THE POETICS OF KAZAKH POET DÜKEN MESİMıNıLU *

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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

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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, Mesimhanuli'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

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 Mesimhanulı’s poetic talent. Satay Sızdikov says that Mesimhanulı’s language is sharp, his emotions are lively, and his imagination is wide. His poetry successfully reflects the inner conflicts of man. Sızdikov states that Mesimhanulı’s longing for East Turkestan, which is on the other side of the border, is dominant in his poetry.\(^2\) Hangeldi Abjanov argues that Mesimhanulı’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 Mesimhanulı’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 Mesimhanulı 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 Mesimhanulı will be tried to be revealed from this point of view. It is possible to classify Mesimhanulı’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 Mesimhanulı’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

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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. Mesimhanuli 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 сүңірі, боз қырау... бәрі бар.  
Аспан тұр бозарып, түшқіріп,  
Қалбактап ұшады қәрі 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.

Düken Mesimhanuli 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, Mesimhanuli’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 Şıta" by Cenab Şehabeddin, the poet of Servet-i Fünün. While looking at the winter landscape, Cenab sees the sad traces of the lost spring. In Mesimhanuli, on the other hand, sadness and hopelessness are together.

Another poem of the other 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:

Yellowed village,
The surroundings are familiar...
His thoughts are diverse.
The white mirage waves from afar,
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. Mesimhanuli 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:

Spotted bright light,
It burns the essence of the place.
Then it takes your breath away,
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.
Arguing that the remedies for human beings are never completely exhausted, Mesimhanuli interprets the noon rain as a sign of Allah’s mercy and hope:

Burn, hold, flame…
Man has no way out.
At noon the sky poured into the village,
God’s merciful rain…

In his poem “Алматы Көктемі”, Düken Mesimhanuli sees the arrival of spring as a symbol of national awakening. For this reason, it is possible to evaluate this poem both in nature poems and in poems about patriotism. Almaty is an important city that was the capital of Kazakhstan for a while. The arrival of spring in Almaty means the arrival of spring in Kazakhstan. The budding of the poplar tree heralds the arrival of spring:

Young branched, stout poplar tree of Almaty,
Mysteriously, the bud broke open.
To the times when the beautiful city changed,
Alperen valiant saw the obvious truth.

The arrival of spring is described as "the brave see the truth". Here, the word "yigit" refers to the Kazakh youth. The fact that the youth sees the truth with the spring indicates a spiritual awakening. In the continuation of the poem, it is said that the spring of Almaty is seen in this young man’s face. With the arrival of spring, nightingales begin to sing and beautiful tunes begin to be heard:

Changed, the song of the
nightingales in the air,
Their tunes turned yellow without
him, the rose-rose city.

In this poem, Düken Mesimhanuli associates the awakening that occurs with the arrival of spring in nature with the spiritual awakening in Kazakh society. It is almost as if society was affected by the change in the nature
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:

Breaking the dawn,
Beneath which the dawn falls,
Knitted with a sweet melody,
The one who laughs at my 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:

The flag of the sky hangs in the sky,
The one who gives an ear to the world,
One of the important poems that Düken Mesimhanulı wrote about the love of homeland and nation is the poem "Қәқ Тұым Қоқымда". Seasonhanulı 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:

Қәқ түс – менің Тәңірім мен кендігім,
Өрnek – менің тыныштығым, елдігім.
Ал алтын күн – менің туған құдайым,
Ата қыран – серілігім, ерлігім.
Қәқ 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!

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,
Сосың келіп қәқ тұыммен емделем.
Біз бақытты өлшемейік төңгемен!

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!

In his poem “Қазақ Боп Өмір Қешу Қандай Қызық”, Düken Mekanhanulı 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 Akinlik tradition are of great importance. For this reason, Mesimhanulı 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 "Üzümçü". 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:

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!

In his poem "Алаштың Алтың Сақасы", Düken Mekanhanulı 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:

The knowledge of the steppe of the era,
“Attention” you broke the right “traditions” yesterday.
You hit the wolf cub for the left,
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, гасырлармен таласарың,  
Данышпан, бүгін сенің дана шағың,  
Өргізіп арман-ғауға ұмітіңді,  
Алаштың әлділей бер болашагың!

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!

Poems About Kazakh Culture

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 Mesimhanulı 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 Mesimhanulı 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:
The existence of Tulpar means that the Kazakh belief and culture are alive. The fact that Kazakhstan is a real homeland also depends on the preservation of this cultural structure. Heroism and bravery are highlighted in the poem. The phrase "Tulpar - is the wing of the pawn" shows the importance of the horse for the Kazakh people, who had to fight for their survival in the steppe conditions. A horse has an indispensable place in the life of Kazakhs. All raids are made with Tulpar. In the vast steppe, Tulpar almost acts as a wing that flies the Kazakhs:

When the heroes say "shuu", the bridle rises,  
Conquer all castles, unlock all difficulties,  
The saying, "Tulpar - is the wing of the male",  
How did our contented people say?

Culture is formed in interaction with the whole of life. Love and marriage are as real as war and death are. Therefore, in Kazakh culture, the horse is not only a means of war and heroism but also an indispensable part of the games played at weddings. In the poem titled “Қyz куу”, one of the important parts of Kazakh culture, the game of “expelling the girl” is told. The ancient game of expulsion is played in Kazakh and Kyrgyz weddings to test the bride and groom. A young man waits at the starting line on horseback. The young girl, on horseback, starts galloping a certain distance behind the man. When the woman passes the man, the man rides. Men and women race to the finish line. If the boy can catch the girl before she finishes the race, he kisses her and that counts as a victory. But if the girl reaches the finish before the guy can catch her, she turns back and chases the guy to the starting line.
In this case, if the man is caught, this time the girl beats the man. 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-бірінен,  
Енігеді ептей алмай өз демін.

Reaching each other's hearts  
They are out of breath as if they are suffocating.

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:

Саликалы 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.

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:

Nowruz, my feast,  
Go on, keep on living,  
Wishing luck, abundance,  
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. Düken Mesimhanuli 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:

My Nowruz, here you go  
Raise the curtain of the year,  
Taking your white heart on your back,  
The country is singing.

Pessimism Poems

Düken Mesimhanuli'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, Дәүрен!" In his poem, Mesimhanuli 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:

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Let the light rain from the sky,
There is no light in my sad words.
Thousands of dreams stole my trust,
The weakened heart beats forcibly.

In the continuation of the poem, the poet says that his nerves are frayed and that he no longer has the strength to resist. The poet, who likens his heart to a "polluted sky", expresses that his feelings, which he sees as wealth, are lost by burning. Emotions are the spiritual wealth of man. Their disappearance puts the poet in the position of one whose entire fortune is burned:

This is how your nerve is worn out, thinned out,
Famine held my resistance altogether.
The sky of my polluted heart,
My burning wealth was my feelings.

Düken Mesimhanulı cannot find a way out of his pessimistic feeling. The poet, who describes sadness as the most powerful God in the world, ends his poem by saying that he is resentful of life:

Sorrow was the most powerful God of the time,
If you had fun, I would be the blue of the sky...
I've been in love with you for life,
I'm going back yeah I'm resentful of life

In the poem “Қайдасың Աжал”, Düken Mesimhanulı calls out to Ecele and asks him to get her out of this world as soon as possible. His wish to die is remarkable in that it shows the hopelessness of the poet. The poet’s heart is wounded and his worries have invaded his inner world. The coming of death means that the poet gets rid of all these troubles:

My sustenance is not enough here,
My anxieties overwhelmed me.
This wounded heart of mine
When will it end, when will I relax?
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, Mesimhanulî openly calls out to his death and wishes him to take his life:

Кел деймін, ажал, кел деймін, Жаныма тыным бер деймін. Сен келсек жаным тыншыды, Ал бірақ өзім өлмеймін! Иә. Мен әсте өлмеймін! I say come, death, I say come, I say end my life. If you come, my soul will be at peace, 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 Mesimhanulî. The poet says that he is tired of this life and that his heart is filled with tears. Mesimhanulî 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:

My heart is wounded, My liver is also swollen with suspicion. 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:

Made me tired: Friendships throwing stones at each other, 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:
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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Özet

Anahtar Kelimeler
Düken Mesimhanuli, çağdaş Kazak şairi, tabiat, millî kimlik, karamsarlık.