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**THE IMAGE OF MUSA BAIZHANULY  
AND THEME OF ART IN THE NOVEL  
OF Z.AKYSHEV “ZHAYAU MUSA”**

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**Abstract.** The criterion for the spiritual worldview of any nation is not its material wealth, economic achievement, but its literature and art, which is passed on from generation to generation. Many historical examples and data can be cited to this. The legacy of the ancient Greek and Roman states, which became the cradle of human civilization, are the themes of art in the scientists' and writers' works. In the history of the nation, the sounds of kuyi performed on kobyz by Korkyt Baba and his covenants were not interrupted even at a time when the works of “sources from the world of art and literature”, enlightened writers J. Balasagun “Kutty Bilik”, A. Iugineki “Reward for Truth”, M. Khorezmi “Love” were written. There were many talented people though they were illiterate, they could present people wonderful songs and marvelous kui (genre of Kazakh national music). When famous performer of kui Ykylas played the kobyz (Kazakh musical instrument), the swans flew to the sound of the music, the dombyra (Kazakh musical instrument) player Bogda forced the production of milk from a camel whose baby camel had died. This is a testament to their great talent. Singers Aset, Estai, Zhayau Musa, Birzhan Sal, Akan Seri, performers of kui Kurmangazy, Dina, Turkesh, Tattimbet were all the best talents who came out of the common people. In this regard, the literary and cultural heritage, relics, artistic power, traditions, legends and truths, history and knowledge about the art of kui and kuishi (performer of kui), created by the Kazakh people over the centuries, have been raised to a high level in terms of the artistic genre. For the history of the nation, the life and work of Musa Baizhanuly is very important. He was a unique representative of Kazakh art, a singer, composer, who left his mark on the Kazakh steppe with his unique art, became a legend, mourned the grief of the common people and was sent into exile because of this. This article evaluates the significance of works of art that describe the life and natural talent of artists in the history of our people and their place in the spirituality of the nation.

**Key words:** art, poet, artist, national values, poetry, continuity of tradition, internal monologue, dialogue, author's narration, content and idea.

**Introduction.** Art, as a phenomenon of life, loves to renew itself. Because its main object is a man. Not an ordinary person, but an artist who feels the power of art with his whole being. The personality, nature and character of artists in the spirituality of the nation, their role in Kazakh society is a unique phenomenon. Since our country gained independence, our national values have been collected in Kazakh literary criticism, and several works have been published. Further differentiation and scientific study of our spiritual relics continues.

Brass singers, martial musicians, and famous artists became popular in the Kazakh steppe; the period of their life is much mentioned in literature. However, the place of artists in the history of the country today requires views with new scientific innovations.

In Kazakh literature, any work based on the life of an artist and his art is distinguished by the depth of humanity and virtue, a unique expression of artistic skill, and relevant emotional energy striving for life. “Beautiful worlds tell a lesson about life, righteous thoughts, philosophical ideas” [1].

In this regard, the literary style, figurative language, spiritual values of our people in works devoted to artistic themes in Kazakh literature reach the heart of the reader through the artistic image of the artist in literary language. For example, Zh. Aimaulytov, M. Zhumabaev, I. Zhansugirov, S. Seifullin, B. Mailin, M. Auezov, S. Mukanov, G. Musyrepov, G. Mustafin and other writers works based on life and the fates of famous artists have long been included in the golden fund of our literature. There is no doubt that these works will become eternal spiritual values of our people and will become a beacon showing the way to future writers, an unchanging measure of artistic skill, writerly demand and taste.

The fertile environment that gave birth to such valuable works of art, the literary tradition, that is, the slogan literature of Alash, in which the above-mentioned classics were firmly rooted, influenced the period of Kazakh prose of the 60s and 80s. As proof of this, the works of art dedicated to the life of the artist include: novel-dialogue “Akan Seri” by S. Zhunisov, “Telkonur”, “Seytek saryny”, “Sary Sybyzgy”, “Karaly Kobyz”, “Kuishi”, “Kertolgau” by T. Alimkulov, “Kui” by A. Kekilbayev, “Ihilas”, “Kobyz”, “Shulaidy shudin kamysy” by I. Zhakanov, “Kairan Sheshem” by S. Bakbergenov, “Kui Legend” by T. Akhtanov and others.

One of them is the novel “Zhayau Musa” by the famous writer Z. Akishev. The novel “Zhayau Musa” is a work distinguished by its stylistic features and meeting the high standards of a historical and social novel. Through the life of Musa, which forms the core of the novel, the writer deeply describes the artist's fate, full of ups and downs, and we see that he sought to depict the fate of the Kazakh community under the yoke of colonialism in the background of historical events of the second half of the 19th century.

**Materials and methods of research.** When studying the power of art, the personal biography and literary environment of the artist, summarizing the main theoretical conclusions in the novel dedicated to the life of Musa Baizhanuly “Zhayau Musa” by the writer Z. Akishev we were guided by scientific judgments and conclusions in the works of scholars as A.Baitursynov, M.Auezov, S.Negimov, B.Kenzhebaev, S.Kirabaev, M.Bazarbaev, A.Narymbetov, A. Derbisalin, Sh.Satbaeva, , T. Konyratbaev Z.Kabdolov, Z.Akhmetov, Sh.Eleukenov, M.Magauin, B.Azibaeva, M.Myrzakhmetuly, Zh.Tilepov, B.Abdigaziev, A.Isimakova, T. Zhurtbay and others.

When writing the article, methods of collecting theoretical material, scientific systematization, text analysis, differentiation, comparison and description were used.

**Research results.** Head of State K.K. Tokayev in his article “Independence is dearer than anything else” wrote: “Every nation must write its own history. Don't be guided by someone else's ideology. A genealogy written from the point of view of national interest will awaken the consciousness of the next generation and enable the revival of the memory of the nation” [2].

In this regard, it is clear that the history of our past, the education and training we receive from it, the biographies of people who lived during that period, and the relics of artists will help to inculcate spirituality in the minds of our generation. At the same time, if we say that the works of our writers in national literature, depicting the personality of the artist, are an inexhaustible source of Kazakh prose, their period of life, the artist's struggle for justice, meeting the needs of the time, will definitely inspire the current generation.

At the beginning of the history of the Kazakhs, the great artistic nature of poets and artists, who successfully combined the art of poetry and singing, composition and performance, was of particular importance. For example, Akhmet Zhubanov and Esmagambet Ismailov, who had deep thoughts on this topic, were rewarded with historical and literary data and meaningful reflections about outstanding figures of such a single sacred art, torn from among the people as Birzhan Sal, Akan Seri, Abay, Mukhit, Baluan Sholak, Zhayau Musa, Madi, Ukili Ybrai, Kultuma, Mayra, Estai, Nartai, Kenen, etc.

One of these masters of art was Zhayau Musa, a talented poet in his time, a singer who gave voice to a swan in the sky, a composer who knew the language of kobyz and dombra, trumpet and flute whose life was described by a famous writer Zeitin Akishev in the novel “Zhayau Musa”.

The author of “Zhayau Musa” describes his character from childhood, and not from adulthood like Akan and Madi. The novel takes the vicissitudes of the artist’s life, and the author, in the form of separate chapters, gave the time from the moment when he opened the door to the world as a singer until the end of his life. These chapters, created as continuations of each other, provided a valuable world describing the life of Musa. The book consists of chapters such as “Premature Birth”, “The Runaway Child”, “From Good to Good”, “Rank and Mantle”, “Violence and Abuse” and others.

In general, there is no doubt that “a historical work represents not only the chronological sequence of the path of the human race, but also the actual actions, character and influence of these people” [3]. Since a work of fiction from a genre point of view includes the past tense, the main task of the author of the work is to inform the reader about the social, historical and political conditions of that era through the characters of his work. Here the relationship between man and society comes first.

In this novel by Zeitin Akyshev, the events of the late 19th - early 20th centuries in the Kazakh Sahara, the socio-political situation, the main contradictions of that period, the struggle with society, inequality between people, the life of Kazakh villages, images of heroes, the reality of that time were intertwined with the life of Musa Baizhanuly and described in an artistic language.

“Akan” by S. Zhunisov, Madi in “Lightning” by A. Abishev, Zhayau Musa by Z. Akyshev supported people and stood close to the them, so in bad times they faced the tyranny of the powers. It had to be this way. They didn't sing or did not give preference to the rich. On the contrary, the behavior of these tyrants towards the people was mercilessly told to their faces.

In the article by Zhayau Musa, published in the “Steppe Newspaper” of Omsk under the title “Arbitrariness” and describing the bullying of the people by the elder Sultan Bayan Duan Musa and his younger brother Mustafa is one of the details characterizing the feature of the protagonist. We have already said that character is individualized only in the struggle with representatives of the ruling class. The culmination of Zhayau Musa's struggle against Musa and Mustafa is clearly reflected in the following poetic lines when they prepared false documents and gave money to the royal governors, punished the innocent poet and exiled him to Tobyl:

“- You probably knew that the son of Shorman is not a god, but he is not far from the god, Zhayau. Have you ever heard that a lion died trying to attack the Moon? If you haven’t heard, then that’s all. Ha ha ha”.

“You won’t be cold in your red coat, Zhayau  
Old man Baizhan is left in Akshoky  
Then you will be not only on foot  
But you won’t find even peas to eat”

These were Mustafa’s words that he said to Zhayau Musa when the latter was sent into exile to Tobyl.

The author’s narration occupies a leading place in a work of art. In this place, the author’s narration is reflected in close unity with the character’s mood, perception of surrounding phenomena, and his assessment:

“Zhayau looked at Mustafa and Jakip in turn, as if he was shooting at them with his eyes. Added to the honor and humiliation was the pain of prison for several months. Mustafa thought he was furious. When he passed in front of them both, he stopped.

“Remember me to an old Karzhas’s son  
I was slandered by Mustafa  
Who killed your father I don’t know,  
You will still demand payment from me for his death.  
In summer and winter I’m wearing red  
I won’t be silent as long as I’m alive  
I can’t conquer you but I don’t regret it  
I tumbled with the owner’s daughter, - said so and walked away.

The poet’s mastery of poetic language is clearly manifested in his poems. The portrayal of the personage’s character also differs not in the dynamics of the narrative, but in the author’s narratives describing psychological emotions.

If in “Akan Seri” by S. Zhunisov there are many beautiful words, mysterious and beautiful songs, “Fire-mouthed, sickle-mouthed” poet rebuffed the strong people of the dark era with his sharp words and bitter tongue and forced everyone to look at himself, in “Lightning” by A. Abishev Madi is dominated by action rather than words.

When the people of his homeland are starving and facing death, Madi does not hesitate to save his people from starvation. Having lost his beloved at a young age and hurt by cruel men as Tunekbai and Tekesh, who left an indelible mark on his young heart, he kills their horses and takes revenge on the giant like Shombal. The wound of injustice that struck his heart at a very young age forced Madi into a great struggle. In “Zhayau Musa” by Z. Akishev, Musa is also a man of action like Madi.

Along with the individual personality of the hero, the social group and social environment are reflected in the novel “Zhayau Musa”. Quarrels, disputes, jealousy between people, hypocrisy, the attitude of others towards himself, his entourage - all this not only affected Musa, this influenced badly both his life and his art.

The novel also attractively depicts the meeting of artists, especially two famous artists such as Musa and Birzhan. When Musa told Birzhan about his sorrows and all the hardships he had experienced, he told him: “I noticed that you have not only bravery and courage, but also wisdom and naivety. You are alone, you are on foot, what can you do? Okay, I’ll add ten guys, what will those ten guys I added do in this matter? It is said that the lion died trying to attack the moon. You are a man with a tongue and a voice, leave behind a word that will pass on their violence from generation to generation. People die, but words never die. People don’t forget kind words. It does not come out of the mouths of the people” [4], says singer Birzhan, which indicates the broad intellectual horizons of the smart man.

The words of the singer-poet Birzhan give Zhayau a lot to think about. The young singer seemed to have experienced all the injustice, suffering, violence that he had seen since his birth, the plight of every young person entering life, and that moment when the mighty power of “cattle”, and not the desire of the heart, prevails the sacred feeling of love.

In the structure of the novel, the hero’s excitement finds a unique expression in the internal monologue, integrated with the author’s narration. Through Musa’s internal monologue, the idea and theme of the work, the author’s thought, view of the era, and the reality of that time are clearly visible. His inner thought, self-talk, excitement, self-decision - everything is realized through this inner monologue. The poet is often troubled by questions such as “Was this a gift of my life? Who am I?”

No matter how much his stepmother Balzhan beats him, even though he hears curses and insults, his brave, courageous character and patience as characteristic of a real citizen are clearly visible throughout the entire work. In such sad moments, Musa consoles himself with songs and

magical music. He travels around the country and meets artists. He felt as if he had found peace in his heart and eased his sadness with a walk.

Musa studied with Karim's Saifulla in the Tatar madrasah and became a little literate. The writer was able to truthfully say that he met Shokan, the son of Chinggis, in Karim's house. Artistic techniques are used in the right way in the novel. Proof of this is that the author successfully conveys to the reader the meeting of these two talented sons of the Kazakh people through the dialogue presented below:

“...I know this guy has a lot of art,” Shokan thought. “If he takes the lead, he will say much.

- How about you come with us?

- Where, with whom?

- To Ombi.

- What is there for me, what is the goal?

- You'll find what you're looking for probably there.

- Was it education in Russian?

- Where do I get this from?! There is no way that education in Russian would be available to people like us. I will return to home.

- What can you get there, don't you see the land?

“I will go to my relatives and see what God has destined than to be a servant for nogai”

It seemed to Shokan that if Musa went home, the art in him would suffocate under dust.

- Even if you were a servant, would you regret that you studied Russian?

- I wouldn't regret it.

- So come with us, you'll be hooked.

- Musa looked.

- Let it be, okay.

- They used to say: “from good man you can get good.” I will follow you...” [4].

The writer, who highly valued the aesthetic ideal of literature, skillfully used dialogues as a means of showing the changes taking place in the hero's inner world. The burden of dialogue in a novel is heavy. In particular, dialogue plays a special role in conveying to the reader the events of Musa's adult years, the events of his life's ups and downs, revealing the ideological content of the work and understanding the behavior, consciousness and intuition of the character. The writer used special methods of dialogue, witty and rational, succinctly and meaningfully depicting character traits and emotional states at a certain moment, in accordance with his goals. “In a work of art a person should not speak, because he must speak somehow. Each word should be pronounced naturally, and not artificially, should reveal the character of the hero, reveal his image, individualize him. Only then the dialogue can play its role in a work of art” [5]. Along with this, the description of the hero through psychological emotions, is often found in the style of the writer. In the above image, dialogue is used more as a psychological approach to show different moments of the character's mood and emotions. At the same time, academician M. Karataev noted: “Zeytin Akyshev's novel “Zhayau Musa” stands out among the others for the elegance of its language. The author is fluent in the language of the period in which the story is told, and in general, in the rich, embroidered language of the Kazakh people. From this wealth of language another feature of the work will emerge. “The dialogue in the work shows the image's character in accordance with modern requirements,” [6] he wrote.

In fact, through the image of the writer Zhayau Musa, he exposes the actions of the Russian state and officials within the country, who are a worm devouring the unity of the Kazakh people. This direction is firmly established in the works of Kazakh writers; similar scenes can be found in many works written for this period. The artist conveys the hero's inner game about the unknown environment, its perception through reasoning in accordance with human nature.

Academician Z. Akhmetov said: “It is impossible for an artist to be indifferent to the negative events that occurred during his lifetime” [7], A.N. Veselovsky in his work “Historical



Poetics” said: “Through the artist one can clearly understand the face of time. This is because the artist perceives the historical event taking place at this moment in its true form and reveals it” [8].

As mentioned above, we can see the living and social conditions of that period through the appearance and artistic qualities of the artist in literature. The artist intends to depict the psychological phenomena of the human soul, to show the reality of life through the image of the hero. His main goal was to show the human nature of the character through the beauty of the soul and the strength of feelings.

Z. Akyshev’s novels “Zhayau Musa” and “Imanzhusip” are characterized by the author’s depiction of the life of Zayau Musa Baizhanuly and Imanzhusip Kutpanuly, who lived in the second half of the 19th century. For example, alaman doda, horse racing, kokpar, test of strength of wrestlers, jokes between uncle and nephew, sister-in-law and son-in-law, jokes, eaters’ competition, etc.

Thus, we see that the author managed, with the help of ethnographic descriptions, to reflect the vicissitudes of the national self-awareness of the Kazakhs who irretrievably gone in order to show the appearance of society in the era in which the artists lived.

**Conclusion.** If we say that the literary process, starting from the 60s of the XXth century, belongs to the most productive and powerful period of development of Kazakh literature, then this means that the horizon of the genre has expanded, the system of artistic and aesthetic research has expanded. Variety of topics were widely mastered, especially historical, here we should say that various stylistic trends appeared. From the point of view of genre specificity, it is worth saying that among the historical works of this period there are works about Kazakh singers and poets.

The value of the novel “Zhayau Musa” by the above-mentioned writer Z. Akyshev lies in the fact that the author taught representatives of the present generation the life of the artist of the past, his struggle and fate. Along with describing various things in the poet’s head, he skillfully described the silence of the era and the contrast with time. In short, we would like to emphasize that national prose, which is the basis of the life of Kazakh poets and singers, occupies an important place in the Kazakh literary process.

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### **3. АҚЫШЕВТЫҢ «ЖАЯУ МҰСА» РОМАНЫНДАҒЫ МҰСА БАЙЖАНҰЛЫНЫҢ БЕЙНЕСІ ЖӘНЕ ӨНЕР ТАҚЫРЫБЫ**

**Аңдатпа.** Кез келген халықтың рухани дүниетанымының өлшемі оның материалдық байлығымен, экономикалық жетістігімен емес, ұрпақтан ұрпаққа жетер әдебиетімен, өнерімен дәріптеледі. Бұған тарихтан мысалдарды, деректерді көптеп келтіруге болады. Адамзат баласының өркениет бесігіне айналған ежелгі Грек, Рим мемлекеттерінің қымбат қазынасы, мирас-мұралары – сол тұста ғалымдар мен қаламгерлер қаламынан туған еңбектердегі өнер тақырыптары еді. Ұлт тарихында Қорқыт бабаның қобызынан туған күйдің күмбірі мен оның айтқан өсиеттері өнер мен әдебиет әлемінің қайнар көзі, тұнық бастаулары ғұламалар Ж. Баласағұнның «Құтты білік», А. Иүгінекидің «Ақиқат сыйы», М. Хорезмидің «Махаббатнама» т.б. еңбектері жазылған тұста да үзілген жоқ. Қазақ халқының мыңдаған жылдық тарихында жасалған баға жетпес өнері, құнды дүниелері күні бүгінге дейін зерттелу үстінде. Кезеңінде оқығаны жоқ болса да, тоқығаны көп шын таланттар біздерге ғажап ән, әдемі күй, шынайы өнер сыйлап елді өнерімен ұйыта білді. Аспандағы аққуды қобыздың үні арқылы жерге түсірген Ықылас күйші, домбырамен ботасы өлген нарды идірген Боғда, әнші Әсет, Естай, Жаяу Мұса, Біржан сал, Ақан серілер, дәулескер күйшілер Құрманғазы, Дина, Түркеш, Тәттімбеттер халық арасынан шыққан үздік таланттар екені баршамызға ақиқат. Осы орайда қазақ халқының ғасырлар бойы жасаған әдеби-мәдени мирас-мұралары, жәдігерлері, өнер құдіреті, сал-серілік дәстүр, күй өнері мен күйші туралы аңыз бен ақиқат, тарих пен таным иірімдері жанрлық-көркемдік тұрғыдан биік бел-белестерге көтерілген. Ұлт тарихы үшін қазақ даласында қайталанбас өнерімен ізі қалған, атағы аңызға айналған, қара халықтың мұңын мұңдап, жоғын жоқтап қуғынға түскен, қазақ өнерінің қайталанбас өкілі, әнші, композитор Мұса Байжанұлының өмір жолы мен шығармашылығының ерекше маңызды зор. Бұл мақалада халқымыздың тарихындағы өнерпаздар өмірін, табиғи талантын баяндаған көркем туындылардың маңызы мен олардың ұлт руханиятындағы орнына баға беріледі.

**Кілт сөздер:** өнер, ақын, өнерпаз, ұлттық құндылықтар, поэзия, дәстүр жалғастығы, ішкі монолог, диалог, авторлық баяндау, мазмұн мен идея.

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### **ОБРАЗ МУСЫ БАЙЖАНУЛЫ И ТЕМА ИСКУССТВА В РОМАНЕ З. АКЫШЕВА «ЖАЯУ МҰСА»**

**Аннотация.** Критерием духовного мировоззрения любого народа является не его материальное богатство, экономическое достижение, а его литература, искусство, которое передается из поколения в поколение. К этому можно привести множество исторических примеров, данных. Наследие древнегреческих, римских государств, ставших колыбелью человеческой цивилизации, - темы искусства в произведениях ученых и писателей. В истории нации звуки куйи в исполнении Коркыт Баба на кобызе и его заветы не прерывались даже во времена, когда писались произведения источников мира искусства и литературы, просвещённых писателей Ж. Баласагун «Кутти билик», М. Хорезми «Любовь», А. Иугинеки «Вознаграждение за истину». Бесценные произведения искусства, созданные за тысячелетнюю историю казахского народа, изучаются и по сей день. Многие настоящие таланты, которые в свое время хотя и не были образованными, но были мастерами своего дела, они подарили нам прекрасные песни, замечательные куйи и смогли поразить свой народ настоящим искусством. Когда исполнитель куй Үкылас сыграл на кобызе лебеди прилетели на звук музыки, домбрист Богда заставил выработку молока у верблюда у которого умер верблюжонок. Это свидетельство их великого таланта. Певцы Асет, Естай, Жаяу Муса, Биржан сал, Акан сери, исполнители куй Курмангазы, Дина, Туркеш, Таттимбет все были лучшими талантами вышедшие из народа. В связи с этим литературное и культурное наследие, реликвии, художественная сила, традиции, легенды и истины, история и знания об искусстве куй и куши, созданные казахским народом на протяжении веков, подняты на высокую планку с точки зрения художественного жанра. Для истории нации очень важны жизнь и творчество Мусы Байжанулы. Он был уникальным представителем казахского искусства, певцом, композитором, оставившего неповторимым искусством свой след в казахской степи, ставшего легендой, оплакивавшего горе простого народа и из за этого отправленного в ссылку. В данной статье оценивается значение художественных произведений, описывающих жизнь и природный талант художников в истории нашего народа и их место в духовности нации.

**Ключевые слова:** творчество, поэт, национальные ценности, поэзия, преемственность традиции, внутренний монолог, диалог, авторское повествование, содержание и идея.