

**“A FLOWING CARAVAN COMES FROM BESQALA”**  
(A Lexical-Semantic Analysis of the Poems of the Local Poet B. Babajanuly)

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**Abstract:** The sacred land of Besqala occupies a special place in the works of the local poet Bauyrzhan Babajanuly, who enriched the poetic patterns of Kazakh poetry. In his lyrical compositions, the inner feelings and emotional experiences of the lyrical hero are intricately intertwined with longing and sorrow for the homeland. The poet vividly portrays the hardships of fate, national migration, displacement, nostalgia for the Motherland, and the return to the ancestral land. These lyrical works hold a significant place in the poet’s literary heritage and are truthfully reflected in his inspiration-filled poetry collections.

**Keywords:** Besqala, ancestral homeland, native land, migration, resettlement, nature, water, landscape, poet, poetry, lyricism, Amu Darya, Aral Sea, Karakalpakstan.

Туған жерді қай құдай бөтен қылған?  
Сағынышын желге айтып етер мұңлы ән.  
Қыр қазағы ау салып, егін егіп,  
Арал, Әму жағасын мекен қылған.

(Б.Бабажанұлы)

The local poet Bauyrzhan Babajanuly, who enriched the poetic tradition of Kazakh poetry and earned a special place in the hearts of poetry lovers, extensively addressed the theme of “Besqala” in his poetry collection “*Niyetqabyl*.”

The poet’s poem “*A Flowing Caravan Comes from Besqala*” is a lyrical work in which the inner feelings and emotional experiences of the lyrical hero are closely intertwined with longing and sorrow for the native land. The poem revolves around themes such as the hardships of fate, national migration, displacement, nostalgia for the homeland, and the return to the ancestral land.

Бесқаладан ағылып көш келеді,  
Көшкен елдің көңілі бос келеді.  
Ойлауға да зауқы жоқ ештеңені,  
Заманының кәрінен сескенеді.

The opening line of the poem, “*A Flowing Caravan Comes from Besqala*,” symbolizes not only physical movement, but also historical, spiritual, and psychological migration. Through this symbol, the poet depicts the migration that has marked the fate of the Kazakh people for centuries. It is not merely the story of one particular period, but a broad poetic chronicle that unites the sorrow, hopes, regrets, and history of several generations into a single stream.

The central theme of the poem is the exploration of the historical and spiritual essence of the Kazakh migration from Besqala to the ancestral homeland. This migration is not simply a relocation from one place to another; rather, it is a great historical movement caused by colonial oppression, dependence, and forced displacement. By reflecting on this migration, the poet reveals the delicate bond between people and land, nation and spirit, native soil and foreign territory. In the poem, the concept of the “caravan” or “migration” is presented not merely as the result of political or economic factors, but as the intersection of deep national feeling and historical necessity.



The main idea of the poem is to emphasize the sacred value and significance of the homeland and its eternal place in human consciousness. The poet recalls the tragic periods experienced by the Kazakh people — famine, displacement, forced migration, and exile — and examines their lasting impact on the lives of present and future generations.

Бесқаладан ағылып көш келеді,  
Түсіреді осы көш еске нені?  
Ана жылғы аштықта бұратылып,  
Ата - баба осылай көшкен еді.

The line “*A Flowing Caravan Comes from Besqala*” echoes the displacement and refugee experience caused by the famine years and Soviet repressions of the twentieth century. With the single line, “*The hearts of the migrating people are filled with sorrow,*” the poet profoundly conveys the тяжесть and emotional burden of migration. Within these words lie hope, grief, dreams, and fear all at once.

In terms of content, the poem encompasses several historical periods and reflects the collective experience of the people. The author begins the poem directly with the image of migration. At first glance, migration may seem like an ordinary scene, yet behind it stand deep historical causes and painful consequences.

The lines “*They tremble before the grave of their era*” turn the reader’s attention to history, suggesting that even the present day has not fully brought freedom, confidence, or peace of mind.

«Ана жылғы аштықта бұратылып,  
Ата-баба осылай көшкен еді»

These lines recall the famine of the past centuries, the mass displacement of the people, and their painful departure from their homeland in search of hope in foreign lands and unfamiliar countries.

Ол жолғы көш құлаған Бесқалаға,  
Тамақ іздеп қатын мен жас балаға.  
Барын беріп қарсы алған ондағы жұрт,  
Мұсылманның баласын дос санаған.

The destination of that migration was Besqala — a group of settlements inhabited by Kazakhs in the territory of present-day Uzbekistan.

With the line “*The people there welcomed them by giving all they had,*” the poet acknowledges the brotherhood and compassion shown by the Uzbek people toward the Kazakh refugees during that difficult time. Nevertheless, the following stanzas of the poem reveal that the present condition of the people is no longer the same as before.

Бұрын Отан ортақ деп көсіліпті,  
Туған жердің қадірін кеш ұғыпты.  
Қара қалпақ кигені қумаса да,  
Ала шапан кигеннің сесі мықты.

From the lines of the poem, one can observe that the idea of a shared homeland is gradually narrowing, while the poet critically reflects on the divided borders and the changing human relationships shaped by them.

Өлеңде «Қара қалпақ кигені қумаса да,

Ала шапан кигеннің сесі мықты» These lines contain a profound underlying meaning. Here, the author alludes to the social and political differences between Kazakhs and Uzbeks. The Kazakh is portrayed as “*wearing a black kalpak,*” symbolizing simplicity, modesty, and meekness. The Uzbek, in contrast, is depicted as “*wearing a colorful chapan,*” representing an outwardly elegant figure who is more actively involved in power, decision-making, and political



influence. This serves not only as an artistic reflection of national psychology and mentality, but also as a portrayal of the realities of social relations.

The poet also suggests that the dream of displaced Kazakhs returning to their ancestral homeland is not always destined to come true.

Қарындастан бұл күнде көңлі қалған,  
Атажұртқа оралу-ендігі арман.  
Қимайтындай дәнеңе қалған да жоқ,  
Әму мен Аралдың тек....орны қалған.

The line *“There is nothing left that could be missed or regretted”* suggests that even if people become fully integrated into a place of settlement, it can never replace the spiritual significance of the native homeland. In the line *“Only the traces of the Amu and the Aral remain,”* there is a multi-layered meaning that reflects both the ecological tragedy of the Aral Sea disaster and the spiritual impoverishment of displaced communities, as well as the loss of the sacred connection between land and water.

In the later stanzas, the poet brings the reader into the present day. The dream of returning to the homeland still persists, yet it raises a troubling question: is there still a place that will genuinely open its arms and offer a sincere welcome?

Болмаса да өзінің еш керегі,  
Ұрпағым сіңіп кетер дескен еді.  
«Туған жердің тасы да дос» - деп еді,  
Жетіп жығылғанды бір хош көреді,  
Бесқаладан ағылып көш келеді.  
Уа, қарсы алатын кім бар?

The poem clearly portrays the trust and hope of this migrating people toward their ancestral homeland. The line *“Those who arrive exhausted are still welcomed with kindness”* suggests that the native land is like a mother—merciful, forgiving, and able to embrace all who return. However, the final bitter question, *“Oh, who is there to welcome us?”*, deeply shakes the reader. It is not only a search for someone who will greet the returning people with joy, but also an appeal to national unity and spiritual awakening. These words form the core and main philosophical conclusion of the poem. This question is both poetic and rhetorical, yet it also functions as a direct appeal to society, the state, and the reader. Thus, this stanza profoundly reflects longing for the homeland, the hopes of the people, the fate of migration, and the importance of national unity.

From an artistic perspective, the poem is a powerful example of expressing national spirit and historical memory. First, symbolism is used with great skill: “migration,” “Besqala,” “Aral,” “Amu,” “black kalpak,” “colorful chapana,” and “marking a place” all carry both literal and metaphorical meanings. Second, through historical allusions and parallels, the poet compares the past and the present, revealing continuity between them. Third, lyrical digressions, interrogative sentences, irony, sarcasm, and rhetorical structures (such as *“Oh, who is there to welcome us?”*) give the poem dramatic intensity.

Thus, this poem, written in 11-syllable verse with a flowing rhyme pattern, is a deeply philosophical, historical, and nationally significant artistic work. While addressing eternal themes such as homeland, foreign land, national destiny, and return, the poet revives historical memory and encourages a sense of national responsibility toward the future. The poem is not merely a depiction of migration—it is a mirror of national sorrow, hope, longing, and spiritual struggle.

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