

## Irony on a plot level in the novel “Blue heat haze” by M. Magauin

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**Abstract:** By its nature, an irony is diverse and multifaceted from the substantive aspect. From this point of view, it requires complex mechanisms of analysis. The irony is not limited by the image of inappropriate situations of everyday life, it seeps into the deep bowels of the public and social life, and deeply brought together different doubts, with a huge power it covers the perennial problems of life and human nature. The article discusses the role of irony on a plot level in the novel “Blue heat haze” by eminent Kazakh writer M. Magauin. In aesthetics of the writer the "ironic consciousness" is rather prominent. It is presented to the world as a tool of the special relations with the grotesque and ironic paths.

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### Introduction

When analyzing the place of irony corrective style in the literature it is necessary to pay attention to the plot-fable level of the irony function that is in close connection with the system of the works characters. You may notice that this ironic “modality” is clearly manifested sometimes according by the order, sometimes by different conflicts. This allows drawing conclusions about the main idea of the work, and, on this basis, about the aims and objectives of the author [1].

The plot consists not only of a chain of events, their cause and effect relationship and expression of the essence of the characters that are revealed through these same events, it also consists of various forms of narrative in terms of keynote. The plot structure also depends on the particular purpose of the author, his writing skills and manner of narration. In his work on the characterization of the novel of the twentieth century V. Dneprov writes that the novel "changes its character... it turns... into the prose and poetry novel, based on a complex interweaving and mutual relationships of the prose and poetic motives" [2].

G. Bakhmatova writes about the transmission characteristics of the content material in the keynote and storytelling in symbolic novels that "there has been the redistribution of the "content material between the keynote and storytelling narrative: the plot level shows the appearance of the world, its chaos, errors, losses... the keynote level reveals the deep essence and harmony, spirituality and the search for the material world" [3].

And in contemporary prose it is possible to see the impact of various forms of narrative that are holding a leading role in strengthening the storyline

of action or mood, nature or general condition, being in tune with the character and the author fields of vision, the implementation of the dialogue flows, internal monologue on the plot characteristic of the work.

### Materials and methods:

Recognition of the novel genre as an aesthetic category gives us the opportunity to be guided by a comparative, systematic and comprehensive research methodology in the study both of the work of art and creativity, and in the study of the genre. We will try to analyze the manifestation of irony on the plot level of the work on the basis of the novel “Blue heat haze” by prominent Kazakh writer M. Magauin.

### Main body:

In some prose works the author's intention prevails and the author and intellectual potential plays an important role, the philosophical and psychological pathos is deepening in a fiction, in this case, the storyline introduces the concept of the artist, and takes more characterizing shape than narrative one. The author's attitude is mainly recognized not through the author himself, but through the spiritual world, the world of character's sentiments.

The central character of the novel Edige is a talented young man who is full of promise, a philologist and a postgraduate student. At the beginning we see in the nature of Edige the qualities inherited by talented young people, such as self-confidence, stubbornness, not giving him to fall off the selected path, perseverance of the person who understands the need to serve the national spirituality. In revealing the essence of the character the author's

narration is interwoven with "two-part" style encompassing various experiences and excitements in the world of spiritual character. Thus, the author's irony is visible in mockery containing both a critical look of the character at him, and attitude and control, conclusion and pacification.

The plot subtext concerning the central character of the novel *Edige*, draws a parallel of two psychological antilears: high mind and self-confidence on the one hand and on the opposite side - self-doubt, inner thoughts of critical eye. These two pulses alternate with each other, and eventually the second one prevails: the character, who received spiritual blows of life, is forced to pull out of the current actions.

The irony regarding the central character in the novel is not an allegorical ridicule mocked on the troubles concealing its shortcomings; on the contrary, it is a kind of artistic method, exaggerating the weight of confidence, creativity, and responsibility in the positive character. Such confidence being in the thoughts of the character is amplified by an exclamation determining peculiar individuality inherent in the young man. In the words of *Edige*: ("... I am a special personality. The blood of the nomads from the times of *Elteris*, *Estemir*, *Kul Tegin* flows in my veins") [4] – there is devotion to the traditions of glorious ancestors, personal credo determining the life stance, high spirit taking the roots from the national principles. In this situation, the civil position is framed by an optimistic irony, defines spiritual matrix that inspires the personal development.

S. Kerkegor argued: "As true science is impossible without a doubt, so genuinely humane life is impossible without irony" [5]. Contradictions in the spiritual world of the character is dissatisfaction of the actions made, self-doubts, that is, a temporary waiver, renunciation of his plan, instead of reaching the goal he set for himself and perseverance on the path to achieve it. Psychological changes in the mind world of *Edige* are narrated sometimes by calm conclusions, but usually by ironic and parodic exclamation. The manner of ironic and grotesque narrative is interwoven with the motifs of character separation, his solitude, and frustration because of an affair.

The relationships between *Edige* and others are not joined to his ideals and are gradually moving in a different direction. Fleeting impression gradually obtained by the character from life, and periodical rises in the mood are passed by impressionistic moments. Such contradictory situations are successfully motivated by socio-psychological analysis of the development of the novel plot, based on a specific motivation.

"The main thing in an irony is an expression of the author's position that can be reduced to denial, or to use" [6]. Flowing of existential doubts, distrust in others, society and the people are gradually increasing. Yesterday's strong-willed, self-confident, tenacious and spunky young man now appears to us entirely from the other side: he is not satisfied by the motives of disappointment in the taken action, direction start to prevail in him.

The secret of the author's irony is the following: despite the fact that the character is committed to the highest goals, in fact, the contradictory truth lies in the spiritual stagnation of the fate. Here we recall the words of S. Rabinovich, who spoke about the irony of F. Sologub, where his character "instead of penetration into the higher spheres of life in the pursuit of truth and beauty, descends into the lower realms of life, where there are ugliness and vice - the real face of life itself" [7]. Here contradictions underlying an irony speaking by words of Charles Glicksberg lie "between the human desire to comprehend the meaning of life and the lack of this meaning, between intellectual passion that creates the desire for truth, to the aggravation of the truth, and the knowledge that this truth can not be found" [8].

L. Hatcher thought that feature the expression of irony is the parallel existence of two semantic plans [9]. The essence of the relationship in two space-time parallels can be seen in two levels: the daily life of the character narrated along the storyline and general and episodic passages encompassing the content of the novel by the character-writer. That is, the events taking place today in the life of a postgraduate student *Edige* and content of historical events depicted in the novel that is being written by writer *Edige*, are intertwined. The relationship of these two lines is not only a link between the artist and his work, the situations generated by historical events, to a certain extent, cover the socio-psychological subtext, being in tune with the mood motifs of the modern life of the character.

Lyrical and philosophical thoughts, the element of thought and feelings, inner sensual moments inherent by the lyrics, the stream of consciousness of the character and the author's remarks, being in harmony with it, give additional meaning to the plot.

The above-mentioned features of the narrative by Magauin, such as the prevailing description in authorial intention, subjective psychologism, intertwining history and modern life image, moving of the plot to the background, lyrical and philosophical reflections, poetic tone in the mood melodies - show distinctive features of the plot of the novel "Blue heat haze".

The chapter of the novel that states that Allah created man is narrated in the playfully humorous

rhythm. In the context of the narrative constantly traces ironic undertones. An ironic phrase "mistake of the God" works out to taunt such obscene qualities of the human society, such as selfishness, cowardice, meanness, rivalry, jealousy, betrayal. In fact, a "mistake of the God" refers to the concept of "misconceptions of people".

Dissatisfaction of Edige by the novels devoted to the Kazakh history is one of the reasons for the refusal of the character from an intended direction of its creative affairs. In analyzing the causes of this fact the character mentally assumes not the shortcomings of the art work that he did not like, but the ideological direction, not inherent by his time.

The character parodies life, exposes some selfish characters in the public consciousness and the nature of human, sides of egocentric and ambitious essence. Strong requirements of the ideology imposed on the creative personalities of the Soviet period, censure, themes that are not consistent with the policies of the Communist Party, especially the obstacles that were put to the works relating to the national history, are exposed by means of irony.

An external meaning of the irony perceived out of the ironic context usually comprises the comparison of the value potential of the subject and the object of irony and a conclusion in favor of the object potential. The second plan of irony, its internal leading meaning ("literal" and "implied" meanings) has the conclusion in favor of the value potential of the subject - ironist [10].

In the "inner" irony the writer is mainly ironic with the validity, consistency. Deep (ironic) meaning of the phrases in the words of the character is revealed in the general text of the work, in such cases, the meaning of irony is disclosed by the subsequent actions and words of the character, the subsequent development of actions. The "internal" irony when possible is developing dynamically and can be traced in the narrative process: when possible it will require the reader to be "surprised" before the reader will be disappointed, it manages to be established in their minds [11].

And really, it is clear that at the beginning and end of the novel "Blue heat haze" the reader has a significant change in his outlook on Edige. If at the beginning of the novel the talented, purposeful young man like Edige surprises the reader with his mind, thirst for knowledge, persistence, then gradually the reader is looking at Edige who renounces even "temporarily" from his chosen direction, with disbelief, pity and even anger, and it is logical. And this is not because our character is bad, pointless, but it happens because he is unable to resist the obstacles encountered in the creative pursuit, because passively yielding the imaginary pride, he is unable to protect

his love. His selfish, stubborn nature, considering himself as a "center of the universe", is exposed by the author with the help of "internal" irony. The "internal" irony in the narrative style of the novel is presented before the end of the work, sometimes rather frank, but in most cases, in the subtext. The writer gives us a lesson from the events depicted in the novel, but at the same time he can not be pessimistic, the final statement shows the contradictory ambiguous accent, pointing to the fact that eventually there will be something good, the novel ends with ironic exclamation.

### Conclusions:

The basis of many works by M. Magauin is retrospective events resembling the autobiographical details of the author, particularly frequent are episodes taken from the life of creative personalities, scientists, writers and literary historians. Due to the fact that the historical truth, events from life are taken as the basis, the author emphasizes the truth of society by means of irony regarding the character, his thoughts and consciousness and life in general.

Through analysis of the poetics of laughter in the works of the writer it is possible to note the speciation character of comic presented in it, that is humor in it affects the characters, style, plot, genre. With an irony the writer is inclined to create the images-types of social and psychological nature.

In the characters and situations created by M. Magauin, the ironic narrative, images with a mockery are often presented. The situations depicted with irony have the judicious content. The irony as a factor rectifying the plot, in the narrative process of events provides an artistic manner of M. Magauin with the features such as unexpected angle, sharp twists and turns, the paradoxical nature of the image.

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