

## MULTIPLE IDENTITY OF UYGHUR POET ILYA BAKHTIYA

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**Abstract.** Ilya Bakhtiya was an Uyghur poet who lived in Soviet Kazakhstan during the 20<sup>th</sup> century. Poetry written in Uyghur has played a special role in the maintenance of a of Uyghur identity in Kazakhstan through the 20<sup>th</sup> century Soviet period and on into the post-Soviet era of Independent Kazakhstan. This paper will focus on Bakhtiya's poetry, and demonstrate how it expresses a multifaceted identity of being Uyghur, Kazakhstani, and Soviet. Poetry written in Uyghur has played a special role in the maintenance of a of Uyghur identity in Kazakhstan through the 20<sup>th</sup> century Soviet period and on into the post-Soviet era of Independent Kazakhstan. This paper will focus on 20<sup>th</sup> century poet Ilya Bakhtiya, and demonstrate the complex identity of being Uyghur, Kazakhstani, and Soviet. Through poetry, Bakhtiya was able to merge and bridge these identities in a way both graceful and appealing, that continues to inspire Uyghur Kazakhstanis today. Through poetry, Bakhtiya was able to merge and bridge these identities in a way both graceful and appealing, that continues to inspire Uyghur Kazakhstanis today.

**Keywords:** Uyghur poetry, children literature, Kazakhstani literature, identity, Uyghur literature, Uyghur diaspora.

### Introduction

Ilya Bakhtiya (1932- 1987), was an Uyghur poet who was born and lived in Kazakhstan for most of his life. He is deeply beloved by the Kazakhstani Uyghur population, and since his death, tribute books, reprinted editions of his poetry, exhibitions, and a school named for him, which is situated in Uyghur district, Almaty region, in Kazakhstan, demonstrate his

enduring popularity. Several gap of generation of Kazakhstani Uyghurs are fans of the poems of Bakhtiya and they were bound into their childhood.

*My Dad was his student and reader of his wonderful works, and among the first books he gave me as a birthday present were Ilya Bakhtiya's «Көчәм муқтум өсипрөүм» («I grew a tree») and Patigul*

*Sabitova's «Қадирниң чўшилири» («Kadir's dreams»).* It was my first experience with reading and my introduction to Kazakhstani Uyghur literature. Soon they became my favourite books.

Bakhtiya is beloved for his rich use of the Uyghur vernacular, for his appealing works for children, and for his lyrical and satirical works. But for Kazakhstani Uyghurs, we suggest, there is something more that explains his enduring appeal. Bakhtuya's poetry is the voice of the diaspora, one who combines the hybrid identity of belonging simultaneously to more than one homeland – to his native Kazakhstan and to the Uyghur ancestral homeland of Xingiang, and to his homeland of the USSR, in which he lived his entire life. In his poetry, Bakhtiya uses words as bridges, gracefully closing the gaps between these different identities and creating a new whole – an identity that is multiple, complex, yet integrated and healthy. For Uyghurs in Kazakhstan, his poetry is an affirmation of their own complex, multifaceted identity which embrace a new homeland without denying the old. His poetry gives a road map for being Uyghur in Kazakhstan that celebrates the hybrid self.

### **The Uyghur Diaspora in Kazakhstan**

Uyghurs in Kazakhstan represent a well established diaspora, having arrived in waves from their original homeland in the Xingiang Province of Northern China since the 1900s. Today, Uyghurs in Kazakhstan

number approximately 370,000 (Guang, Debata, 2010). Uyghurs have a distinct presence in Kazakhstani society. The registered public association “The Republican Cultural Centre of Kazakhstani Uyghurs” acts as an official body representing the minority, and there is a healthy Uyghur press. Kazakh radio broadcasts a daily 15 min programme in the Uyghur language. Kazakhstan is also the home of the Kozhamiyarov Uyghur Drama Theater in Almaty. There is a Faculty of Uyghur studies at the Kazakh Academy of Sciences, as well as an Uyghur writers section of the Writers Union of Kazakhstan. There are over 50 Uyghur and mixed Uyghur-Kazakh schools in Kazakhstan, which allow thousands of children to receive education in their native language. Under the longstanding leadership of Nazarbayev, Kazakhstan has had an official policy of tolerance and support for ethnic minorities. Kazakhstan, and the USSR in the 20<sup>th</sup> century, has been a hospitable home to Uyghur immigrants fleeing political, cultural and economic pressures in China.

Uyghurs in Kazakhstan thus provide a window on identity in a stable and productive diaspora population. It is also one that has cultural ties with its host nation, as Kazakhs and Uyghurs share their ancient Turkic heritage, pre-Soviet Islamic heritage, and the historical experiences of the 20<sup>th</sup> century. As minorities in Kazakhstan, Uyghurs have been very successful, producing many citizens

notable for their education and skills. Kazakhstani Uyghurs have also been successful in preserving their language and culture, thanks in part to state supported schools and cultural institutions, but also do to continued use of Uyghur language in home and community life. The Uyghur community in Kazakhstan is an example of a successful diaspora community that has adjusted well to its adopted country yet is still proud of, and connected to, its ancestral homeland and culture.

As a diaspora, however, Kazakhstani Uyghurs do have complex, multiple identities that encompass both a sense of belonging to (or longing for) their original homeland as well as a sense of belonging to the country of their birth. As Safran points out, diaspora communities tend to hold onto ‘memories, visions and myths’ of the original homeland (Safran, 1991), and these images are an important part of diaspora identities and what binds communities together. This does not necessarily mean an intention to return to the homeland; As Johnson points out, the ‘homing’ desire or narrative is not necessarily the same as wanting to return to the physical homeland. Instead it is more of an understanding that regardless of where the persons relocate, their conception of home is always with them and that it will remain a central part of their identities and that they will always themselves embody some obligation and responsibility to this home Bakhtiya (2005), living in Soviet

Kazakhstan, was in a complex and delicate position – an ethnic minority, separated geographically and politically from an ancestral homeland he had never seen or would see, citizen of a country that allowed him to speak, print, and learn in the Uyghur language, but insisted it could be “Nationalist in Form” but must be “Socialist in Content” (get citation). As a writer, Bakhtiya’s identity was not only in the public eye but also would have been scrutinized by watchful government bodies. In addition, he was cut completely off from the Uyghur community in China, as well as from many Uyghur literary traditions. Uyghurs in Kazakhstan, writing in cyrillic, not only could not read Uyghur literature in other scripts, but also had extremely limited access to Uyghur classical literature, much of which had a very high religious content that was banned in the Soviet Union. In some cases many Uyghurs in Kazakhstan came from Xinjiang, so many of them know Arabic alphabet, but there children new generation do not know Arabic. For writers like Bakhtiya, the task was to create a Kazakhstani-Uyghur print culture that both reflected their heritage and their new reality. As this paper will seek to demonstrate, Bakhtiya’s poetry contributed to the creation of a unique Kazakhstani Uyghur print community, one that has persisted across time into the present day.

The creation of a print community can be an important factor in the maintenance of ethnic identity. In his seminal *Imagined*

*Communities*, Benedict Anderson theorized the growth of ‘imagined communities’ related by the reading of texts. As Anderson describes it, national consciousness grew along with the capitalist/industrial developments that led to print culture, which created communities of ‘fellow readers, to whom they were connected through print’ (Anderson,1983). Print served the function of a bridge, providing ‘unified fields of exchange and communications’ in which individuals could imagine themselves as part of a larger whole” (ibid.). For Kazakhstani Uyghurs, the print community connects them not only to their heritage as Uyghurs, but to their unique heritage as Uyghur Kazakhstanis.

### **Ilya Bakhtiya, Life and Works**

In the textbooks of Uyghur language schools in Kazakhstan, students begin reading the poems of Ilya Bakhtiya beginning from the early grades, where he is presented as one of the great modern Uyghur poets. His biography shows him as very much a man of the 20<sup>th</sup> century, born in the Soviet Union and living through the difficult periods of hardship and war. He was also a

Soviet cosmopolitan, who travelled frequently to Moscow and other republics. Bakhtiya was born in 1932 in Kazakhstan in the Uyghur village of Achinoka, in the Almaty region. His father died when he was a child, and his uncle took him to live with him in Samarkand, Uzbekistan. He showed a penchant for literature at an early age, and according to his own memories he learned the Uzbek national epic “Alpamish” by heart when he was five. He was still a child in 1941 when the World War II began, at which time his uncle joined the army and he returned to Kazakhstan. These were times of great hardship; during the war, he and his peers worked as adults as so many men had joined the army, and only children, women and old people stayed in the village. Young Bakhtiya wrote poems and letters for people to their husbands, fathers and sweethearts at the front. Later he would remember the hardship of those years in poems that had strong resonance with others who were children in the war. For example, in the following verses of poetry, embedded deeply in real life, would endure him to his readers.

<p>Жиллар кәтти, жиллар кәтти. У жилири «жут чоңлири» биз едук. Он бир яшқа толмисакму алдимиз, Өзимизчә тирикчилик издидук.</p>	<p>The years passed and passed. At that time we were “the elders.” And even we weren't 11 age. But we tried to labour nonetheless.</p>
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Bakhtiya began writing poems in his school years, and first came to the attention

to readers in 1954 when his first poems were published in the collection “Daslapki kadam”

(“The First Step”). His first solo collection of seventy-two poems was “Dostlarga sog’a” (“Present to friends”), which was published in 1956. In his lifetime, he was the author of fifteen books of poetry and two verse-novels (*poema*), «Бәхит қуяши» («The Bird of Happiness») and «Тянь-Шань жигити» («Man of Tyan-Shan»). He also published prolifically in journals and magazines throughout his life. He worked across many genres, including lyric, satire, and children’s poetry.

Bakhtiya graduated from the Kazakh Pedagogical Institute named for Abay with a degree in philology in 1957 and worked as a teacher in small village. Later he would work at the publishing house «Zhazushy» («The Writer») and then for the Radio and Television Committee. With his success as a writer opportunities opened for him, and in 1973 he went to Moscow to study in the Literary High Course, a special course for writers, and graduated it in 1975.

He worked on publishing House “Zhazushy” (“Writer”) as an editor, on State Radio, on Uyghur section as a journalist, on journal “Yeni Hayat” “New Life” was a member of Kazakhstani Writer's Union on Uyghur section.

### **Bakhtiya’s Poetry**

Bakhtiya published prolifically during his lifetime and earned the attention of scholars. As a poet he benefited from Soviet language policies, which encouraged literacy and publication in minority languages, as

long as the content was sufficiently Soviet. He wrote a poetry of everyday life, remote from the courtly poetry of the past, which relied on complex word-play, structural inversions, and a large number of Persian and Arabic loan words. In contrast, his poetry was distinguished by his fresh use of vernacular Uyghur written the syllabic meters common across Turkic folk verse since ancient times which have been a feature of Turkic verse since “ancient times” (Bombaci, 1965, p.XXVI). His poetry was topical, ranging from current events to local corruption, and also touching on universal themes of creativity and freedom. The richness of his poetry attracted Soviet era scholars, such as Savutzhan Mollavutov and Murat Abdrurakhmanov, who writes, “The distinguishing feature of the poetry of Ilya Bakhtiya is a quest to tell the personal in the traditional colours and motifs” (Abdrurakhmanov, 1994). It was perhaps his ability to merge different fields – the personal, the social, the modern and the traditional, that also contributed to his ability to embody multiple identities in his poems.

### **The Multiple Identities of Ilya Bakhtiya**

Ilya Bakhtiya grew up in Soviet Kazakhstan, attended Kazakh schools (where he learned Russian), and spent most of his life in Kazakhstan as the member of intellectual and social circles that included many Kazakh poets and he also translated literary works from Kazakh into Uyghur,

such as poems of A. Tazhibayev, K. Bekkhozhin, S. Mavlenov, I. Mambetov, K. Myrzaliyev and dramas of S. Mukanov “‘‘Iparkhan’’, A.Tarazi “Ak jolluk Djigit” (“‘‘Lucky man’’”). Wrote literary critic Savutzhani Mollavutov in his article “Memory about poet” about his contribution to intercultural communication between the nationalities. As Kazakh poet Sagyngaly Sejitov mentions: “His the greatest idol was

the 19<sup>th</sup> century Kazakh poet Abay and he tried to follow by his steps and tried to use the style of Abay in his verses.

The following poem, “Vatan”, (Вәтән, Motherland) shows his feelings towards Kazakhstan as both a homeland and a source of strength, and gives an example of a patriotism that does not deny his Uyghur identity:

Вәтән Бәхит бәрдин халқимгә. -Түгимәйду, «Вәтән» дегән муһәббәтниц үни өчмәйду. Һәр бир адәм қувәт алар һаятиндин, Ей ана, ейтқин сени ким сөймәйду?  Вәтән десә – нахша ейтип шадлинимән, Сениң даңқиң билән һәр чағ махтинимән. Көзүмниң қаричуғидәк сени сақлап, Дүшмән кирсә, қанлиқ жәңгә атлинимән....	Motherland You have given benefit to my people without cease, The voice of love for the Motherland is never dimmed, Every one of us takes power from you, Tell me, Mother, who does not love you? I am singing a song of my Motherland, I always take pride in your honor, I would protect you like the iris of my own eye, If the enemy comes, I'll conscript myself to the bloody war....
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In the first line of the poem we see Bakhtiya both claim Kazakhstan as a Motherland/ Homeland (*Вәтән*), but also assert himself as a member of his own people, *халқим*, meaning “my people/my folk/my ethnic group.” This is a stunning assertion of simultaneous belonging and separation, one that he presents not as a contradiction, but as a n assertion of love. Here Bakhtiya asserts his deep, even physical sense of belonging to Soviet Kazakhstan, a

land which gives “power” and whose honor he “takes pride in,” like one would a family member. Even stronger than the relationship of a son with his “motherland,” in a powerful image he uses the Uyghur expression «*Көзүмниң қаричуғидәк*» “protect you like the iris of my own eye,” as if merging the country with his own body. The self projected in this poem merges the human, the land, the country, and the *khalk*, ending with a promise to protect his

motherland with his life.

Bakhtiya, thus occupies what Johnson calls a “‘diasporic space’ that incorporates the physical and metaphoric homeland, as well as some attributes of the new ‘host’

society,” what she calls “a space replete with multiple identities” (Bakhtiya, 2005). We can see this at work in the poem “In My Native Land”.

<p>«Тугулған йәр тописида»</p> <p>Мошу йәрдә туғулдум мән һәм өстүм, Мошу йәрдә дәсләп көрдүм йәр үстин, Мошу йәрдә дост қәдрини билдим мән, Мошу йәрдә әмгәк сөйүп, тәр төктим.</p> <p>Мейман күтүш яхши адәт бу йәрдә, Айимайду, сизгә барни бериду. Коницә ейтсак: «Бәш күнлүк шу аләмдә».</p> <p>Өзлириму мейман болуп жүриду.</p>	<p>«In my native land »</p> <p>Here I was born and grew up, Here I saw my native soil for the first time, Here I learned to appreciate the value of a friend, Here I learned to work hard and to love labor.</p> <p>Hospitality to guests is a good tradition here, They can give away everything they have. To quote the old saying: «Life is just for five days»</p> <p>The hosts themselves know they are guests in this world.</p>
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Here Bakhtiya is focused on his own village, his own native/birth place (*Тугулған йәр*), an Uyghur village in Soviet Kazakhstan, a microcosm within a larger society. In the first stanza we see that village as the foundation for values that are in sync with the values he will need as a Kazakh-Soviet citizen – friendship and labor – echoing the connections of the microcosm of the macrocosm. In the second stanza, however, we see him focus on the characteristics that are distinctly Uyghur, and are in some ways the opposite of practical, materialist Soviet values, such as the tradition of great “hospitality” where one can “give away everything they have.” The

Uyghur proverb “Life is just for five days” hails back to pre-Soviet Uyghur culture which was embedded in the Islamic cultural sphere, where the poetic tradition referred frequently to the idea that life was short and illusory, and that we are only “guests in this world.” Once again, in a gesture that combines both separation and belonging, Bakhtiya asserts his ability to bridge multiple identities into a seamless whole, and succeeds in what some might think of as an impossible task to connect his Uyghur cultural traditions with Soviet realities.

Bakhtiya’s identification with Uyghur nationality was extremely strong. He also actively ‘promoted’ Uyghur culture in the

Soviet Union. His brother Lekim Molotov, tells a story of when Bakhtiya was studying literature in Moscow and an Uyghur musical ensemble from Almaty came to Moscow in concert. Bakhtiya bought 100 tickets for the event and distributed them to all the Muscovites he knew, promising also to buy each one a mug of beer if they would attend

(Bakhtiya, 2005, p. 698)!

Bakhtiya also wrote a number of poems on the theme of the Uyghur nation,

«Уйғурларни тонуштуруш» («Acknowledgment of Uyghurs»), «Бовилар өстиңи» («Our Forefathers »), and «Шәрқий Түркистан зари» («The Grief of Eastern Turkistan»).

«Шәрқий Түркистан зари»	The Grief of Eastern Turkistan
Ва әзиз әл!	My dear people!
Ва әзиз жут!	My dear nation!
Нур қуяш!	Warm people!
Муңланмиғин, зарланмиғин, көтәр баш!	Do not grieve, do not worry, lift your
Қара көзнің арминини сақлиғин,	heads!
Шатлиқ күни болғандиму керәк яш! ...	Keep your eyes full of hope
	And save your tears for the day of glory!

This poem was written during 1973-1975, when he was studying in Moscow at High Literary Course, inside Kazakh-Soviet land he did not feel himself alline he was part of that land as he was born in Kazakhstan, but in Moscow far away of his land he felt himself strange and there many people did not know about Uyghur nation, their culture, history etc, so in order to introduce his nation he wrote poems about Uyghurs.

Here we are reminded of what Johnsan wrote about diaspora populations, that “their conception of home is always with them and that it will remain a central part of their identities and that they will always themselves embody some obligation and responsibility to this home” (Bakhtiya,

2005). Here, writing of a land he has never been to, and a people he has never met, Bakhtiya refers to the Uyghurs of “Eastern Turkistan” (the Uyghur homeland in China), using high impact words *әл* – my people (my folk, my ethnic group), and *жым* – tribe, and *қуяш*- sun, asserting his belonging to the distant, original homeland.

Interestingly, Bakhtiya not only drew inspiration from the idea of the homeland, but also served as an inspiration to it. In an example of how print communities work in both directions to connect homeland and diaspora, Bakhtiya’s poem “An Introduction to the Uyghurs” was so popular in Xinjiang as well as Kazakhstan that it became a song:



<i>Уйғурларни тонуштуруш</i>	<i>An Introduction to the Uyghurs</i>
Жиғип жүргән дуниясини тойға дөп. Төкүветиду- «Мехман кәлди өйгә!» дөп. Десәң әгәр чүшәнмәстин: «Бу қандақ?» Билип қойғин, уйғур дегән мошундақ....  Уйғур дегән яхшилиққа яралған, Билим-илми - Жаһанғиму таралған. Оқ орнида һемишәм гүл үнсүн дөп, Өмгәк қилар- «Инсан аман болсун!» дөп.	He can spend The wealth gathered over a lifetime, On a wedding, For the guests. If you do not understand and ask `why?` You should know he is an Uyghur.  The Uyghur was created for kindness. His seeks knowledge - His scholarship is widespread throughout the world. He works to grow a flower, not cast a bullet, He labors Saying “May life be good for humanity!”

This poem seeks to define certain transcendent qualities of the Uyghur identity – qualities that should transcend countries, and generation. This poem is not only descriptive, however, it is also prescriptive, telling Uyghurs how to keep their identities. It is easy to understand that this poem would have appeal in Xinjiang, where the Uyghurs are a minority in China. Bakhtiya describes Uyghur values in strong positive terms – they are for generosity, for scholarship, and

for peace.

At the same time, however, Bakhtiya was an enthusiastic citizen of the Soviet Union and actively promoted Soviet heroes, values and concerns. In an early poem in 1946-1960 years called “Everyday I see Lenin” he writes “Everyday that I see Lenin/ I see happiness”.

In the following poem, he emphasizes that collective sense of joy that the nation shared when the war was ended:

<b>У күни 9 май еди</b>	<b>That day was 9<sup>th</sup> of May</b>
Шу улук күн! Фашист гөргә ташланди, Йеңиш күнгә жоза үсти расланди. Уруш качан туғулдекин! Ким билсун?! Амма течлик әшу күндин башланди.	That great day! The Fascist was destroyed, The <i>zhozawas</i> spread out for victory Who knows when the war was born?! But we know peace started from that day!!!

Here, Bahtiya gives a voice to the collective joy and asserts the Uyghur participation in it, noting the *zhazha* (Uyghur for the feast on the tablecloth) was spread out for victory.

As a soviet writer, however, Bakhtiya became increasingly critical of certain aspects of Soviet life, in particular bureaucracy and corruption . His satires include «Китаплар әризиси», («The Books' Affirmation»), «Ағриқлар», («Diseases»),

«Хотәк бәри бир ешәк болиду», («Neddy will become Donkey») and the modern fables «Ай билән пистәк», («The Moon and the Puppy»), «Икки өкүз», («Two Bulls»), «Бюрократ ширхан», («The Burocrat Sher Khan»). In 1970-1980 he wrote his satires And although he criticized the internal workings of the Soviet Union, he completely supported their foreign policy and ideological conception of the world.

<b>Кичиккинә Томсон</b>	<b>Little Thomson</b>
Нью-Йорк. Басқан қар, Көрүнүши һәсрәтлик... Пәқәт егиз мунариләр, Тураp болуп дәһшәтлик....  .... Йәнә чикти кочиға, Кичик Томсон нан издәп. Шоруп шувурған талада, Қар яғмақта ләпилдәп.	New-York. Covered in snow, The view is painful, grievous... Only the terrible tall buildings, Standing, ghastly...  .... Again he is out in the street, Looking for some bread. In the storm outside, The snow is falling heavily.

Here the poet reflects the Soviet imagination of America, a land of racial discrimination, devastating economic inequality, and cruelty to children. A land where if you have no money, you are worthless. The situation is so bad for “Little Thompson,” a black orphan thrown into the streets, that it cannot even be described, but

merits instead the ellipses, leaving the readers imagination to fill in the grisly details. Bakhtiya’s identification with the USSR was complete, as was his knowledge and appreciation of Russian language and literature. In the following poem, he pays his respects to Pushkin’s statue in Moscow:

<b><i>Пушкинниң һәйкили алдида</i></b>	<b><i>In front of Pushkin's Monument</i></b>
Таш һәйкәл толған муң, толған дәрәт.	Stone monument, full of sadness, full of grief,

<p>Күлүшни, жиғлашни билмәйду. Йешимни көрмисун дөп пәқәт. Жиғлиса ямғурда жиғлайду.</p> <p>Туриду таш һәйкәл-таш адәм, Тарихқа, заманға чүшәнгән. Туриду яш һәйкәл- яш адәм. Келәчәк әвлатқа ишәнгән.</p>	<p>He cannot smile, he cannot to cry. He does not show any of his tears, If he wants to cry, it can be only when it rains.</p> <p>This is the stone monument – the stone man, One who understood his time and history. This is a young monument – a young man, One who believes in the future generations.</p>
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Bakhtiya here asserts his membership in the larger, Russian dominated culture of the Soviet Union, but connects it to his local world by writing the poem in Uyghur. Here he contrasts the living nature of poetry, that which “understands history” and “believes in the future, connecting past and present through the magic of words, with the motionless “stone” - the fleeting, individual life which is destined to perish and be replaced by the monument, the “stone man.” Poet to poet, Bakhtiya asserts the power of poetry which bridges times, spaces and cultures, creating a space where the complexities of life can be resolved with the beauty and grace.

As an Uyghur, Kazakh born, Soviet poet, who was fluent in Uyghur, Kazakh, and Russian, Bakhtiya celebrated his hybrid identity and created poetic spaces where his identification with multiple communities could coexist and thrive. In this space, Kazakhstani Uyghurs could feel simultaneously proud of their Uyghur identity in a way that did not threaten their

love and loyalty to their Kazakh and Soviet communities. For his Uyghur audience, these poems written *in the Uyghur language* affirm the importance of their own language and culture, and its vital place within the larger communities, despite their small numbers. Today, in the post-Soviet world, Uyghur readers are still finding inspiration in this fictional space in which they still can be Uyghur as members of the Republic of Kazakhstan. Bakhtiya’s poetry adds an Uyghur song to the symphony of nations, a voice that is especially important to a people who do not have a state.

### **Bakhtiya’s Children’s Poetry – Building the Print Community**

Children’s print literature, which inscribes values along with language, can be vital for the maintenance of literacy and keep minority languages from disappearing. Bakhtiya seemed to understand that, and wrote a significant body of work, both poetic and theoretical, in the field of children’s literature.

He was not only children's poet, but

also he wrote an analytical article «Кичиклэргиму чоң әдәбият керәк» («Children need a big literature») in 1961 (Bakhtiya, 1961). As a result he published about five books for children. The author attempts to comprehensively analyze the situation in children's literature, refers to the folk roots, seeking common ground literature and pedagogy, aims to identify the causes of the backlog of children's literature, and calls upon the leading writers I. Iskanderov, H. Abdullin, I. Bahniyazov writing for children. In 1963, Ilya Bakhtiya again writes about children's literature in the pages of newspaper "Flag of Communism", "Children's literature needs serious attention."

Ilya Bakhtiya's children poetry is popular among children, which shows he quickly get used to the children's environment, children quickly learn by heart them. The depth of thought, open-mindedness, high professional level and at the same time, simple speech of the poet allowed him to create original works in various genres of children's poetry: riddles, tongue twisters, satirical poems and so on. Poet tried to call children to moral, ethical, aesthetic qualities and to be friends with books and labour, to love the motherland and mother tongue, to discern good and bad habits, and of course to respect elders and to be real inheritors of valuable tradition, culture etc.

Өркилитип ушшақ қоллар тутиду,

Шу арқилиқ қәғәзгә сөз пүтиду.  
Адәмләргә хизмәт қилар у немә  
Қени ойлап тепиңлара у немә?  
Little fingers hold it softly,  
After that created words on papers.  
This object is serving people,  
Lets find out what is it?

Thus, the 50<sup>th</sup> began a new milestone in the history of children's literature that is gradually getting rid of the rhetoric, poetry of 30<sup>th</sup> slogan went to new forms of artistic expression.

The Collection «Һүнириңни синап бақ, тез оқуп, тез сөзләп бақ» («Let's check your skills, read and speak quick») helps children to develop phonetic skills and to improve speech and reading habits. Children memorized them by heart. The depth of thought, open-mindedness of the poet, high professional level allowed him to create original works in various genres of children's poetry: riddles, tongue twisters, satirical poems, etc. Colourful sounds of his patter using repetition and mainly alliteration in the following verse:

Ала қушқач ач,  
Ач чала қушқач,  
Ала қушқач ач болғач.  
Ача дан чач.  
Striped bird is hungry,  
Hungry striped bird.  
As striped bird is hungry,  
Lets sister sow a seed.

### **Conclusion**

Ilya Bakhtiya is the author who used

simple, national Uyghur language in his works, which is close to the common people, that is why his poems are known from children to old people. His language is pure, without complex sentences. He uses simple sentences and avoids inversions. He is the author who joined and used correctly folklore genres like proverbs, sayings, fairy-tales, koshaks, and bejits in his poems and works. He also tried to use original Turkic words instead of Persian, Arabic, or Tajik

borrowings. He is the author whose poems love many Uyghur generations not only in Kazakhstan, but in other regions of Central Asia. He became a bridge among them by his poems and has an own place in Uyghur literature.

*My father always repeated the following his versus and explained us their meaning and how these poems are short but with deep meaning:*

<p>Турмушта өз угаңни курған чағда, Инсандин бир биригә дэвэт керэк. Жут гојяки ечиқап турған чағда, Адәмләргә яхши адәм қэвэт керэк.</p>	<p>When you build your hearth, You need the people's support. When people are hungry, People really need a good person.</p>
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Although existing in a society beset by change, Bakhtiya's poetry grasps permanence, something that can be a stable foundation for Kazakh Uyghurs on which to build their twenty-first century selves. Bakhtiya championed his hybrid identity and

created a poetic homeland where his multiple dimensions could coexist and thrive. In this space, Kazakh Uyghurs could feel proud of their Uyghur identity in a way that did not threaten their love and loyalty to their Kazakh and Soviet communities.

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