [6, 48].

(How many dreams there were! Youth flew by. People around me have grown old, but I do not regret, because in Mangystau there is a legacy of an unbroken spirit.)

Reading these lines, the epic tales of Makhambet are remembered with an emphasis on the poet's thoughts. It is amazing how the poetess plays with words. Numerous words similar to the scattered pearl, lead the reader forward. Undoubtedly, the student will be inspired by such verses. The poem flows and the poetess's soul open.

Маңқыстауда туғам жоқ, мұным мәлім,
сезем бірақ қуаныш, мұңын – бәрін.
Тартады да тұрады бір күш мені осы жаққа.
Неге екенін ұғынбадым.
Келмей жүрсем бұл жаққа төзім жылап,
жүрегім де сүйрейді көзін бұлап.
Маңқыстауда патшадай сезінемін,
неге екенін білмеймін өзім бірақ [6, 54].

(I was not born in Mangistau, but I feel happiness and some unfamiliar force attracts me. There I feel as a queen.)

The poet was attracted by this sacred land.

This verse is full of the essence of the Fariza poetess. There seems to be no need to say anything else about the sanctuary. Further analysis of the poem seems superfluous.

The depiction of national images has long existed in Kazakh literature, including poetry. Our people engaged in animal husbandry, the image of the main animals abounds. Naturally, national images are in the poetry of F. Ongarsynova. But the poet skillfully uses the image in his way, not imitating anyone. Probably, there is no among Kazakh poets who did not turn a horse into an image. And in Fariza's songs, she has connected it with the human soul and feelings.

Дүниенің бәрі біз екеуміздің жанымыздай
мөлдір болсын деп,
Арманның ақ боз арғымағын
айға байлалық... [4, 202].
Көңілім көселеді біреу маған,
Тобылғы торы арғымақ мінгізгендей [4, 110].
Сенетінім – құс қанат арғымағым,
Сонсоң алау жалыным жүректегі [5, 30].
Арман деген елесті қуып келем,
Алып-ұшқан жастықтың тұлпарымен [5, 30].
Шідерлеулі көңілді зулат, жырым,
Баяғының құс қанат тұлпарындай [5, 45].

The aesthetic significance of the poet's poems is deepened by such phenomena (different types of horses) as someone's dream white-grey horse, Tобылғы net horse, bird's wing horse, the horse of the flying youth, and the bird's winged horse of the past.

The poet, who has mastered the forms of change, produces a huge impression on the reader. "Variation of our language affects three problems. First, cognitive; second personalization; the third is the subjective assessment. These peculiarities increase the significance of the change for the artist in the creation of a unique, aesthetic, artistic image "[7, 204], - concludes L.I. Timofeev. According to Timofeev, reading Fariza's poetry, you can appreciate poetic mastery and individuality.

4. Results

The poetess F. Ongarsynova pays great attention to national knowledge and folk concepts in the literary personality of lyrical characters and images. The poetess resorted to new artistic methods and techniques; as a result of new research, she created a gallery of lyrical characters and artistic images with a unique form and mysterious content. There is a special high spirit in the poems written by F. Ongarsynova on the theme of Mangystau.

The soul of the poet, like a child, longs for one side. Sometimes she does not even understand. Anyone who reads Fariza's poems will know that her only cure is Dala, the boundless

steppe. The soul of the poet is very gentle. With this tenderness, she connects her soul with the steppe. He sings like a steppe, he mourns like a steppe, he rejoices like a steppe.

In Kazakh poetry we see a new form of the poet's attention to the noblest type of horse products from the poetess Fariza:

Өзімді-өзім қайраумен, тістенумен,
Қуат сорып, ұшқын ап іштегі үннен.
Табанымнан тілінген шөңге жұлып,
Сәйгүлік күшке мінем [5, 145].

The strength of a sharp horse is F. Ongarsynova's equivalent. In the verses of the poet, we find many examples of successful comparisons of the soul and the image of the horse. Images of pedigree horses, winged horseshoes are not simply depicted. They are sung with a special spirit. It also inspires the reader and gives a good mood.

...Сонысымен тәтті де өмір деген,
тұралаған өмірді өмір демен.
Құлазисың, құлайсың, тағы тұрып,
Тағы ілгері желеді көңіл-дөнен [5, 89].

As can be seen from the examples considered above, the mood can sometimes be compared with a frisky horse, and sometimes with a sharp, playful stallion. Similar, inspiring images of a person are the fruit of the poet's imagination.

5. Conclusion

Fariza Ongarsynova is a poetess who combines our traditional poetry with new forms. The poetess's poems are based on the native land, the nature of the native land, the scenery and the life of the steppe. The lyrics of nature and the lyrics of the mood are intertwined. Singing the native land, the steppe, traditions, the poetess unreached the national poetry with new images.

The scenery of the steppe is revealed in detail in such songs as "Native land" («Туған жердің топырағы»), "Aktau night" («Ақтау түні»), "Steppe voice" («Дала дауысы»), "Steppe night" («Дала түні»), "Zhailau morning" («Жайлау таңы»), "When you come to Zhailau" («Жайлауға келгенде»), "Eagles" («Қыран жандар»), "Tolgau", "Yurt house" («Киіз үй»). As if the heavens and the earth were whispering their secrets to each other. As if he was talking to a man, living together with the phenomena of nature. So, the poet breathes life into nature. Every scene of nature is intertwined with the human soul with the poetess' a masterful depiction.

Fariza's steppe gives the reader a noble spirit. Mangystau is a bright theme of Fariza poetess, an integral part of her poetry. The world of the poet's beauty was revealed through the singing of Mangystau, the Steppe, and the rational use of national images. The birth of Fariza Ongarsynova's

poems was marked by harmony and a deep connection with folklore. The study revealed that among the genres of folklore, the living genre, which is constantly used by Fariza poetess, is blessing and desire. It is known that Fariza preserved the content of the traditional blessing in the poetry of the poet, but also changed it formally.

In conclusion, we would like to note that Fariza Ongarsynova enriched Kazakh poetry with new aspects, such as M. Makatayev, T. Aibergenov, Zh.Nazhimedenov, T.Moldagaliev, K.Myrzaliev, M.Khakimzhanova. During the poetess's lifetime, she became a legend man and formed her signature. She created her art world. There is no doubt that the world of Fariza is our national treasure. Having mastered this national treasure, and immersed in the deep poetry of the poet, we open our souls and find support in the poetry of the poetess. Poetess Fariza with her unique handwriting left an indelible mark on our national poetry.

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