

Problems lyrical nature and dramatic effect in the lyrical compositions

Maktagul Orazbek¹, Aiman Zeinulina², Aiman Toxambayeva³, Nazym Nossiyeva⁴, Alibi Shapauov⁵, Shynar Seitova³, Gainigul Ismailova³

¹L.N.Gumilyov Eurasian National University, Munaytpasa, 5 Str., Astana, 020000, Kazakhstan

²Pavlodar State University named after S. Toraihyrov, Lomova str., 64, Pavlodar, 140000, Kazakhstan

³State University named after Shakarim Semey, Glinka str., 20A, Semey, 071400, Kazakhstan

⁴S. Seifullin Kazakh Agro Technical University, Zhenis Avenue, 62, Astana city, Kazakhstan

⁵Kokshetau State University named after Sh. Ualikhanov, Abay str., 76, Kokshetau, 020000, Kazakhstan

Abstract. Scientific work devoted to previously unexplored in the world scientific object drama genre style and language skills, psychological characteristics lyrical nature and dramatic effect in the lyrical compositions of Kazakh philosopher, poet Shakarima. The dramatic effect is an esthetic category that one can find in all the genres of literature. It exists along with notions of esthetic psychology, history, arrogance, decay. If we suppose that a belletrist always shows human life, soul of a human being, all the abovementioned esthetic categories emerged on the basis of daily activity in life of people. In literature researches the dramatic effect is considered on the basis of arrogance, height, a pure human soul, nobleness. It considers – on the result of activity during clashes full of fighting events. Along with this, the dramatic effect is a connecting part on the basis of social and cultural contradictions.

[Orazbek M., Zeinulina A., Toxambayeva A., Nossiyeva N., Shapauov A., Seitova S., Ismailova G. **Problems lyrical nature and dramatic effect in the lyrical compositions.** *Life Sci J* 2014;11(8s):284-286] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 63

Keywords: lyrics, psychology, character, Shakarim, style, language skills, dramatic effect

Introduction

Artistic dramatic effect according to social and historical features of each period having common and individual character in settlement of conflicts sometimes has tragic traits, sometimes has comic traits. On the whole the term of dramatic effect in polysemantic aspect represents: a category of esthetics, a category of poetic element, a genre category. The lyrical genre is based on feelings that results in lyrical dramatic effect which is found out of the mentioned three signs.

Nevertheless, we should mention that connection between a lyrical person i.e. the lyrical ego and the world forms on the known level his personal perception of the world. Various contradictions and collisions in the social surrounding of a concrete historical society impress the growing up artist. This way, various collisions of that social surrounding create personal dramatic effect of the poet's works. In Kazakh literature such a poet, who lived in that contradictory society and formed his literary cast of mind, lyrical existence is Shakarim.

Procedure

The system-structural, comparative-historical and comparative-contrastive methods are used.

Main part

The artistic dramatic effect of his inner world in works of the poet is an answer to various contradictions of the society. When we speak about

the formed lyrical person of Shakarim in literature, first of all we tell that it is based on high humanity. Basic collisions in works of Shakarim grow between humanity and contradicting it ideas. It shows connection between the poet's personal world and the surrounding world, its spiritual life history, epoch.

The word "genre" comes from the French and has a value "kind" or "sort". Many scientists, including M.Holquist [1], K.Jamieson [2], G.Genette [3], N.Fairclough [4], J.Killoran [5], A.Shapauov [6,849], A.Devitt [7], N. Zhusupov [8,203] the term multiple criteria relate to the category of literature or other forms of art.

Shakarim wrote such poems with complicated collisions: "Englik-Kebeke", "Kalkaman-Mamyr", "Nartaylak-Aisulu", "Leila-Mejnun", "Life of Moutylghan", which show, that he is a master of epic genre.

There are many his works written on subjects based on lyrical works observing one composition line. The poet's verse "The rich man and guest" was published in publishing house "Zhardem" in 1912 in a book "Kazakh mirror" [9,26].

These lines show how the event finished, and he gives his personal conclusion. Thus, this is still not the conclusion of the poet, not his last opinion. The event of the verse develops as a dialogue. National tradition and customs of Kazakh people is shown in this small dialogue according to historical features. The collision between the guest and the rich in the lyrical verse starts with the guest's

request of money at first, then the fat of horse. Such situational event shows psychology of a poor and a rich man. In the verse the meeting and greeting of the guest and the rich man, moments of asking about the condition of cattle are developed truly [9,28].

In these couplets the dialogue between the guest and the lord shows truly the inner interlaced psychological conflict. The rich man feeling the reason of the guest's coming to him, does not want to give out the condition of his cattle. But the guest having seen the rich man's cattle on the way, hints that he knows something, showing this way what about will be the further conversation. The skill of Shakarim is that he as a physiologist knows deeply the life of Kazakh people, moreover he is especially capable in showing such a problem.

Many people hate that rich man, - such a thought is given not just as an author's attitude. He shows why the guest was offended. The reception that was arranged by the rich man – he cut up a sheep, prepared a tasty dinner for his guest, but all this was just in vain, and that from the moment the guest will everywhere tell that the rich man is an avaricious person.

The poet found out a way to teach humanity showing the shameless character of some persons, who used to live at the expense of others on the example of the guest. The reason is that the people seeing such persons will have aversion to them, and try not to follow their behavior.

Also the verse "Mature and immature" of Shakarim for the first time was published in the collection of "Kazakh mirror". There is no visible collision and conflict. But the main dramatic effect here is shown via behavior of a rich man's clumsy child.

Started with these lines, and the beginning of the dramatic conflict is seen from the rich man's son request: "let the horse to graze to be full, binding it up, until we finish our work" that show them business like. It is seen that the dramatic conflict starts from the poor son "after the rich son ordering, he involuntarily tied". The poet lets know that the poor son knows how to manage with household with these words. The reason for this is that after letting the horses to graze, hungry horses ran away, and they had to go on foot to find their auls. This way the two boys' activity leads gradually to the conflict. The poet shows the distinction of tension and culmination via the mature and immature deeds in the events of the verse.

Both last concluding stances give the works of Shakarim inherent appraisal. He gives concluding opinion from the third person as an observer. Such a conclusion of the author that ends every verse on united level can be identified as his unique style.

Shakarim's verses idea is a problem of humanity, then the dramatic collision of the poet's works develop around the problem.

"Offence and temperance" is a verse of eight couplets, twenty six strophes. The feature, subject and composing link in the verse base on the artistic dramatic effect. The dramatic condition in the couplet is growing according to the beginning of composing motive of the verse [9,38].

The combination "deciding firmly" formed in Kazakh concept shows that the lyrical character engaged in the matter with honesty, all his passion. The lyrical character decided firmly to start acting. He is glad to work hard to improve the people. The second couplet continues the idea of the first one. Here we can see that the lyrical character is sad, and that he suffers inner psychological collision. Nevertheless the lyrical character decided firmly not to give up his purpose and calls his strength and thoughts to share. He animates strength, thought, offence, laziness and other abstract notions, and starts to speak to them.

The historical poetic feature of Shakarim's verses are distinguished by particular energetic feeling, deep thought. Such epithets as trembling, satisfying, dangling, barking in the couplets instruct in the form of wisdom emphasizing abstract thought, laziness. Along with this, the poet openly tells his thoughts on improving the life of Kazakhs. Mukhtar Auezov in his article "Poets after Abai" that was published in journal "Abai" #5, in 1918, said: "Mostly Shakarim would like his poems to be clear for the people; moreover he wants via his verses to bring the people's wisdom to perfect the society. The person who followed the verses of Abai, if not outwardly, but inwardly among present days poets – is Shakarim. When telling about shortcomings, - there is sharpness, shrillness in Shakarim's verses" - he gave such appraisal to Shakarim's works.

In the next couplets the event ends by crying offence, advising patience, criticizing everything conscience. The lyrical character was upset by the death of such human values as conscience, shame, mercy being hidden under dust.

Shakarim gives the meaning of being close to God of the notion of heart that was used in his lyrics. In such case the idea of support by heart is equal to support of God. The poet in his last couplet does not conceal his hope that if Kazakhs learn, and there will be many people with good knowledge the Kazakhs would avoid many evils. Famous researcher of Shakarim B.Abdighaziouly: "Usually a lyrical work is born from drops of feeling that overflow the poet's heart. Then in many cases the lyrical character is compared to the poet" [10,197].

The idea of lyrics is accepted as the idea of the poet. The happiness of the poet and his sadness is in the implication of the verse - he said. - We consider that deep and sensible thoughts in verses of Shakarim are sincere hints that come out of his heart. The composition in the poet's verse "Offence and Conscience" is based on understanding of dramatic conflict happening with lyrical character possessed with unpleasant strains. Well-known theoretic-scientist K.Mashhur-Jussip says: "There are five elements in the plot of the verse "Offence and Conscience". Nevertheless, the appearance of the conflict, its development doesn't reflect the whole life of the character as in the epos, all that is given as a moment, with all the feelings accepted only by one individual. This way some contradictions of opinions, and growing competition between them that fight inside one man, moreover developing every moment in deliberation, a conditional event, a small tenseness cannot turn the work into an epos. Moreover, because all those collisions developed in one moment as a reflection pattern, this demonstrates the possibility of wide using of life in lyrical genre. In the work, first of all the past and the present of the lyrical character lead to the concluding decisive thought" [11,28].

In the verse "Nausheran had shot a saiga when hunting" when hunting, the poet Nausheran sent a friend to fetch some salt from a village. When his friend went far away, he called him back and told him: "Don't take the salt free of charge". His vizier asked: "A pinch of salt costs nothing, why?". Nausheran told his profound philosophic reflection.

Shakarim this way sets an example of his idea of the leader of people. Also creating a dramatic situation he discovers a deep philosophic idea in the verse. The dramatic situation that is revealed via psychological emotion of internal soul world of Shakarim's lyrical person.

Conclusion

Such opinion and conclusion of the author are connected with social and public environment of that time's historical situation. We can tell that such lyrics are the thoughts of the lyrical character which were created from heart of Shakarim, because he knew how common people suffer of harmful, mean rulers. The character outlined by Shakarim in literature is the hero who starts to fight against all negative things in life of people. Supporting his

opinion, as -observer the lyrical character in verses becomes known as a person who makes conclusion of the dramatic collision.

Corresponding Author:

Dr. Shapauov Alibi
Kokshetau State University named after Sh. Ualikhanov
Abay str., 76, Kokshetau, 020000, Kazakhstan
E-mail: shapau@mail.ru

References

- Holquist, M., 2010. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press, pp: 280.
- Jamieson, K., 1975. Antecedent Genre as Rhetorical Constraint. *Quarterly Journal of Speech*, pp: 406-415.
- Genette, G., 1992. *The Architext: An Introduction*. Berkeley: University of California Press, pp: 250.
- Fairclough, N., 2003. *Analysing Discourse: Textual Analysis for Social Research* Routledge, pp: 183.
- Killoran, J., 2003. *The Gnome In The Front Yard and Other Public Figurations: Genres of Self-Presentation on Personal Home Pages*.
- Shapauov, A.K., 2013. The Problems of Study of the Genre of Dramaturgy of Turkic Nations of Central Asia and the Siberian Region of Russia in its Correlation with the European Dramaturgy (from Folklore to Drama). *Life Science Journal*, #10 (7s):848-851.
- Devitt, A., 2004. *Theory of Genre. Writing Genres*. Carbondale: Southern Illinois University Press, pp: 174.
- Zhusupov, N., A. Shapauov, 2013. The Kazakh Khanate of the 15-18th Centuries in the Kazakh Oral Historical Tradition. *Middle-East Journal of Scientific Research*, #18 (2): 201-205. DOI:10.5829/idosi.mejsr.
- Shakarim, 2008. *Encyclopedia*. Semey, "Polygraph", pp: 846.
- Abdighasyuly, B., 2008. *World of Shakarim*. Almaty, "Paritet", pp: 408.
- Mashhur-Zhussip, K., 1999. Style and image in Kazakh lyrics. "Pavlodar university". Pavlodar. Kazakhstan, pp: 442.