

THE POETICS OF KAZAKH POET DÜKEN MESİMHANULI *

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ABSTRACT

Born in 1963 in East Turkestan, Düken Mesimhanuli is one of the important poets of contemporary Kazakh literature. Mesimhanuli, who studied philology, came to his homeland, Kazakhstan, in 1993. Mesimhanuli, who works as a faculty member at the university, also writes poems. The poet, whose first poetry book was published in 1991, has many poetry books. When the literary personality of Mesimhanuli is examined, it is seen that the poet wrote poems with strong lyrical direction. In addition, the pessimistic mood of the poet, who worries about the problems of Kazakh society, is reflected in his poems. The love of homeland and flag has an important place in the poems of Mesimhanuli, who tries to defend the Kazakh national identity and culture. The poet, who writes nature poems based on realistic descriptions, associates nature and seasons with the situation of people and society. Holidays, games and beliefs in Kazakh culture take place as folkloric elements in Mesimhanuli's poems. In this study, the poetics of Düken Mesimhanuli will be discussed and his poems will be classified and examined based on the topics that the poet focuses on the most.

Keywords

Düken Mesimhanuli, contemporary Kazakh poetry, nature, national identity, pessimism.

Introduction

Poetry forms the basis of the literary history of Turkic peoples, as prose-type works have become widespread in Turkic world literature since the 19th century. All Central Asian Turks produced written literature based on classical Islamic aesthetics with Chagatai, the common literary language of the period. There is also a rich oral folk literature tradition in Kazakh, which

* Araştırma Makalesi. Makalenin geliş tarihi: 28.05.2023 / Kabul tarihi: 06.07.2023

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had not yet become a written language until the end of the 19th century. Both classical literature and folk literature are poetry-heavy. With the modernization movements that started after the Russian occupation in the 19th century, Kazakh became a written language, and a written Kazakh literature was formed under the leadership of Abay Kunanbayev. Depending on the occupation and colonial policies, the first poets of modern Kazakh literature aimed to gain social benefit from literature. In the first quarter of the 20th century, Alash poets such as Ahmet Baytursinov and Magcan Cumabayev placed this utilitarian literature on a nationalist ground. The Soviet Union, which dominated the region after 1920, directed socialist Kazakh poetry to a socialist line. However, Kazakh poetry, which is based on a deep-rooted oral tradition despite all ideological pressures, has not completely lost its national elements. A poet like Jambil Jabayev, who continued the traditional folk poetess, continued to reflect the Kazakh national culture between the lines of his poems, even if he had to praise Stalin. With the coming of independence in 1991, Kazakh poets returned to the national themes of the beginning of the century and included themes such as patriotism, independence, and the importance of the mother tongue in their poems. Kazakh poets, who interacted more comfortably with the contemporary world in the 21st century, opened the door to modernist poetry while continuing to feed on tradition. Although different tendencies have emerged in poetry, the tendency to expect social benefits from poetry due to the needs of the young Republic of Kazakhstan continues.

It is not possible to consider the poetics of Düken Mesimhanuli, whose understanding of poetry will be revealed in this study, independently of these developments in the historical process. Düken Mesimhanuli published his first poetry book in 1991 when independence came to Kazakhstan. The influence of oral poetry culture from history, the problems caused by the Soviet destruction, and the possibility of interacting with Western poetry have shaped Mesimhanuli's literary personality. While Mesimhanuli's understanding of poetry has unique qualities depending on the poet's artistic personality, it also bears traces of the general characteristics of Kazakh political and social history reflected in literature. In other words, although Mesimhanuli's poem contains common traces that are reflected in the political and socio-cultural environment of Kazakhstan and also seen in other Kazakh poets, the way they are expressed has been realized with the poet's original

style. As a result of synthesizing the poet's individual perception and expression style with Kazakh political and cultural life, Mesimhanulı's poetics was formed.

Düken Mesimhanulı was born on June 20, 1963 in East Turkestan. The poet's birthplace is the Akşi sub-district of Tekes district in the geography known as Xinjiang Region, which is under the occupation of the People's Republic of China today. Düken Mesimhanulı, who has a doctorate in philology, is a scientist who works in the field of Turcology and has the title of professor. Düken's mother, Dameş Turlubaykızı, is a well-known poet of the region and a cultured person who tells stories, epics, tales, and legends of Kazakhs. Being raised by such a mother also plays a role in the poet's contact with culture and literature. Düken Mesimhanulı, who graduated from the high school in his village with honors in 1982, won the Central Nations University in Beijing in the same year. Graduated as a translator and philologist in 1987, the poet worked as a researcher at the ŞUAR Academy of Social Sciences Literature Institute in Ürümçi between 1987-1993. Mesimhanulı, who returned to Kazakhstan in 1993 upon the invitation of the Republic of Kazakhstan, Al-Farabi Kazakh State University, decided to stay permanently in Kazakhstan and worked as a lecturer at Al-Farabi Kazakh State University, Faculty of Oriental Sciences, Far East Countries Department. He served as the Head of the Department of this department from 1999 to 2002. Düken Mesimhanulı, who defended his doctoral thesis on "National Geenek and Innovation in Kazakh and Chinese Literature (Based on the Works of Muhtar Avezov and Lu Shun)" in 2008, has more than thirty published books. The poet's first poetry book is Jurekke Sayahat, which was published in 1991. He published his poetry books Semser Suvu in 1998, Kökpar in 2003, Altinnin Buvu in 2007, Alkuren Arman in 2008, Öz Aspanim Özümde in 2014, and Sap Sap Könilim in 2020. The poet also knows Turkish and he has some poems written in Turkish.¹

Düken Mesimhanulı's World of Poetry

In the formation of a poet's understanding of poetry, his view of the world, his view of life, his perception of emotions and his being affected by

¹ Дандай Бсқақұлы, “Дүкеннің шығармашылық дүкені” <https://anatili.kazgazeta.kz/news/61735>, (Erişim Tarihi: 01.05.2023).

social events are effective. Later, the poet writes his poems by combining these elements with his imagination and style. For this reason, to understand the poet's poetics, it is necessary to analyze how his feeling and thinking style is reflected in the poem and how he incorporates which themes into the poem.

Contemporary Kazakh critics have made evaluations that draw attention to Düken Mesimhanuli's poetic talent. Satay Sızdıkov says that Mesimhanuli's language is sharp, his emotions are lively, and his imagination is wide. His poetry successfully reflects the inner conflicts of man. Sızdıkov states that Mesimhanuli's longing for East Turkestan, which is on the other side of the border, is dominant in his poetry.² Hangeldi Abjanov argues that Mesimhanuli's poems have the power to affect people's mood. When his poems are read, the human soul sometimes overflows like water flowing from a mountain, sometimes feels relieved as if it has been exposed to a slow wind blowing from the mountain, and sometimes turns upside down and reshaped. The source of suffering in Mesimhanuli's poems is not only the poet's regrets in his own life but also the experiences in society. It is possible to see the reflection of society in his poems. Social problems affect the poet's feelings and hurt his heart.³

Evaluations made on Mesimhanuli indicate that the emotional aspect of his poetry is dominant, and the sufferings of an intellectual who is worried about the problems of the Kazakh people, especially in the poems in which the feeling of pessimism is dominant. In this study, the world of the poetry of Düken Mesimhanuli will be tried to be revealed from this point of view. It is possible to classify Mesimhanuli's poems as "Nature poems", "National identity and homeland poems", "Poems about Kazakh culture" and "pessimism poems" according to their subjects.

Nature Poems

One of the basic elements of Düken Mesimhanuli's poems is nature. How nature will be reflected in poetry is also related to the nature view of a culture or civilization. For example, the understanding of nature in divan poetry

² Сағай Сыздықов, "Қытайтанудың қыр-сырын білетін азамат", <https://turkystan.kz/article/220557-kytayanudyn-kyr-syryn-biletin-azamat/>, (Erişim Tarihi: 03.05.2023).

³ Ханкелді Әбжанов, "Қос Өркениеттің Телқоңыры", <https://qazaqadebieti.kz/37618/os-erkeniitti-tel-o-ury/> (Erişim Tarihi: 07.05.2023).

under the influence of Islamic aesthetics is different from the understanding of nature in modern poetry. A similar situation applies to Kazakh literature. Kazakhstan's geographical location, social structure, and poetry tradition have an impact on the shaping of the view of nature. Kazakhstan has a large area and due to its continental climate, it is necessary to fight with nature to survive. The Kazakhs, who live a nomadic lifestyle on the wide plains covered with the steppes, and mostly live on livestock, have always been intertwined with nature. Accordingly, the tradition of oral Kazakh folk poetry has been shaped within the framework of the life view of people trying to survive in nature despite nature. The basis of modern Kazakh poetry is based on this rich oral tradition. Therefore, it is expected that nature and seasons are frequently included in the poems of contemporary Kazakh poets. Nature and seasons have an important place in the poems of Düken Mesimhanulı.

The winter season, with its harsh natural conditions and snow landscapes, has been the subject of poetry in Turkic literatures. Mesimhanulı also puts the winter season in the center of his poem “Қыс/Winter”. The poet depicts a cold winter landscape from the very first lines. There is a strong frost and a strong wind. The sky is sick with a cold and is sneezing. The poet likens falling snowflakes to droplets emanating from the mouth of a sneezing person:

Сары аяз, қара жел, үскірік, Ақ сүңгі, боз қырау... бәрі бар. Аспан түр бозарып, түшкіріп, Қалбақтап ұшады кәрі қар.	Yellow frost, black wind, strong wind, White spear, gray (grey) rime... It's all there. The sky breaks and sneezes, The old snow froze from staying.
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Düken Mesimhanulı mentioned many elements in nature while creating the winter landscape. Sun, mountains, spring, ice, beech tree, and steppe are among these elements. The interaction of winter with nature is reflected in each element in a different way. When we look at the whole poem, it is possible to say that the winter landscape comes to mind like a painting. In this respect, Mesimhanulı's poetry can be compared to the painting-like poems of the Parnassians. Although the sense of sight is foregrounded in the poem, the sense of hearing is also included. The rattling of the branches of the beech tree and the whistling sound is intended to complement the harsh winter image with the sense of hearing. The emotion that dominates the poem

is gloom and despair. The feeling here is similar to the sadness in the poem "Elhan-ı Şita" by Cenab Şehabeddin, the poet of Servet-i Fünûn. While looking at the winter landscape, Cenab sees the sad traces of the lost spring. In Mesimhanulı, on the other hand, sadness and hopelessness are together.

Another poem of the poet about nature is titled "Ауыл Шілде". Creating a painting by drawing realistic natural scenery is also seen in this poem. But this time it is the warmth of July that dominates nature. The poem depicts a Kazakh village in the middle of the steppe. The dominant color in the poem is yellow. The heat of the sun has turned the grasses of the steppe yellow. Looking at the horizon, a mirage fluctuating from the heat is seen. In this village, where familiar faces live, people with different problems and thoughts struggle with the heat. For the heat envelops and burns the face of man:

Сарытап ауыл.	Yellowed village,
Таныс маң...	The surroundings are familiar...
Санасы, қамы әр қилы.	His thoughts are diverse.
Ақ сағым ойнап алыстан,	The white mirage waves from afar,
Бетінді жалын шарпиды.	Fire engulfs his face.

The poet then turns his point of view out of the village, to the steppe and the valley. The bushes and grasses turned yellow from the heat, some of them dried up and lay on its side. Dried mud covered the floor of the valleys. Mesimhanulı says that the sun's rays pierce the earth like a spear and the river, which is dehydrated, almost takes his breath away. According to this image created by the poet, the dried-up river is compared to a person with a spear stuck in his chest while breathing hard:

Шаншылып түсіп шаңқан нұр,	Spotted bright light,
Өртейді жердің өзегін.	It burns the essence of the place.
Кебеді сонда аңқаң бір,	Then it takes your breath away,
Қаңырап, қаңсып өзенің.	My thirsty river.

The poet, who says that the earth boils like a cauldron and spreads fire, likens the scorched steppe to the lava in the magma of the world. In this hellish landscape, the dogs' tongues are hanging from the heat, and the cattle looking for water are attacking left and right as if they are out of their minds. However, the poet is not hopeless as in the poem "Winter" despite all this.

surrounding it and started to create its spiritual spring. Düken Mesimhanuli reflected the nature observed in the vast Kazakh steppes in poetry like a living painting and associated the connotations of the seasons with the emotions of the individual and the change of society.

National Identity and Homeland Poems

Kazakhstan was occupied first by the Tsarist and then by Soviet Russia, and for many years it was tried to be assimilated with systematic policies. In particular, the Soviet Union gave importance to cultural policies to create its ideal Soviet person and tried to transform both the Kazakh national identity and the perception of the homeland with an ideological literature conceptualized as socialist realism. As a result of this, after the independence in 1991, Kazakh poets tried to restore the national identity and wrote poems describing the love of homeland and nation. When we look at the poems of Düken Mesimhanuli, it is seen that both the emphasis on national identity is given importance and a wide space is devoted to patriotism. At the beginning of these poems is “Астанам Менің”. Astana is the capital of Kazakhstan. The love for Astana is the love for Kazakhstan and the independence of the homeland. The dawn of Astana is like falling gold. The poet likens Astana to a sweet melody. The mornings of Astana laugh at the poet's future, that is, give the poet hope for the future:

Арайға бөгіп сөгілген,	Breaking the dawn,
Алтыннан шапақ төгілген,	Beneath which the dawn falls,
Тәтті бір күй боп өрілген,	Knitted with a sweet melody,
Ертеңім күліп көрінген,	The one who laughs at my
Таңдарың да менікі!	tomorrow,
	Your dawn is mine too!

In the continuation of the poem, it is emphasized that Astana sheds light on the soul of the poet and that this city is the source of abundance. The dome of the city is made of silver. The sound of seagulls adorns the sky, and the Yesil River, which divides the city in two, becomes a source of coolness. The last stanza of the poem emphasizes the waving of the Kazakhstan flag, which is the symbol of independence, in the capital Astana. The whole world listens to Astana:

Көк туды көкке ілгізген,	The flag of the sky hangs in the sky,
Ғаламға құлақ түргізген,	The one who gives an ear to the
	world,

Заманға пырақ мінгізген Түндері бірдей күндізбен – Бұл АСТАНА менікі!	The one who puts time into Burak Same day and night This ASTANA is mine!
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One of the important poems that Düken Mesimhanuli wrote about the love of homeland and nation is the poem "Көк Туым Қолымда". Seasonhanuli dedicated this poem to the national hero Kayrat Riskulbek, who participated in the "Jeltoksan Uprising" and was later killed. In the poem, the flag is the symbol of national values. The sky-colored blue Kazakhstan flag symbolizes the poet's faith, peace, and courage of his ancestors:

Көк түс – менің Тәңірім мен кеңдігім, Өрнек – менің тыныштығым, елдігім. Ал алтын күн – менің туған құдайым, Ата қыран – серілігім, ерлігім. Көк ту барда ақындардың мен дүрі !	The color of the sky, my God, and my horizon, For example, my peace, my abode. Here is the golden day my born God, My ancestral courage, my boldness, my valor. I am the pearl of poets when there is a sky brick!
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In the continuation of the poem, the poet says that the flag of Kazakhstan combined with the blue sky and struck the enemy like lightning. Kazakh people have waited for centuries to gain independence. The poet, who says, "I longed for you and cried for three centuries," also expresses the longing for the flag that flutters independently. The line "I don't need anyone while the sky is the flag" shows how the Kazakh people get spiritual power from the flag. The poet says that whenever he is sad, the flag of Kazakhstan consoles him:

Мен ауырсам, өткенді ойлап ауырып, Сосын келіп көк туыммен емделем. Біз бақытты өлшемейік теңгемен!	If I'm sad, I think about the past and get sad, Then I came and healed with my sky flag. We cannot measure happiness with money!
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In his poem "Қазақ Боп Өмір Кешу Қандай Қызық", Düken Mekanhanuli lists the main features of Kazakh national identity. In the first stanza of the poem, the importance of poetry in Kazakh culture is mentioned and it is stated that Kazakhstan is known as the "land of poetry" in the world. In Kazakh oral culture, epics and Akınlık tradition are of great importance. For this reason, Mesimhanuli sees poetry as an indispensable part of Kazakh

identity. The poet says that the Kazakhs are proud people who do not bow before anyone and prefer justice instead of cruelty. Even though the Kazakh people have problems within themselves, they do not reflect this to the outside. Traits such as being a guest, seeing good words as sustenance, believing, and being honest are considered the founding values of Kazakh identity. The poet addresses the Kazakh people by saying "You" and lists the national characteristics of the Kazakhs. In this respect, the address in the poem is similar to the second person singular address of the author-narrator, looking at a man selling grapes, in Ahmet Hikmet Müftüoğlu's story titled "Üzümcü". In the poem, references are made to personalities such as Abay Kunanbayev and Muhtar Avezov, who have left their mark on Kazakh culture. The poet ends his poem by commemorating the Hun, Saka, and Göktürk states, which are the historical roots of the Kazakhs. In this section, a reference is made to the wolf motif, which is important for all Turkic peoples, and the call to the Kazakh people to shake themselves up is repeated:

<p>Қазақ болсаң – Ғұнсың, Сақсың, Үйсінсің... Көктүріксің, Қанша ғасыр қапаста көкке ұлыпсың. Сілкін енді, алаула, жалында бір, Жұмыр жерге жүрегің от бүріксің! ... Қазақ боп ғұмыр кешу қандай қызық!</p>	<p>If you were a Kazakh- You are Hun, you are Saha, you are Üysun... You are Göktürk, You've been a wolf all these centuries and howling. Silkin now blazes, ignite and burn, Let your heart radiate fire around you! ... It is exceptional to live a life as a Kazakh!</p>
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In his poem "Алаштың Алтын Сақасы", Düken Mekanhanuli explains the importance of the national awakening around the Alaş Orda movement at the beginning of the 20th century. To restore the Kazakh national identity, it is necessary to return to the Alash experience. Because the values put forward by Alash intellectuals during the Soviet period were destroyed. The poet describes this situation as follows:

<p>Дәуірдің дала тұлға хас білгісі, "Байқамай" бұздың кеше "дәстүрді" шын. Сол үшін бөлтірікті соймақ болды,</p>	<p>The knowledge of the steppe of the era, "Attention" you broke the right "traditions" yesterday. You hit the wolf cub for the left,</p>
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Қандендер қайдан білсін қасқыр күшін...		How do dogs know the power of the wolf...
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In these lines, it is argued that the Kazakhs have a deep-rooted culture that has been formed in the steppe for centuries and that the traditions are based on the wisdom of the people. But when Soviet rule came, these true traditions were broken and destroyed. The wolf cub symbolizes the national identity of the Kazakhs. Hitting the wolf cub means attacking their national values as a tool for Soviet politics. The poet, who describes the enemies as "dogs", argues that their strength will not be enough for wolves, namely Kazakhs. At the end of the poem, the hopes for the future are expressed by emphasizing the centuries-long struggle of the Kazakh people. Kazakh people should not lose their dreams and sing their beautiful plans for the future like a lullaby to the souls of Alash variants:

Ол рас, ғасырлармен таласарың, Данышпан, бүгін сенің дана шағың. Өргізіп арман-тауға үмітіңді, Алаштың әлдилей бер болашағын!		The truth is, with centuries of quarreling, Wise, today is your smart age. Knit the mountain dream hope, Sing the future like a lullaby to Alash!
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P o e m s A b o u t K a z a k h C u l t u r e

Kazakhs have a very rich culture and strong traditions that keep this culture alive. These have been passed down from generation to generation and have survived to the present day as a part of the Kazakh identity. The tradition includes plays such as "The Girl Chase", mythological elements such as Tulpar, and national holiday celebrations such as Nowruz. All these make up the Kazakh culture. Düken Mesimhanuli tried to contribute to the survival of Kazakh culture by writing poems about various elements of folk culture and traditions. At the beginning of such poems is "Тұлпар Туралы Толғау". Tulpar is a winged horse in the mythologies of Turkic peoples and has an important place in Kazakh culture. Düken Mesimhanuli starts his poem by saying "My Tulpar" and shows that he owns Tulpar by using the possessive suffix. According to the poet, the fact that his country is a homeland in the real sense depends on the existence of Tulpar:

In this case, if the man is caught, this time the girl beats the man.⁴ In the poem, a boy and a girl are told to play this game. The young girl and the boy go to the playground with the enthusiasm and love of youth. When the boy starts chasing the girl, the two lovers get away from the people and stay alone on the steppe. The poet says that at this point, spring has settled in the hearts of the youth and a bright dawn has dawned in front of them. Here, the vitality of nature is the harbinger of the spiritual awakening in the hearts of the two young people. The breaking of the dawn means the exit from the darkness to the light, and the arrival of spring means the awakening of nature with color. Such an awakening and enlightenment take place in the hearts of lovers. It is natural to be tired and out of breath during the chase. However, Düken Mesimhanulı does not see this chase as just a physical rapprochement. The two young people are also trying to reach each other's hearts:

Жүрегіне енгізіп ап бір-бірін, Еңтігеді ептей алмай өз демін.	Reaching each other's hearts They are out of breath as if they are suffocating.
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In Düken Mesimhanulı's poem titled "Наурызым-мерекем", Nowruz Festival, which has a very important place in Kazakh culture, is told. In the poem, Mesimhanulı describes the role and importance of Nowruz in Kazakhs, the enthusiasm of the holiday, and the rituals of celebration; He wrote, as it were, in the form of a prayer, a wish, and a song:

Салиқалы жерімде, Алтын бесік елімде. Жылдың басы қашаннан, Наурыздан басталған.	In my solemn place, The golden cradle is in my home. The beginning of the year is always, Starting with Nowruz.
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Nowruz is the beginning of the new year and Kazakhs celebrate Nowruz with enthusiasm. The second stanza of the poem is the refrain. In the chorus, the poet wishes that Nowruz will continue forever. At the same time, the people wish luck, luck, happiness, and abundance and express a soup called "Köje of pray", which they prepare every year especially for Nowruz:

⁴ "Kız Kovalamaca", https://tr.wikipedia.org/wiki/Kız_Kovalamaca, (Erişim Tarihi: 30.04.2023).

Наурызым-мерекем,	Nowruz, my feast,
Жалғаса бер, жасай бер,	Go on, keep on living,
Тілеп бақыт, береке,	Wishing luck, abundance,
Тілеу көже жасайды ел.	People make a prayer corner.

According to the information given by Tattigül Kartaeva-Gulnar Habijanova, the New Year's welcoming ceremony called "Nevruzname", held in the traditional Kazakh society, lasted for a few days. First of all, Kazakhs cook a traditional meaning of soup called Nowruz soup [Navrız koje]. Kazakhs in ancient times started the Nowruz feast with the ritual of meeting [körüsuw], which was carried out by embracing each other.⁵ Düken Mesimhanulı refers to this traditional practice of the Kazakhs.

In the continuation of the poem, the poet calls out to Nowruz and says "Open the curtain of the year". In other words, he wants the doors of the new year to open with spring. He says that Nowruz songs are sung from all over the country and that everyone is waiting for Nowruz with great excitement:

Наурызым, мархабат,	My Nowruz, here you go
Жыл пердесін аша бер,	Raise the curtain of the year,
Ақ жүрегін арқалап,	Taking your white heart on your
Жырдан шашу шашады ел.	back,
	The country is singing.

Pessimism Poems

Düken Mesimhanulı's pessimistic poems are mostly found in his poetry book Шер Сандық. The title of the book means "chest chest". In these poems, the poet opens the lid of the chest where he hides his troubles and brings them together with the reader. "Дариға, Дәурен!" In his poem, Mesimhanulı says that his words are filled with grief, that he has lost his sense of confidence in life due to the disappointments he has experienced, and that his weakened heart is now struggling while working:

⁵Tattigül Kartaeva-Gulnar Habijanova, "Kazak Kültüründe Nevruz ve Nevruzname Bayramı Ritüelleri, Özellikleri", *Türk Kültürü ve Hacı Bektaş Veli Araştırma Dergisi*, 82, Nevşehir 2017, 107-124.

The poet's desire for death is not because he wants to meet God with a mystical approach, but because he despairs life due to his pessimism. To die means to get rid of all these troubles and find comfort. The line "This world is worse than prison" clearly shows how the poet views life. At the end of the poem, Mesimhanulı openly calls out to his death and wishes him to take his life:

Кел деймін, ажал, кел деймін,	I say come, death, I say come,
Жаныма тыным бер деймін.	I say end my life.
Сен келсең жаным тыншиды,	If you come, my soul will be at
Ал бірақ өзім өлмеймін !	peace,
Иә. Мен әсте өлмеймін!	Come on, I'm not dying myself!
	Yes, I never die!

The poem "Менің Де Ішім Өлген" is one of the most pessimistic poems of Mesimhanulı. The poet says that he is tired of this life and that his heart is filled with tears. Mesimhanulı no longer wants to treat his sick heart. Many things have happened to make a person cry. The torture of life is worse than prison. The poet clearly states in this poem that he wants to die:

Жүрегім менің жаралы,	My heart is wounded
Бауыр да ісіп күп болған.	My liver is also swollen with
Тек өлу керек, қарағым,	suspicion.
Келмейді өзге түк қолдан...	I just have to die, my son
	What else can you do...

The poet, who said that life tired him in his poem "Шаршатты Мені Тіршілік", took on a pessimistic mood. The disloyalty of friends and the laughter of enemies made the poet tired:

Шаршатты мені:	Made me tired:
Бұғып тұрып тас атқан	Friendships throwing stones at each
достықтар,	other,
Күліп тұрып істеген қастықтар,	Hostilities with laughter,

Each subsequent section of the poem begins with the line "made me tired". Wherever the poet looks in life, he sees the negativities that make him tired. The sense of respect has disappeared, consciousness has been polluted, brother has stopped protecting brother, deceiving people and doing evil has become commonplace:

Шаршатты мені: Жеткізбей қойған бағалар, Аршылмай жатқан саналар, Парызын білмес балалар, Адам алдайтын жалдаптар, Жаға болмайтын ағалар.	Made me tired: lost respect, A consciousness that cannot be cleared, Children who do not know their duties, deceptive evils, Unprotected brothers.
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Conclusion

Düken Mesimhanulı is one of the important poets of Kazakh literature of the independence period. The poet, who migrated from East Turkestan to Kazakhstan, observed the cultural destruction of the Soviet Union in Kazakhstan as well as the atrocities committed by China. For this reason, Mesimhanulı emphasizes the founding values of national identity in his poems and tries to repair the damage done. Therefore, writing poetry for the poet is not just an artistic and aesthetic activity, it is a national duty, and his poems have a didactic side. Mesimhanulı deals with the theme of patriotism in many of his poems. He tells about his love for the Kazakh flag and history. In his poems, he mentions the heroes of Kazakh history such as Abilay Khan and representatives of Alash. He addresses poets such as Abay Kunanbayev and Magjan Jumabayev. Thus, it emphasizes a common history and common culture.

Düken Mesimhanulı observes nature and reflects it in his poetry. It brings the Kazakh steppe in front of the reader's eyes by drawing nature like a painting with realistic depictions. He tries to keep the traditional life of Kazakhs intertwined with nature through his poems. Sometimes he associates it with changes in nature, human psychology, and change in Kazakh society. In his poems, nature is not just a realistically drawn landscape. It is also an indispensable part of the Kazakh people and reflects Kazakhs. While the winter season makes one feel sadness and hopelessness, spring is the harbinger of awakening and hope.

In Mesimhanulı's poems, Kazakh culture and traditions that keep culture alive also take place. The horse has an important place in the life of the sweaters. The horse is a very important weapon, especially in the wars in the nomadic period. This situation also shaped the mythology of the Kazakhs. Based on Tulpar, the winged horse in Kazakh mythology, Mesimhanulı tells the importance of the horse in Kazakh culture. The traditional game of

expelling the girl, which is a sign of love between girls and boys at weddings, is also reflected in Mesimhanuli's poetry. The poet also tells with poetry how the Nowruz Feast is celebrated by the Kazakhs. Holiday celebrations and traditions at weddings ensure that the culture is passed on to the next generations. Mesimhanuli's writing of poems on nu subjects is important in terms of keeping the national culture alive.

Pessimism is one of the most dominant themes in Mesimhanuli's poems. The poet's experiences and his observations on East Turkestan and Kazakhstan were also influential in this. Poems are Mesimhanuli's "chest chest". When that box is opened, the poet's troubles and depression in his inner world are revealed. From time to time, mesimhanuli gives up hope in life and openly expresses that he wants to die. He sees the world as worse than prison. Corruption of individuals and the deterioration of society are also effective in this.

It is possible to say that Düken Mesimhanuli is a socialist poet. While describing his sufferings and drawing natural landscapes, he associates the subject with people and society and makes social criticism. Mesimhanuli's pessimism is not an individual crisis experienced by a man isolated from society in a philosophical sense. On the contrary, he observes society and tries to instill certain values in people. But when he sees that the deterioration is widespread, he falls into pessimism. In some of his poems, the feeling of hope is more dominant. He wants to unite society around common values by subjecting Kazakh history and culture to his poems. The poet, who is a living witness to the social changes experienced by Kazakhstan, carries these into his poetry. In this respect, Düken Mesimhanuli has become a remarkable representative of contemporary Kazakh poetry.

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“ KAZAK ŞAIR DÜKEN MESİMHANULI’NIN POETİKASI ”

Özet

1963 yılında Doğu Türkistan’da doğan Düken Mesimhanuli, çağdaş Kazak edebiyatının önemli şairlerinden birisidir. Filoloji eğitimi alan Mesimhanuli, 1993 yılında Doğu Türkistan’dan asıl memleketi Kazakistan’a gelmiştir. Üniversitede öğretim üyesi olarak çalışan Mesimhanuli, aynı zamanda güçlü bir şairdir. İlk şiir kitabı 1991 yılında yayımlanan şairin birçok şiir kitabı bulunmaktadır. Mesimhanuli’nin edebî kişiliği incelendiğinde şairin lirik yönü kuvvetli şiirler yazdığı görülür. Ayrıca Kazak toplumunun sorunlarıyla dertlenen şairin karamsar ruh hâli şiirlerine yansımıştır. Kazak millî kimliğini ve kültürünü savunmaya çalışan Mesimhanuli’nin şiirlerinde vatan ve bayrak sevgisi önemli bir yer tutar. Gerçekçi betimlemelerden yola çıkarak tabiat şiirleri yazan şair, tabiatı ve mevsimleri insanın ve toplumun durumuyla ilişkilendirir. Kazak kültüründeki bayramlar, oyunlar ve halk inançları, Mesimhanuli’nin şiirlerinde folklorik öğeler olarak yer alır. Bu çalışmada Düken Mesimhanuli’nin poetikası ele alınacak ve şairin en çok üzerinde durduğu konulara göre şiirleri tasnif edilerek incelenecektir.

Anahtar Kelimeler

Düken Mesimhanuli, çağdaş Kazak şiiri, tabiat, millî kimlik, karamsarlık.