

Turkic poetry and Mashkhur Zhusip

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Abstract. In the epoch of priority and authoritarianism, the literary heritage of previous ages was analyzed only from the perspective of class character, consequently, a lot of edges turned out to be unrevealed from the perspective of authentically scientific approach. There are good reasons to assert that the obtainment of sovereignty by Kazakhstan in the beginning of 1990 of the previous century provided an opportunity to study "blank spaces" in art, including fiction. Nevertheless, incompleteness of creation of centralized fund of ancient script samples, the lack of adequate control over the storage of ancient writings and other reasons created serious obstacles for the study of literary heritage, making the problem still urgent. The article deals with the analysis of material, devoted to creative work of the famous Kazakh poet Mashkhur Zhusip Kopeev, **uninvestigated** in world cultural heritage and literary studies. The problems of style peculiarities of poems of Mashkhur Zhusip and his connections with the Turkic poetry of Middle Asia are studied on the basis of **definite facts**. Genres, linguistic and stylistic peculiarities of works of Turkic poets of Middle Asia are **fundamentally studied** in comparison with the works of Mashkhur Zhusip. Based on the analysis of works of Turkic poets and Mashkhur Zhusip, genre and stylistic peculiarities of works of kindred Turkic nations, which were not studied in the epoch of rule of the Communist Party of the Soviet Union, are subject to critical re-evaluation for the **first time in complex and integration**.

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Introduction

As is known, when Kazakhstan obtained sovereignty, the President initiated the program "Cultural Heritage", which, alongside with another tasks, provides the reader with the literary sources, closed up to the present times. One of the evidences is the publication of the first twenty volumes, previously unknown, referred to so-called "blank spaces" of history of works of Mashkhur Zhusip Kopeev, a prominent Kazakh poet, philosopher, historian and folklorist. The main purpose of investigation, the object of which is the analysis of the poems of Mashkhur Zhusip, is the special analysis of their genre-stylistic peculiarities from the perspective of requirements of world literary studies: the revelation of individual poetic style, determination of functional role of artistic peculiarity of the poet's works in development of genre and style nature [1].

Procedure

There are used the system-structural, comparative-historical and comparative-contrastive methods, as well as the method of theoretical analysis and synthesis, generalization of logical inference.

Main part

The word "genre" comes from French and means "view" or "to sort". A lot of scientists, including Michael Holquist [2], Kathleen M. Jamieson [3], Gérard Genette [4], Maingueneau D. и Adam J. [5], Norman Fairclough [6], John B. Killoran [7], Amy J. Devitt [8] refer this term, judging by many criteria, to the category of literature or other forms of art. The genre has become a dynamic instrument to help the society to get insight into the unpredictability of art.

To differentiate the Kazakh lyrics, as well as the poems of Mashkhur Zhusip, the special study of eulogistic poems of the akyn is required. Certainly, in different times, in different epochs these eulogistic pieces (madak oleni) were called variously. It was promoted by the tasks, set at composition of such type of poems. In Russian literature, the poem-eulogy (madak oleni) was called an ode, in Eastern literature there is a type of poem, called "kasida" (an ode of 15-20 poems, panegyric in Eastern poetry). A. Baytursynov expresses his ideas about the place of poems-eulogies [9].

We would like to pay attention to the history of development of poems-eulogies, written prior to Mashkhur Zhusip: "A bird of luck sat on your head, // Allah gave you a son, // You were called Abylay khan, // Showing off on golden stand. // You joined all

three zhuzh.// All dear dreams came true.//... And you turned out to be in the house of happiness!" [Bukhar Zhyrau] (Kazakh poetry in the XV - XVIII centuries).

Supported by the ideologic-thematic base and character of description, the poems of Mashkhur Zhusip Kopeyuly, devoted to personalities of different epoch "Otemiz Abyz" ("The Wise Man, Priest Otemis"), "Taykeltir bi", "Izbas kazhy", "Kazhymukan", "Isa Shormanuly" can be considered as eulogistic pieces. The piece "Otemis Abyz" ("The Wise Man, Priest Otemis") can also be called a piece-authentic story, eventive piece, an example of narrative poem and a "madak olen" ("ode") at the same time. It shows that the division in "Types of poems" and "Types of genres" is conventional, as there is no pure genre type, and, on the contrary, a description of one genre type is within another genre type. In this case we tried to reveal, what type of genre dominates; namely, we tried to distribute the poems as per the degree of prevalence of one or another genre type. Two events take place in the poem: the first event - the persona takes care about the thief, who got into the house at night; asks him to take everything he needs, to eat to the full; the second event - on his way the persona sees, that the wolf stole two sheep, but, at that, he did not interrupt his praying, reads surah with all his soul; it speaks about the persona's strong belief into holy words: the corpse of wolf lies without sole, and the sheep are safe. The main idea, uniting these two events, is the strong belief of Otemis into the God, his drive for mercy. It gives the full right to refer this piece to the eulogistic one.

There are all reasons to consider the work "Taykeltir bi" of Mashkhur Zhusip to be simultaneously narrative, eventive and eulogistic piece. The poem tells about Taykeltir, who faced many difficulties in childhood, how he turned out in Tashkent with his younger brother, how he found himself in situation, when the municipal governor Ezen gathers people to decide one argument, how Taykeltir and his brother take part in this argument and how he finds the decision. In the end, the khan provides Taykeltir with the allowance to judge three arguments. Taykeltir is notable for his quick-wittedness.

The piece "Izbas kazhy" is an example of eventive, narrative and eulogistic piece. It is a narrative of the story, how Izbas faces some difficulties during the pilgrimage, how he overcomes them, how he finds himself in different situations; in the end, the akyn directly tells, how the improper situations, occurring in the society, impede the hero, who has gone on a pilgrimage. In the poem of Mashkhur Zhusip "Kazhymukan" (1923), there are both development, event and eulogy: "In this pleiad

of great masters of carpet,// The name of Kazakh fighter was pronounced with respect.// Well-made, with the giant height,// Playing with muscles, always won, our paluan.// Every Kazakh was proud of the victories of Khadzhimukan,// Not being shy from tears of happiness on the eyes.// The earth, fed the great fighter,// Will have only deeds of high resolve!"

In the piece "Isa Shormanuly" (1902), the akyn widely covers the life of a definite persona - Isa Shormanuly, making the poem close to epos. At the same time, the events, taking place in persona's life, are shown through the prism of one moment, experienced by the hero. All this keeps genre description of lyrics, expands genre possibilities. The piece narrates about the hero, Isa Shormanuly, who devotes all his life to people on the way to Allah, to justice.

Speaking about genre nature of works of Mashkhur Zhusip, conventionally classifying them in comply with the definite types, let us turn our attention to special study of meditative lyrics.

In Russian literary critics, the genre nature of lyrics is studied by G.N. Pospelov. The scientist provides the examples from A. Blok works, where all the words are used in figurative meanings, i.e. in metaphorical use, proving their belonging to the meditative lyrics. Here are, for instance, two first strophes of A. Block poem: "There are minutes, when we are at peace with// The fatal storm of our life.// Somebody put the hand on shoulders,// Somebody clearly looks into the eyes...// And the everyday will disappear immediately,// As if to the dark bottomless gap...// And it will rise slowly above the gap// The septicoloured another silence...."

Here, all the details of verbal depiction are allegorical. Even two last verses of the first strophe ("somebody to the shoulders... etc.) do not mean any existential relations, but metaphorically express the state of mind of the lyrical subject ("we"). It is purely meditative lyrics [10]. Let us turn our attention to the second idea of G.N. Pospelov: "Compare these first strophes from another poem of the same [A. Block] poet: "Through the swampy desert meadow// We fly. Alone// There, as if the cards, in a semicircle// Disperse the lights.// Read fortune, the child, as per the cards of night,// Where is your flash light...// It will flush to our eyes more bravely// The unavoidable darkness."

Here the depiction of the first strophe is deprived of allegory and has the direct presentive meaning ("The desert meadow", "The lights of the approaching city"). However, in the second strophe there appear abstractive metaphors "cards of night", "your flashing light", "unavoidable darkness" etc, expressing distraught state of mind of the lyrical subject. This poem is depictive-meditative"[10]. In

the first two lines, the word combinations "desert meadow" ("elsiz shalgyn"), "flashing lights of the city" are expressed without implication (allegory), but present definite pictures. Let us pay attention to the second part of the piece: the word combinations "card of night" ("tunderdin kartasy"), "your flashing light" ("senin shyragyn"), "unavoidable darkness" ("azharmas tunek") etc. convey the state of mind of the lyric hero, proving the belonging of analyzed poem to the meditative lyrics. The vocabulary of poetic terms has the following meaning: "a type of philosophical composition, type of lyrics, characterized by the description of deep thoughts about human, vital problems, thoughts about friendship, love, nature etc." [11].

In this context, there is a necessity to study the poems-thoughts in relation to philosophic pieces [12]. In Kazakhstan literary critics, much attention is paid to didactic (educative) poems. For instance, the scientist A. Tazhibaev notes: "In this case there is a problem under the angle of attention. In the last years in Kazakh lyrics, there is a tendency, that the pieces, carrying the wisdom, are called "didactic" and considered as a phenomenon, opposite to poetry. This point of view brought missteps. There was no wise akyn, who did not give wise advice, instructions. I, personally, think that the akyn, who does not give wise pieces of advice, is not the akyn. The thing is how to give this advice and instructions. Kadyr knows how to do it masterfully" [13]. The point of view of A. Zhamishev also deserves attention: "Speaking about judgments in poetry, we sometimes do not distinguish, how far it is deep and viable, and how far it is wide and weighty. Today we should honor the poetry, connected with philosophy of the today's progressive man, the poetry, which will become our contemporary, friend and confederate" [14]. Askar Egeubaev also mentions about the impossibility of absence of poems-thoughts in poetry: "Thought evolution, development of thinking process orient at the narrative lyrics, at the sharp word - the peculiarity of Kazakh poetry. It means that the pieces-thoughts cannot be absent" [15]. In Old Eastern poetry, there are a lot of works, presenting the philosophical reflections. It is proved by the following lines from the dastan (highly artistic poetics) of Sayfi (Sagdy) "Gulistan": "Lukmanu (a wise man, who, as per Islam legends, was an Efiop and lived in the course of David) was asked: "Who taught you good manners?" He replied: "Cads. Everything that came from them I tried to escape". Not saying even in joke the words, // So that the owner of mind would not take an advice... // Hundred chapters of wisdom you will read in front of unknowing, // The joke is going to his ear. // The father's soul, as if you were asleep, // Better, than fall

to fur coat of people (=better, that speak bad about people). // The pretender sees nothing but him, // As he has a curtain of self-conceit in front of him. // If you were inherited with the God-seeing eye, // You would see nobody infirm, but you".

Paying attention to the creative work of Kazakh akyn, writing after Mashkhur Zhusip, we face the works, presenting philosophical reflections: "When I only recollect about your troubles, // I'm sad, I lose my dream, // It is sad to think about former people, // Who somewhere in the nomadic steppes // Lived in old times. // I rush about, and my peace is far away, // I'm the bull-calf, who broke his horns". (Dulat Babataiuly (D. Babataiuly)).

We see an example of work, full of philosophy and thought. Philosophical works of Mashkhur Zhusip are one-type. They are aimed at reflections: the akyn does not express openly the main idea and leaves the right to think for the reader: "The man does not see himself, // And does not understand his soul up to the end. // People dissemble, or they are so simple, // Saying, that they cognized with every fiber in their body. // The structure of our universe is so strange: // Much becomes more significant over the distance. // "It is impossible to reach the elbow with the palms", - say the Kazakh, // It is necessary to listen to wise advice of the forefathers. // If a friend broke your friendship, // Do not be hurry to accept and to forgive him. // You need time to think alone and to understand: // If there was a friendship between you? // A real friend will forgive your blame, // Take the blame of mistakes as his own. // A mistake is just a sad omission, // But not the predestination of mean soul" (Mashkhur Zhusip).

Certainly, this poem does not belong to didactic pieces-appeals. In some pieces of the akyn, there is a skilful combination of instruction, reflection and artistic expression: "Some go in rugs, the others wear silk // Some eat crackers, the others have sausages on the table. // The God determined in this way, // Who is satisfied, and who deals with suffering. // The word order is not ideal on earth, // We live only with hope and belief in soul, // Obey: refrain from blaming the God, // Not to draw the God's wreath down to yourself. // Listen, dzhigits, and hear the words: // - Do not sell the souls to richness and gifts. // The tabuns and gold will not make you happy, // Only poison the ideas and bring warning. // The rich also die, suffer and cry, // And poorness, sometimes, avoids dangerous routes. // The wise men work in holed yurt, // And the fools suffer with gold in their pockets. // Some live their lives easily and with jokes, // The others suffer, passing the circles of hell. // There are people, whose life was fortunate, // But the fate was ungracious to many people." (Mashkhur Zhusip).

These fragments present philosophical reflections. Alongside with that, there are the events from the hero's life and the description of his state of mind, through which the hero is formed as a personality. This characteristic is typical of lyrical genre.

In large by volume poems of the akyn, there is a mixture of several genres. It is logical. In these four lines we see the impact of one genre type on the other: "The weak person is subject to vicious habits, // Everybody understands, that gluttony is a shame. // But not everyone can pull in, // In violation of the wishes of your stomach. // The one, who is able to be ascetic in food, // Is twice stronger than the glutton. // Anciently in public is said the following: // "To overeat is to approach your death". // When children are concerned with food, // Their desired mood is close to us. // We understand the thoughts of the poor about the bread, // But the fatty's addiction to food is disgusting. // We are all slaves of our passions, // Sometimes we behave will-less than our children. // Our price is the one of millet husk, // If we are hold by the clogs of mean custom" (Mashkhour Zhusip).

We see that in the first three lines, there are both the instructive direction and the philosophical reflection, and the last line is built on allegory, and summarizes the content of the poem in whole. The work "Bul bir turli soylegeni" (Mashkhour Zhusip) is also noted for such judgments and philosophical reflections.

For wide analysis of genre nature of works by Mashkhour Zhusip, it is necessary to distinguish them conventionally, in particular, into "complaint", i.e. "prayerful" or the elegies. In Russian literary studies, in special dictionary, there is the following explanation of an elegy: "a lyrical poem, filled with joy and sadness, leading to reflections..." [11].

The opinion of Lidiya Ginzburg deserves respect; is it expressed in the work about lyrics: "In the elegy the narrator of ancient times or the author of new epoch tells about his sadness or joy" [5]. The elegy is characterized in the works of G.M. Frindler, I. Grinberg, L.G. Frizman and other scientists [16].

A. Baitursynov distinguishes another notion, close to the notion "elegy" in European and Russian literature. Sorrow, sad words, words of people, devoted to belief, he calls "prayerful" ("minazhat"). Initially the word "minazhat" meant the address of the wise men to the God, informing of their woe and grief. Later, the word meaning was expanded: it began to mean "sadness", "sorrow". Sad, sorrowful lyrical pieces got the name "prayerful" "minazhat" [9]. The works of Mashkhour Zhusip not only informed of sadness and grief, but also communicated woe and agony, hope and disappointments of the lyrical hero about the fate of

his nation: "The senility swallowed us, // The tears weep, touching the eyelashes. // Loneliness is a companion of spent years, // It follows the infirmity as a shadow. // Did we spend the years awkwardly? // Or did we come to this world to no purpose? // Putting on the caftan of the foreign fate, // Suffering from staking our life on the mistakes. // ... We became helpless because of spent years, // Ailment and silence are the bind of any senility. // Only our memory is still fresh, // The soul is still alive with the thoughts about past" (Mashkhour Zhusip).

We see that this piece contains the disappointments of the akyn, his dipping into sad thoughts. Such disappointment, such sadness are typical of the poems "Deathbed Address of the Vice", "Sadness" (Mashkhour Zhusip).

Speaking about the genre description of lyrics of Mashkhour Zhusip, it is necessary to pay attention to the pieces-quatrain, called "rubai" in Eastern poetry. The vocabulary of literary terms says the following about rubai: "Each rubai expresses the complete thought" [11]. Among the Kazakh literary critics, Muzafar Alimbaev points to the significance of rubai: "Rubai is a poetic word, similar to fruit, in quatrain there is a thought, acting as a basis for creation of novel. Rubai is a complete, polished, expensive thing. It is easy for remembering. As an example, let us take the rubai of Sultanmakmut Toraigyrov: "If there are feelings, held in a man? // If a man has strength, hidden in him? // Some are by kuiem, the others are by the view, the third are by the words, // Is it expressed by the heart?"

Deep psychology and philosophy lies in it. The man's fate! It is very difficult to write rubai. It is easier to write a simple sentence (Alimbaev M.).

The Kazakh akyns used the traditions of Eastern rubai in their creative work: "Mekki and Madina are the ways, // For those, who were there, it is a long way. // For those, who is waiting for father and mother - // Mekki and Madina is the hearth. // (Shal Kulekuly) (Kazakh poetry in the XV - XVIII centuries).

The origin of hesitations is logical here: "Maybe, it is not a quatrain, possibly, it is just a surviving sample". From our point of view, in the provided fragment, the akyn's thought is complete, i.e. waiting for the father and mother is compared to the pilgrimage to Mekka and Madina.

The traditions of the akyn of the XVIII century Shal Koleluly are continued by the akyn of the XIX century Akmolla Mukhamediyarly: "The God created day, apart from night, // The star is near the moon in the night. // The rain is the God's grace for the ground, // The ground becomes green and revives the flowers. // The paradisaal drink as if flows from mouth, // Eh, the tune of these men would be sweet. //

The God gifted us witticism.// The wise man will lead us to the right way" (M. Akmola). The work "Words-instructions, written by Mashkhur in 46 years" of Mashkhur Zhusip was reissued twice. Firstly, it was published in 1984 in Republic magazine "The Star" (No.3, prepared for publication by K. Mukhamedkanov, K. Mashkhur-Zhusipov), for the second time it was reissued in the first volume of Selected works of the akyn (Alma-Ata, 1990). If this work was published in the abovementioned publications as a single piece, then it was included to the fourth volume of the akyn's pieces as a collection of several poems. We understand that this is not the one work, but the collection of several poems. The thread, uniting all poems is that the akyn wrote them when he was 46 years old. It is inappropriate to unite the quatrains below to one work. Because each quatrain has its own beginning, its idea. Referring to it, it is possible to make a conclusion, that it is a collection of quatrains, written in one and the same time, in 46 years: "The wind and weed can raise to the clouds,// Giving a turn to the weed, it will not want to come back to the roots.// It will consider itself above the clouds,// Even not knowing, that his flight is not long.// It is possible to survive only if you love yourself,// -It is a slogan of the present life.// Narcissism, in a word, is valuable today.// Becoming a balm in a shallow soul.// And I still live, counting the gray hair,// I'm not young, but my soul is still young.// I'm waiting when my works will be evaluated,// And declare: Mashkhur, we need your songs!// The crows whisk the geese away from the yard,// The horsemen saddle jades instead of trotters.// The clouds covered the whole horizon,// My nation haven't seen the light for a long time.// The weeds covered the yellow steppe,// The donkeys decided to run, the crows decided to sing.// It will be difficult to change something,// If nobody hurries to make the deeds better.// All mice and men were robbed, the steppe was deprived, as thieves,// They search what to pick up from the deaders.// Oh, times, what you created with people!// Ready for everything, even to be hired by the devil!// Yes! -they were crying earlier with enthusiasm,// No! - people were ashamed of saying.// Yes! - we forgot this word, and lost it,// No! - This word sounds today more frequently." (Mashkhur Zhusip).

In the first four quatrains, presented by us, the akyn's dipping into reflections is expressed in word combinations "the wind, giving a turn to the weed", "conceits oneself", "there is nobody". The mere quatrain acts as a beginning of new thought, and completes it at the same time. Is it possible to include this quatrain to the structure of the work? Concerning the second quatrain, even if it follows the first one, develops the idea of the first quatrain, it acts

independently. The idea to put yourself above all people, narcissism is the initial idea of the quatrain. This idea is finalized by the thought, that narcissism is the slogan of the present times, a balm for a person with shallow soul. In the third quatrain, the idea, that the lyrical hero reaches the definite age, but his soul is young, becomes an independent one. In the fourth quatrain, the lines "the crows whisk the geese away from the yard", "the horsemen saddle jades instead of trotters" are characterized by discrepancy; they are valuable by similarity with the following line "the clouds covered the whole horizon". The annoyance of the lyrical hero, communicating in the fourth quatrain, summarizes the idea of the previous quatrains. It is possible to speak about this thought, this idea, having an end, in the subsequent quatrains. What is it testify about? It speaks about the fact, that there is no pure genre type that one type exists inside the other one, what type acts as a decisive, directive. It was stated from the times of V.G. Belinsky. We understand that it is impossible to reason about the genre types from one side, it is impossible to prefer one type as a leading one.

Speaking about the genre nature of works of Mashkhur Zhusip, it is appropriate to say, that the use of masnauy samples by the akyn deserves serious attention. Let us pay attention to the following idea of O. Kumisbaev, widely studied Turkic poetry: "Masnauy (the word is of Arabic origin) is one of the genre types in Arab, Persian, Turkic literature, written the the form of two-line strophe. It includes "Shakhname" by Firdousy, "Khamsa" by Nizami and Navoi (five dastans). "The Blessed Knowledge" by Yusuth Balasaguni (the IX century) is also written in this form. Alongside with that, in Eastern poetry, a poem, consisting of two similar lines is called masnauy".

In the genre type of masnauy, two lines are similar to each other, they are aimed at creation of strophe, consisting of 32 lines, having the complete idea: "Being healthy, they are proud of you with tenderness, the relatives.// Not moving away they admire you, the relatives.// When you have troubles, they will ease the pain, the relatives.// They will cover you from the strokes of misfortune, the relatives.// They will not asperse your name with unkind word, the relatives.// They will accompany you in different trials, the relatives.// There are enough words to create the portrait,// Not the best image will emerge, it is true.// Where to get rainbow, other colors, my congeners.// If only gloom and darkness are around, my congeners.// It is not worth taking offence at the words of truth, my congeners.// The days will come, and our faces will become brighter" (Mashkhur Zhusip).

Mashkhar Zhusip wrote a lot of poems-dedications (arnau). The investigator O. Kumisbaev provides the genre characteristic to the poem-dedication: "in dedication, whom and what event this poem is devoted is written in the top. Mainly, this type is referred to to poetic genre. Sometimes the lyrical piece passes into large work. The dedication is a genre, emerging together with the culture of written poetry. The works "To Aset", ("Asetke"), "To Ospan" ("Ospanga"), "To Gabidolla" ("Gabidollaga"), "To Kokbay" ("Kogbayga") by Abay, "To Studying Youth" ("Okyp zhurgen zhastarga"), "To Students" ("Shakirtterge") by Sultanmakhmud present the pieces-dedications".

Speaking about the genre nature of poetry of Mashkhar Zhusip, it is necessary to pay attention to the commemorative songs to the deader (zhoktau olenderi). In Kazakh literary science, there are a lot of special clarifications to the term "zhoktau" ("a song-lamentation"). In the book of 1926, A. Baitursynov provides the following clarification: "Zhoktau is the commemorative song for the deader. The song on commemoration of the definite man. The commemorative song is composed in verse. The wife, daughter or daughter-in-law of the deader weep for their relative: in sorrowful form they tell about good deeds of the deader, when he was alive, about the difficulties, they face with after the loss. The akyns usually compose the commemorative song. That's why it is instructive" [9]. It is known that Russian folk-songs belong to the commemorative songs. One work gives the following clarification to the word "weeping": "The weeping is a ritual genre of Russian national poetry, expressing the lamentation of death of the loved one" [11].

Mashkhar Zhusip Kopeyuly devotes his works to women: one is for the good wife, another one is for slovenly. Such comparison underlines the expressiveness of the poem's idea and characterizes it from the viewpoint of genre peculiarity. The akyn compares the day and night in the poem "The Succession of Days and Nights" ("Kundiz ben tunnin aymasy"). Here is implemented the thematic, ideological comparison, the sequence of some words increases the expressiveness of the poem in whole "The God's hand separates the hell from paradise, // There is more fine line from grief to happiness. // The happiness is the light of paradise, the grief is the hell of darkness, // Two colors of fate live in the world in this way. // ...The richness is not the God's gift, but the Satan's tribute, // The other wise men consider. // Possibly, there is the essence in such interpretation, // Not all richness is got with sweat and tears. // ...Every living will find his way, // The path of life, sent down by the God. // The curtain of obstacles will keep the ones on the way, // The blue vaults of sky assault the

others. // The steppe rich men hold themselves aloof from the charity, // You'd better not to ask them to help in trouble. // The people, who chose the path of beggars, are also contemptible, // Their soul degenerated, and they do not know another fate" (Mashkhar Zhusip).

As is seen, the sparkling of gold is similar to croak of crows, the kestrel's search for the mouse is similar to purposeless existence of the man, the degraded soul, not all people gain richness with their sweat and tears. All this testifies about the comparison of a definite idea with specific natural and life phenomena. The comparison standards underlie the following lines: "The time has come unexplainable: // The foxes bay the lion on the bald mountains, // Wild boars and wolves went to the forest, // And the forest animals domesticated the meadows. // ... The poverty opens any shortcomings, // The richness covers any lameness. // Today, the poor man is beyond the laws of existence. // We have such times now." ("The words, said in the minutes of disappointment" (Mashkhar Zhusip).

Stalling a lion by fox is an attribute that not the people speak, but animals; all this is a kind of confrontation, contradiction, as a result of which not only the efficiency of thought increases, but the horizons of depiction reach fullness and genre diversity. In order the idea has greater impression, different equivalents were used: a comparison, the updating of figural-artistic devices by means of internal confrontation of human and natural phenomena, the development and replenishment of genre characteristic of the piece. The abovementioned equivalents can be observed in the following pieces of akyn: "About the Tree without Leaves" ("Agashsyz zhaprak"), «To Slanderers of Kazakh» ("Kazakty zhamandaushylarga"), «Jute» ("Zhut"), «Draughts Combinations» ("Doybynyn oyyny") etc. It conditions the insufficiency of classification of the definite work to one genre type, of the surface genre description, of the determination of force of figural-artistic devices, on the contrary, provides the possibilities to reveal different genre types

When revealing genre origin of the works of Mashkhar Zhusip, it shall be noted, that in the akyn's creative work there are a lot of pieces, written during different trips. Covering of activities, events, numerous lyrical images, wide evolution of their interrelations - all these features make the piece close to epos, to dastan (poem). Nevertheless, this volume and immensity are achieved thanks to the feelings of only one lyrical hero, i.e. through the prism of feelings of a definite person, proving the rightfulness of study of one or another piece in terms of the lyrical genre. For instance, the piece of Mashkhar Zhusip

"The Trip Yshkyshbap" («Yshkyshbap sapary», 1896), at first sight, seems to be a Dustan. In the beginning of the trip, there is a sound narration about preparations of the lyrical hero to the trip, about his fellow travelers, about where they stopped on their way. The masters of the houses, where they stopped for bednight, also differed by individual peculiarities. The difficulties that the heroes faced on their way are also reflected here: "You are surprised more and more at the flood, // It is flowing from stones, it is flowing from the mountains. // The wooden bridge without support, // It cannot bear the weight of even one horse. // There are graves everywhere on the way, // Mashkhur will write about everything and to everybody. // There is water beneath, and there is blue sky above, // The horses were led on the strung one by one. // The mountain Abylkaska stayed on the right side, // There are a lot of mountains, apart from Abylkaska. // You are surprised at the God's power, // The stones, similar to the made bed!" (Mashkhur Zhusip).

The depiction of natural phenomena, namely, flood, the water, running from mountains and stones, the wooden bridge without support, that cannot bear the weight of even one horse ("zhalgyz attyn baskahyna") the graves, lined up along the road, as if made bed, are bright, because they reveal the wishes of the lyrical hero to see, hear and know. Then, the difficulties, experienced by the lyrical hero on his way, are described (Mashkhur Zhusip).

In these lines the akyn characterizes the mountain, its views and sizes, i.e. here is the national measure of mountains names. The mountains, met on the way of the lyrical hero, are similar to either Bactrian camel ("orkesh-orkesh"), or one-year colt ("bota"), or taylak ("a colt of the second year"). The plot, describing how the saddle of the lyrical hero became unstitched (the unstitched armors spell defeat or death of the lyrical hero), but he was caught up by Akpan, the second lyrical image, is aimed at achieving of the set task by the lyrical hero, at keeping the genre characteristics of lyrics. The appearance of not only one, but also the second lyrical hero, Orazymbet, even in the small episode, when, for instance, he drank kumis and found himself in the state, close to tipsiness - all this satisfies the requirements of epos. At the same time, the evaluation of all these deeds through the prism of only one lyrical hero includes this work into the range of lyrics. The akyn's mastery to cover various events, actions, and at the same time, to communicate them through the prism of feelings of only one lyrical hero is also typical for the other pieces, such as "A trip to Turkistan" ("Turkestan sapary", 1908), "A Trip to Ereyemen" ("Ereyemen sapary", 1910), "A Trip

to Tashkent" ("Tashkent sapary"), «A trip to Bukara» ("Bukara sapary").

One of the samples of works, which takes place among lyrical genres, is close to epos; it can be referred to lyric-epic genre type - the poems of aytys (aytys olenderi – the genre of oral literature). The peculiarity of such pieces of competitive character: the persona is not the one man, but two men, speaking in turn. Certainly, the development of dialog of two heroes, the presence of numerous events and actions make it closer to epos, or in extremis, to intermediate genre. For instance, the piece of the akyn "The Prophet Solomon and the Peacock" ("Suleyman men Baygyz") narrates about the Prophet Solomon, who married the beautiful woman, and how he wanted the wish of his beloved come true - to build the house from the birds' bones, that is why he kept a bird-peacock in captivity. However, wittiness of the peacock saves the Prophet himself from the rash acts. To the question "What differs a dead from alive?", "Who is wiser from us?" (Tirini olimenen salystyrsan, // Bildin be ekeuinin kaysy artyk?) the peacock gives notice that it is offensive to be punished because of the "game", i.e. the wife's whim. Making conclusions from the peacock's speech, Solomon lets it go: "-You are not silly, you are headful, // But how to understand your obduracy? // One got enmeshed on empty field, // When even the blind is at ease at that field. // My voice will meet the ear even in captivity, // The adults sometimes regress to childhood. // Agree, the wise man, there is essence in my words. // It is silly to get captured on a visit. // -Both thought and essence live in your words. // Henceforth, they will be on everyone's lips. // You are free, a wise bird Peacock, // You softened our souls up to depth" (Mashkhur Zhusip).

The acceptance of the peacock's words by the lyrical hero testifies about the belonging of this piece to the lyrical genre.

At first sight, in the piece of Mashkhur Zhusip "The Dialogue of Mashkhur Zhusip with Skewbald Horse" ("Mashhur Zhusiptin shabdar atpen aytysy"), there are only two images: Mashkhur Zhusip and the skewbald horse. Here the issue is how Mashkhur Zhusip is present at the commemorative dinner (40 days) of Islambek (Slambek), the son of khodzha Imambek, the relatives of the deader present him the skewbald horse, Mashkhur Zhusip guesses that the horse is stolen. Then, there is a dialogue of the akyn with the horse: Mashkhur Zhusip asks the horse, how he came to him, untended, with grazes, scuffed and thin ("Sen Shabdar, kay zhagymnan keldin magan, // Kim ygyryp gyn osyshta mingen sagan? // Arkabasyna oshaktay zhaur bolgan, // Mal sykyldy turin zhok, sikyn zhaman"). The horse replies that he is not

the bai's horse, he was stolen from Altai ("Shykkam zhok zhergilikti maldy baydan...//Kok takym kandybalak ury Altaydan") (Mashkhar Zhusip).

Then, there is a narration not about the state of the horse in the moment of stealing, but about sins, weakness, shown by people even when they lose the loved one. In the end of the piece, the dialogue of the akyn with the horse is interrupted and the evaluation to the performed deed is given (Mashkhar Zhusip).

Here is easy to note the presence of two images, the horse and Mashkhar, however, the evaluation is given by only one lyrical hero. Mashkhar Zhusip is the first image, the horse, endowed with human speech, is the second image, there is also the third image, joining and communicating the thoughts of both Mashkhar Zhusip, and the horse. It fully proves the belonging of the analyzed piece to lyrics. The samples of dialogue of two images, two people or a man with a bird, the presence of the third image, the expression of evaluation from the viewpoint of the lyrical hero are met in the following works of the akyn: "Aytys Mashkhar Zhusipa with Galy Kuzembayuly", "Mashkhar Zhusip and Zhunis Shalkarbayuly", "The Dialogue of Mashkhar Zhusip with the Crow", "The Dialogue of Mashkhar Zhusip with the Crane", "Farewell of the Akyn with his Creative Work".

Conclusion

Many-sided heritage of Mashkhar Zhusip Kopeev, as well as of many other Kazakh poets, is so great, that it is hardly possible to reckon on its comprehensive study and interpretation in the nearest decades. Our investigation proves, that the creative work of Mashkhar Zhusip can be evaluated as a significant step in continuation and development of traditions of world poetry. The poet's works, not published previously, are introduced to the scientific use in the present work. The study is the first scientific work, where the poems of Mashkhar Zhusip Kopeev, being the object of research, are subject to all-rounded and complex analysis from the stylistic-genre positions. These and another, more detailed results of the study reflect the novelty of the executed work.

–All-round and complex genre-stylistic analysis of poems of Mashkhar Zhusip Kopeev from the position of system approach was executed for the first time.

–It is proved the significance of creative contribution of Mashkhar Zhusip to the development of artistic traditions of Kazakh literature.

– The characteristics of style peculiarity and essence of imagery of the poet's lyrical pieces are introduced into scientific use for the first time.

– As a result of comparative-contrastive analysis of different literary sources, it was revealed the impact of general laws of development of world literature on the creative work of Mashkhar Zhusip, the consonance of his works with the best literary samples.

–High level of mastery of the poet and virtuosic use of diverse artistic devices was revealed.

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