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**GREAT NAMES OF THE GREAT STEPPE.
KAZAKH POETRY GIANT - DZHAMBUL DZHABAYEV**

Abstract. The name of Dzhambul Dzhabayev occupies an honorable place in the history of Kazakhstan. His life and work is a bright chapter in the history of Kazakh poetry. As a man of his time, akyn sincerely sang it, and the songs of Dzhambul became part of the new life of the Kazakh aul. Dzhambul left behind a precious legacy of creativity. His popularity was so great that his fame spread far beyond the great steppe.

The outstanding poet-improviser of the Kazakh people, storyteller Dzhambul Dzhabayev was born on February 16 (28), 1846 near Dzhambul mountain in the upper reaches of the Chu river (now Moyynkum district of Dzhambul region of Kazakhstan). According to some reports, the name of the newborn was given by his father – Jabay Istybayev (CA. 1812-1899), in accordance with the name of the mountain at the foot of which the baby was born. Meanwhile, the poet T. Zharokov in his memoirs, cites the story of Dzhambul, where he said, that he «was born in the winter of 1846, near the Chu river, at the foot of a small mountain Jamby - the mountain is so named because its peak was like Jamby – the prize a bar of gold or silver; from this mountain name parents called me Dzhambul» [1;112]. In his autobiographical work «My life» the poet says: «Байғара, Жамбыл, Ханда мен туыппын, / Жамбыл деп қойылыпты атым сонан ...» («At night near mountain Dzhambul, / Huddled beside a snow hole, / My mother, living so slavishly, / In groans and agony had she me, / Silently gathered hungry aul, / Thus Kazakhs gave me the name of Dzhambul ...»). It is possible that oronym Jamby is abbreviated from Dzhambul, which in the ancient Turkic-Mongolian language meant «fortress», «castle».

Dzhambul grew up an independent and mischievous boy, a ringleader in many clever and funny tricks. He liked noisy and cheerful feasts, crowded gatherings. But most of all he loved to visit the herdsmen, tamers of unbroken horses, shepherds, who knew many songs, entertaining and funny tales. He heard stories from shezhiresi (connoisseurs of genealogical stories and legends) about the origin of clans and tribes, of the outstanding people of the past, because Kazakh folk poetry in its pre-revolutionary state of many threads was associated with the remnants of the tribal system, are rooted in the feudal relationship. Folk singers, akyns, had to know exactly the history of the origin of the heads of clans, their family tree. As befits all improvisational poets, Dzhambul early became interested in poetry. First he learned to play the dombra, memorizing some songs. In his autobiographical work, the poet himself points out that this hobby began at the age of ten, interspersed with games while he was grazing lambs, riding on ox [«Он жаста ойнап жүрдім бала болып, / Өлеңге бөлдім көңіл алаң болып, / Райыттап тана мініп, қозы бақтым...»]. Among the immediate ancestors of Dzhambul was not poets, or singers. But his mother's Uldan uncle Kanadan was a renowned musician and composer. Watching the little boy play the dombra, the mother said: «Musical gift of my uncle Kanadan was handed down to him». Dzhambul soon learned to play the dombra. He began to distinguish among akyns-peers. The father did not like his son's hobby, but Dzhambul did not leave the dream of becoming an akyn [2; 68-69].

If up to that time Dzhambul mainly sang to the accompaniment in the style of tolgau (edification, meditation on the recitative), then from 15 years he has a vague desire to sing improvisations, this desire leads him to the famous akyn - Suyunbay, which Dzhambul idolized to the end of his life, calling it «pir», that is, the idol, inspiration. A number of researchers indicate, at the age of 19 Dzhambul spends time among the poets, was accompanied Suyunbay in his travels, as the younger one listened closely and

looked to his teacher, at the same time, learned professional skill – the skill of label characteristics, sarcastic mockery with a strong critical attitude to the negative character, implicitly learned by the teacher sung the legends and tales about heroes and national judges from clans Dulat and Shaprashty [3;17]. Life of Dzhambul remained a faithful disciple of Suyunbay. In his pre-revolutionary poetry to the end traced intransigence to abuse of power, exposing the mockery of untruth, the deepest sympathy for the poor and the oppressed and full identification with the people. He speaks against the rulers, against the Kazakhs oppressors, but also against Royal officials, but advocates — particularly in the competition — and against those singers who abuse stored for centuries, the treasure of the people, a great singing tradition and make the strings of the dombra to praise the oppressors and bloodsuckers [1]. The initial period of Dzhambul's creativity is celebrated with short poems, denouncing human vices such as greed, arrogant, bribery, chicanery, sloth («About Manke», «To Mambet», «To Shaltabay», «To Kali», «To Syat» etc.), and also stories in songs as «Khan and akyn», «The tale of the lazy» and so on [2]. There was an active process of enriching the repertoire, creative development of folk poetic tradition, which inevitably led him to one of the peaks of the poet's creativity-poetic competitions. His first major poetry competition in the form of sure aytis took place in 1881 with the famous in the southern region of the country poet-improviser Kulmambet nicknamed «Qulanayaq». Indeed, while Kulmambet was famous for the fact that he won nine of akyns in a row. And this ignorant master of defeat, of course, at first with disdain, looked down on his thirty-five, but still relatively little-known opponent. But the jury found the arguments of Dzhambul more tangible and evidence-based. Immediately after this contest, in Semirechie and in the South steppe Dzhambul was talked as gifted the akyn. Later Dzhambul competed with Dosmagambet from Zhalayyr kind. In General, this debate, in which the winner was again Dzhambul and then – also victorious, – reconciliation forces in 1902, is widely known poet-singer Shashubay from arka, showed how Dzhambul increased in terms of topic coverage, geography, and in relation to poetic language. The syncretic nature of the poetic role of the steppe bards was the reason that their performance was at the same time as akyn and zhyrshy-tellers tradition. In fact, tolgau legends and heroic epic helped them to participate in aitys, in poetic competitions they laid the foundations of future dastans. For example, the exact Kusep, the grandfather of the Suyunbay, first put individual dastan on the glorious acts of Utegen Batyr of a kind Dulat, his grandson Suyunbai Aronuly (1815-1898), was telling about Suranshi and Saurik warriors in the campaigns which he participated himself. Later, Dzhambul, based on these works, creatively develops them, enriches and creates his own versions that have come down to us. But to have a kind of training were the execution of such masterpieces of the Turkic and Kazakh tellings as tales «Kor-ugly», «Munlyk-Zarlyk», «Qyz-Zhibek», «Ernazar-Beket», «Manas», «Totynyn toqsan tarauy», «Er Toestik», «Shora» etc. It is known that Dzhambul had in the repertoire his version of the legendary «Shahname» [4;90]. Striking is the legacy of their different-genre – the epic, lyric-epic, Eastern Dastan. In terms of volume, some of them exceed 40-50 thousand lines, and if you add it all together, it turns out that Dzhambul kept in memory about a million lines! Many of them have sunk into Oblivion, being not recorded. It is said that at one time he told «Kor-ugly» for fifteen days, and what we have today is only 2255 lines. It is known that in the Kazakh land there are thirty-three variants of this pearl of ancient Turkic storytelling, especially in the area of the Syr-Darya river. Quite possibly, Dzhambul managed to find one of these invariants of dastan during his travels in the South of Kazakhstan. Today it is well established that the bard within 1867-1875 years repeatedly visited Auliye-Ata, a region of southern Kazakhstan, where he met with prominent poets, storytellers of those places Kulunchak, Mailykzha, Nuraly, etc. Near this period he, along with bard Kulmambet visits to Kyrgyz villages, in the course of the trip learns from a great connoisseur of the epic legacy of Kulmambet the tale "Kor-ugly sultan", and manages to remember a few sections of this huge epos. There is information that in 1891 he was at the funeral in honor of the famous personality Sarybai of Kastek acted as herald - singer-mouthpiece (zharshy).

Poetry competitions – aitys - was an opportunity for brilliant akyns to practice resourcefulness, wit, attacking the issues and reflecting the attack responses. Dzhambul so thought about it: «Often I had to participate in competitions between akyns-representatives of two genera. I always came out victorious, and the ancestor of the kind from which I acted, gave me a robe, a sheep or a colt». But then he proudly adds that he wasn't obliged to any by, because he was representative not of one genus, but all Kazakh people, the singer of not byes, but the poor and the oppressed. «Many ancestors begged me to stay with them, promised to feed me well, respect and give rich gifts, so that I glorified them and participated in

competitions with akyns of other families. But I didn't want to be hypocritical and break away from the people, I didn't want to go to beys. Refused and went on» [3]. During this period of his life, thirty – year-old Dzhambul was in the prime of life – both physically and creatively. According to eyewitnesses, the bard was a man of solid build, very simple in a relationship, always alive in the movements and facial expressions. Here is how T. Zharokov describes it at their first meeting in the summer of 1928. The future poet went to Alma-Ata to study on the arba, on the way stopped for a halt in the village of Karakastek. In one of the yurts was a competition of local akyns. At the time when the travelers looked into the Yurt, one of the old men was singing on the dombra. «He was a very active, lively old man. Medium height, broad-chested, with a bright smile, sparkling eyes, he especially attracted the audience – T. Zharokov paints. There was a great deal of excitement in the kubitka. And he, pushing the carpet skullcap from his forehead to the back of his head, enthusiastically improvised. «Live long, Dzhambul! More, Zhake, more!» – there were shouts of approval and requests to continue. It was my first meeting with Dzhambul ...» [1;111]. There is an opinion that the singer was not averse to courting young women, but these and other qualities (relaxed openness, liveliness, humor) only added to the image of Dzhambul humanity, proximity to ordinary people, emphasized his nationality. Jambul was married three times. From his first two wives, who had passed away early, he had six sons and two daughters. From third wife were born four sons, the eldest called Algadai, others Tocculy, Taubay and Kuanysh.

In 1913 tsarist Russia celebrated the tercentenary of the Romanov dynasty. Dzhambul was already in old age and illness chained him to the bed. He rarely went out to people. Local authorities have collected akyns in the Verniy, where they praised «father-king». Dzhambul was also invited to this official gathering of singers. However, while the other sang about Nicholas II and his ancestry, Dzhambul sang about heroes of the Kazakh people, about batyrs, fought for the people's truth and freedom, Saurik and Suranshi. And then the old singer was driven out of the city, but from the wrath of the district chief hid his love of the people. So in any case presented the Soviet authors, according to them, the poet still did not escape prison three years later, in 1916, during the mobilization of the Kazakhs for rear work [5]. Resistance resulted in a broad popular uprising and Semirechye became one of the centers of popular indignation. The terrible events of 1916, the year briefly reflected in the work of Dzhambul, mainly in such poems as «Zildi buirik», «Petsha aemiri tarildi». The elderly akyn in his long thoughts does not see a way out of the situation, he is tormented in doubt, in unison with the popular mood of the time, in his own way trying to unravel the tangle: to leave, leaving his native land; to fight to the end; or to submit to fate. Analyzing this condition, the researcher E. Ismailov believes that akyn in this period of his work was looking for the truth of life. However, the apocalypse that occurred around and waste the blood shed did not give the elderly bard to rise to objective truth. In search of truth, he still returned to the heroic past of his people, finding solace and ideal in that era [2;84].

On this wave, on the crest of creative experiments to find the truth of life Dzhambul met the most powerful social upheaval of the twentieth century – the two revolutions of 1917. He was a year younger than Abay, a year older than the other large Kazakh poet Shangarei Bukeev, but having experienced both, became a witness to two centuries, and the most significant milestones of this complex historical era. The man from the same aul as he was, Mukhamedi Kankylbaev told how he became an involuntary witness of a meeting of the akyn with red high Commissioner Dm. Furmanov in the Verniy: «It was a summer day. Zhake came down from his donkey with lute, went up to the headquarters of Furmanov. I was outside. A few minutes later I heard the sound of dombra and Zhake's voice. When he came out, his whole face shone with joy and inspiration. It was evident that Zhake was very pleased with the meeting» [6; 105]. Apparently this was the case when, in 1920, Dzhambul, along with a group of young poets and storytellers were called to the Verniy to record their works. According to Dzhambul recorded legend «Utegen Batyr» and «Suranshi-Batyr». And in 1927 he composed the poem «Running time». In the same year, according to some reports, he takes part in the redistribution of the bey pastures and arable lands (in those years, 1 million 360 thousand hectares of mowing and almost as much arable land became the property of the Kazakh poor). Speaking on this occasion, at a public meeting in the village Uzyn-Agach, Dzhambul argued about who was more prominent bard: Bukhar, Suyunbai, Shortanbay or he himself, because he was more experienced than they, – saw two lives: «zar zaman» (the time of grief and sorrow), and the current happy life. «What about did Dzhambul sing? – writes Taiyr Zharokov remembering the cherished summer day in 1928 when he first saw singing in the tent Dzhambul. – He sang about the happy life of the Kazakh

people under the sun of October. What a pity that I didn't remember the words to the songs!...»[1;131]. But it was not easy to remember something, for we know how hard times turned back the years for the common people – forced collectivization, dispossession, when a wealthy part of the Semirechie moved to Western Kazakhstan, and in their place were deported bays from Oral. It happened one day that the only cow of Dzhambul was seized by local authorities, what is illegal, as argued elderly singer [5]. In the mid-1930s, we hear the voice of Dzhambul singing of happy collective-farm life (verse «Zhailauga» – «To summer pasture»); the terms of the hum, voices, polyphony, in which he was asked to spend their summer: «Zhake, take us to the summer pastures, Where blue water, blooming grass,/Where breathes like silk, warm wind,/Where no one has gone before no man, no flock...» In 1936, ninety Dzhambul literally in one day has become known all over the country, with the publication in the newspaper «Pravda» on 7 May, where he spoke briefly about the two epochs of the life of the Kazakhs, gave a picture of modern happy life. Since that day, Jambul becomes the herald of a new, socialist system – some kind of «Stalinist minstrel». To assist with the recording of the improvisation of the bard, there was an attachment of literary secretaries in two languages, which are now regularly record new improvisation and also old works from his own mouth. After recording, they were urgently translated into Russian and published in Newspapers in two languages day in day out. Thus, Dzhambul Dzhabaev literally in a year received all-Union recognition. In his work there are new themes – «Hymn to October», «in Lenin's Mausoleum» (1936), «Lenin and Stalin» (1936). In his songs can be found almost all the heroes of the Soviet ruling elite, he gave them the traits of epic heroes, legendary heroes, «the Elder Kalinin» (Kalinin – then nominal head of the Supreme Council), «Song of Batyr Yezhov» (then head of the Commissariat of Internal Affairs), «Our Kirov» (Kirov – major Bolshevik leader, comrade of Stalin). In the spring of 1936 Dzhambul takes part in the decade of Kazakh art in Moscow. After that, he twice visited the capital of the country, and in 1937, as part of the Kazakh delegation visited Georgia, to celebrate the 750th anniversary of the poem classic of Georgian literature Shota Rustaveli «knight in tiger skin». One after another awards follow: the Order of the red banner of Labor (1936), the order of Lenin (1938), the order «Badge of Honor» (1939). Not only personal modesty of the singer, but also awareness of his place in the history of literature forced him to say that «the awards do not belong to him, but to the folk poetry of Kazakhstan». Indeed, the centuries-old traditions of Kazakh folk poetry in his songs have become a fact of world literature. It is «world literature» in the truest sense of the word, as his songs through the Russian translation have received international recognition. Since 1938 he was a Deputy of the Supreme Soviet of the Kazakh SSR, a member of the Union of writers of Kazakhstan. In 1938, when the 75th anniversary of Dzhambul's poetic activity was celebrated, progressive writers and ordinary people from different parts of the globe addressed him with warm words of greetings.

In the spring of 1941 he was awarded with The state (Stalin) prize of the USSR of second degree for well-known poetry. His poems are really widespread being published in two languages, separate books: «Olen-zhyrlar» («Poems». 1937), «Verses. Poems» (1938), «Suranshi-Batyr» (1939, 1940), «Journey to the Caucasus» (1938), «the Works of Dzhambul» (vol. I, 1940), «Bolot tondy batyr» («hero, dressed in the armor» in 1940). In addition Dzhambul on the pages of periodicals readily responded to all significant events of his life: non-stop flights, the opening of new schools, the centenary of Pushkin's death, the Congress of the livestock producers, etc. for ten years, he created works imbued with Soviet patriotism and pathos of Communist ideas, such as «Armed people», «Anthem to October», «lullaby song», «Horse and horse», «Song about the brotherhood of peoples», a cycle of songs about the Stalin Constitution («the Law of happiness», «I choose Stalin», «Servant of the people», etc.). In 1937 – according to some opinions, under the name of Dzhambul gone ode to Nikolai Yezhov – «Song of Batyr Yezhov», the other option is «Narkom Ezhov», in translation of K. Altai. The song was put to music by M. Safronnikova, but better known in the form of the poem, as soon Yezhov was removed from all his posts, convicted and executed. His songs sincerely glorified life in the country, became part of the new life of the Kazakh village, according to the image of the Eastern sage-aksakal, welcoming the new system and its people, according to the patterns of the authorities. Be that as it may, the most prominent Soviet writers and poets Mikhail Sholokhov, Alexei Tolstoy, Pavel Tychina, Nikolai Tikhonov, Konstantin Simonov gave a high assessment of akyn's work. Foreign writers of the countries of people's democracy, acquainted with poems of the Kazakh akyn through the translation from Russian, so the famous French writer Romain Rolland in day 75-year-old anniversary of the creative life of the poet he wrote: «From the heart of the Western Alps

to the heart of the steppes of Kazakhstan fraternal greetings to Jambul singer of the Kazakh people and the new humanity» («Kazakhstanskaya Pravda», 22.05.1938). Danish writer Martin Andersen Nexø is also warmly welcomed the Kazakh singer: «You are the happiest man, – he wrote, – let them live in Your heart forever young, free and happy Soviet country, the heart of a man emerging from a rich and interesting life from nomadic to high advanced Soviet culture».

In 1941, when the Great Patriotic war began, Dzhambul was 95 years old. Despite his age, the singer vividly responded to the call: «Arm yourself, poet, because the song is a weapon!» and put a number of patriotic songs calling on the Soviet people's heroic struggle and the great victory that went into separate collections: «Maidan zhyry», («Songs of war», 1942), «Alinbas Kamal» («Impregnable fortress», 1943), «Wartime Songs» (1944), «Kamal buzgan kaharman» («Hero, who took the fortress», 1945). Widely known were his songs – more than forty of them - («at the hour when Stalin calls»), «Order of the Motherland», «Poem of love and anger», «To Moscow» («Moskvaga»), «Leningrad, my children!» («Leningradtik orenderim!»). Writer Vladimir Vishnevsky, poet A. Prokofiev and other wordsmiths noted mighty power of tolgau «Leningraders, my children!», which inspired the inhabitants of besieged Leningrad. This paternal message to the Leningraders was pasted up as posters in the most difficult days of the blockade. For these merits Dzhambul was awarded the medal «for valiant work in the great Patriotic war of 1941-1945». In 1942, the eldest son of the bard – Algadai Dzhambulov was drafted into the army. Served as part of the 19th cavalry regiment as a gunner, was missing. Only some time later the parents received word that their son died a heroic death at Stalingrad. Through the years, namely in the mid-1950s, the young pathfinders of the local school found out that Algadai died 25 Feb 1943 in the battles for the liberation of the station Sinelnikovo Dnipropetrovsk region of Ukraine, as part of the 35th division artillery. Among the dead, besides him, was another 67 Kazakhs cavalry, to identify the remains of Algadai helped saber, which Dzhambul presented to the son, accompanying him to the front. In 2005, the Kazakh sculptor, honored worker of the RK Bakhytzhan Abishev made the statue of Algadai Dzhambulov that was installed in the memorial complex of the city of Sinelnikovo in Dnipropetrovsk region.

Dzhambul heavily experienced this loss – sad news about his son's death undermined the health of 96-year-old singer (and before that another son - Istleu went missing at the front). He wrote the poem «Algadai turaly aerbit oi» (lit. «Every thought about my Algadai»), in fact it was zhoktau on the death of a beloved son – an old cry-song.

Akyn died on June 22, 1945, not having lived up to his centenary for eight months, in his own spacious house of twelve rooms, specially built for him in 1938, on the eve of the 75th anniversary of his work. According to the will of akyn, he was buried near his house, surrounded by an apple orchard. In 1946, on the eve of the 100th anniversary of the poet, a mausoleum was built here (architect I. Belotserkovsky, sketches by people's artist of Kazakhstan A. Kasteev). In 1946, the centenary of the poet, in the house where he lived his last years, was opened literary memorial Museum, which has now become a landmark and pride not only of Almaty region, but also of the whole Republic. It is noteworthy that at the entrance to the memorial complex visitors are greeted by two pyramidal trees - baitereks, silent witnesses of a bygone era, by the way, the same age as the house, planted in 1938. And nearby there is a garage where on display of visitors the personal car of Dzhambul «M-1» presented to akyn during his life is exposed, by the way, the car is still on the go.

Updated to the 170th anniversary of the akyn of the exposition of the memorial museum established multidisciplinary sculptural composition of Jambul surrounded by contemporaries – Dina Nurpeisova, Kenen Azirbayev, Umbetali Karibaev, Suyunbai Aronuly, Mukhtar Auezov, Sabit Mukanov, Kulyash Baiseitova, with whom he was friendly. Photographs presented in the Museum show that akyn communicated with such outstanding personalities as ballerina G. Ulanova, film Director S. Eisenstein, Heroes of the Soviet Union M. Gabdullin, B. Momyshuly. [8].

In the years of Independence somewhere on the sidelines, somewhere openly in the press began to appear the views, questioning the authorship of the poetry of Dzhambul, saying, for he wrote poets, officially referred to by the translators, and there were rumors persist, claiming that they were first created in Russian language, the Russian poets attached by a Dzhambul. This referred to the apocryphal memoirs of composers E. Brusilovsky and D. Shostakovich. Also cited memories of A. Aldan-Semenov, who argued that Dzhambul «created» it, when in 1934 got a job from the party to find some akyn. Dzhambul has been found them on the recommendation of the Chairman of the collective farm. The criterion of

choice was poverty and the presence of many children and grandchildren. Poems for him wrote Aldan-Semenov, after his arrest in the case involved other «translators». Among them, it is alleged, was Mark Tarlovsky, who is listed as translator of most of Dzhabbul's military poems, including «Leningraders, my children» [9].

According to information collected by the Kazakh journalist Erbol Kurmanbaev, the authors of the verses attributed to Dzhabbul were the Kazakh poets assigned to him under the guise of literary secretaries. According to Kurmanbaev, Dzhabbul «was, according to many reports, akyn kind of shaprashty, but until 1936 no news of his greatness was not». In 1936, the people's Commissar of education of Kazakhstan Temirbek Zhurgenov summoned the poet Abdilda Tazhibayev and said that the first Secretary of the Communist party of Kazakhstan Mirzoyan called from Paris. «The Kazakhs are a lot of poets, – said Mirzoyan. Let's find to the first decade of Kazakhstan in Moscow, same old, as Suleiman Stalsky (Dagestani poet), akyn». Tazhibayev found Dzhabbul, brought him to his home in Alma-Ata and presented him to the Central Committee. He also became the first Secretary of Dzhabbul and published under his name poems «Tugan Elim» («My homeland»), translated into Russian by the poet Pavel Kuznetsov (who then translated Dzhabbul for several years) and published in the newspaper «Pravda». Audience liked the poems, and then to Dzhabbul was attached group of poets, scribes, whose duty was to record his creation. After Tajibaev followed Kalmakan Abdykadyrov, translator on the Kazakh language of fairy tales «1001 nights». From 1938 to 1942 for Dzhabbul's poems were recorded Tair Zharokov, from 1942 until the end of life of the poet Gali Ormanov [10].

Rapidly flowing river of time, but people's love for Dzhabbul is not quenched. The path to his memorial complex is not overgrown. Even during the life of the singer by the decree of the Presidium of the Supreme Council of October 14, 1939 was formed Dzhabbul region. On May 4, 1993, by the resolution of the Presidium of the Supreme Council, the transcription of the name of Dzhabbul region (Джамбул) in Russian was changed to Dzhambyl region (Жамбыл). In 1938, Mirzoyan city was renamed into Dzhabbul (Джамбул), from May 4, 1993 – the city of Dzhambyl (Жамбыл). On January 8, 1997 by the decree of The President of Kazakhstan the city of Dzhambyl was renamed into Taraz. In the city to it the majestic monument in full growth is established. In 1939 Kastek district was renamed into Dzhabbul district (Джамбулский район), since May 4, 1993 - Dzhambyl district (Жамбылский район) (Almaty region). In Dzhambyl region there is the village of Dzhambyl, Dzhambyl rural district centre. The name Dzhabbul (Zhambyl) are about 40 settlements of Kazakhstan, as well as several districts, schools. There is a settlement of Dzhambyl in Namangan region of Uzbekistan. Streets and alleys are named after him: in the Russian Federation Dzhabbul lane (b. Leshtukov lane) in St. Petersburg and Lipetsk alley, lane and street in Izhevsk, streets in Volgograd, Irkutsk, Kemerovo, Kurgan, Nizhny Novgorod, Khabarovsk, Krasnoyarsk, Ukraine – in Kiev, Donetsk region and Uzhgorod, as well as in Almaty, Astana, Rudnyi, Esik, Kazakhstan. Monuments: on Dostyk Avenue, in Almaty, in the town of Esik (Almaty region), in the village of Safonovo (Atyrau region), in Kiev, in the Park Nivki, in 2002, in the lane of Dzhabbul in Saint-Petersburg built a 4-meter monument from bronze, the gift of Kazakhstan to the 300 anniversary of St. Petersburg. In honor of the 170th anniversary of the poet in the Serbian capital Belgrade was opened another monument. Name Dzhabbul are: Kazakh state Philharmonic, regional drama theater of East Kazakhstan region, hotel in Taraz. In 1966 and 1970 issued postal art marked envelopes devoted to Dzhabbul Dzhabaeva, and in 1976, the monument of Dzhabbul in Dzhabbul city. Postage stamps of the USSR (1971) and Kazakhstan were issued. In 1971, the breeder-taught Leonid Kolesnikov led a variety of lilac «Dzhabbul», which became the world's first white-frame petals. About Dzhabbul taken: a documentary film «Dzhabbul: Great singer of humanity» (dir. Kalila Umarov, «Kazakhtelefilm», 1994), art. film «Dzhabbul» (dir. Efim Dzigan, «Kazakhfilm», 1952).

... Dzhabbul continues to live in his volatile songs and poems, translated almost into all languages of the peoples of the former USSR, dozens of the world's languages; hundreds of portraits of the best artists; in the names of the museums, streets, cities, Philharmonic, and most importantly — in the grateful memory of posterity. Dzhabbul and now continues to be a fortress and joy of the people.

Б. Айтмұхамбетова

академик Қ.И. Сәтпаевтың мемориалдық музейінің директоры, ҚР мәдениет қайраткері

**ҰЛЫ ДАЛАНЫҢ ҰЛЫ ЕСІМДЕРІ.
ҚАЗАҚ ПОЭЗИЯСЫНЫҢ АЛЫБЫ - ЖАМБЫЛ ЖАБАЕВ**

Аннотация. Жамбыл Жабаевтың есімі Қазақстан тарихында құрметті орын алады. Оның өмірі мен қызметі - қазақ поэзиясы тарихындағы жарқын тарау. Өз заманының адамы ретінде ақын оны шын жүректен жырлады, Жамбылдың әндері қазақ ауылының жаңа өмірінің бір бөлігі болды. Жамбыл артынан құнды шығармашылық мұра қалдырды. Оның танымал болғаны соншалық, оның даңқы Ұлы Дала шекарасынан тысқары жерлерде де таралды.

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**ВЕЛИКИЕ ИМЕНА ВЕЛИКОЙ СТЕПИ
ВЕЛИКАН КАЗАХСКОЙ ПОЭЗИИ - ДЖАМБУЛ ДЖАБАЕВ**

Аннотация. Имя Джамбула Джабаева занимает почетное место в истории Казахстана. Его жизнь и деятельность – это яркая глава в истории казахской поэзии. Как человек своего времени, акын искренне воспевал его, а песни Джамбула стали частью нового быта казахского аула. Джамбул оставил после себя драгоценное творческое наследие. Популярность его была настолько велика, что слава его распространилась далеко за пределы Великой степи.

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