

Genre originality of Mashkhur Zhusip lyrics

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Abstract. On the basis of the theoretical-methodological analysis of Mashkhur Zhusip's the content of concept a genre originality of Mashkhur Zhusip lyrics is opened. The genre originality of Mashkhur Zhusip lyrics through definition of a special role and a place of poems letters locates in his lyric poet. In work it is indicated original methodological reception of the image of events through a prism of thoughts of only one lyrical hero, through his thoughts during only one moment that testifies to new author's approach of inclusion of this work in lyrics borders. Research of enormous cultural layer of Mashkhur Zhusip's creativity logically in work is complete by development of Model of a genre originality of Mashkhur Zhusip lyrics.

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Introduction

Studying a genre originality of lyrics, it should be noted especially a role and a place of poems letters in lyrics. Speaking about verses letters, we will pay attention to the explanation given by A.Baytursynov that it is possible to call verses letters time letters. The description of the historical events which have occurred during a certain era. The poem letter differs from the chronicle orderliness, systematic. In verses letters the event is described not in real style of an era, and in subjective vision. It is a lot of samples of letters in the world literature. It is possible to give as examples "A.S. Pushkin's burned letter, "As you are dear to me, letters of beloved" of N. A. Nekrasov, "The letter of mother" of S. Yesenin [1, p.77].

Indicator of a sample of letters of the Kazakh akyns creating to Mashkhur Zhusip, – "The address of Akmola of Esengeldi to the people" Akmola of Mukhamediyarula. Verses letters were written also by contemporaries of Mashkhur Zhusip. Confirmation to volume "Letter of Mother", "Letter to the Friend" of A.Baytursynov, "The letter reminiscence to the friend" of S. Toraygyrov. Many verses letters were written also by Mashkhur Zhusip. "The letter of mother" and two letters concern to them to Syzdyk Meshimbayuly, "Welcome speech Mashkhur Zhusip Madi", two letters, written to Zhusipbek Aymaulytov. Such researchers as Zhusupov, N.K.[1, p.77], Zhusup, K.P. [2, p.3], Molitoris H.P. [3, p.165], Regina F. Bendix, Galit Hasan-Rokem [4, p.13], Regina F. et al. [5, p.598] note that studying of the above-named verses letters shows that in them the assessment of the lyrical hero

and a state of mind of a lyrical image are pertinently combined.

As the reason of such conditional division the following analysis served: speaking about a lyrical image, we speak about a state of mind only of Mashkhur Zhusip; speaking about the lyrical hero, we mean not only Mashkhur Zhusip's feelings, but also ideas of all his adherents. Therefore, in the works Mashkhur Zhusip expresses expectations and interests of millions the people similar to [6; 7]. It finds reflection and in its verses letters. All these letters differ submission of events, the facts to feelings of the lyrical hero. Thus, as well as other akyns, Mashkhur Zhusip the verses letters I made a powerful contribution to genre improvement of the Kazakh lyrics.

Now interest of a number of researchers to small genres increases in literary criticism and stylistics (Amy Shuman, Galit Hasan-Rokem [8, p.55], Regina F. Bendix [9, p.447], Boatema Boateng [10, p.943]), however consecutive linguistic studying of a genre verses letters wasn't carried out so far. Such literary critics as Molitoris H.P. [3, p.165], John Hutchings [11, p.57], Robert B. Edgerton [12, p.1247], consider verses letters from positions of the modern theory of literature as an integrated genre prototype of all literary genres of small prose (the story, the short story, the poem in prose, a sketch, the essay, etc.). The text genre, the only which differential sign - small volume, is defined on the basis of this formal criterion as a verse letter.

Scientific novelty of work is that this first complex research where the figurative system and a genre originality of Mashkhur Zhusip's lyrics a where the art world of the poet is comprehended from

this point of view modern esthetic representations is completely considered; characteristics of the contents, evolution of its poetry come to light; Mashkhur Zhusip's creativity is for the first time considered in unity folklore, religious, social and subject began; creative growth of the poet is traced, in this regard features of a genre and figurative originality are defined; on the basis of the analysis of the actual material interrelations and creativity parallels of Mashkhur Zhusip with art traditions of previous and modern literature are revealed, the innovation of the artist and his national originality is comprehended; comparison to lyrics of various poets of the world is for the first time carried out; the individual hallmark of Mashkhur Zhusip is defined.

The problem of the real research consists that lyrical verses letters of Mashkhur Zhusip is a prototype for small on the volume of the lyrical texts which genre originality has to be established.

Research objective

On the basis of the theoretical-methodological analysis of Mashkhur Zhusip's works to prove a genre originality of Mashkhur Zhusip's lyrics and to designate prospects of research of it and other genres as special objects of linguistics.

Methods

In work system and complete approaches, historical-literary, comparative and typological and cognitive methods of research are used.

Main Part

Thus, the genre is the defended typologically steady form of the whole statement, steady type of construction whole, the codified form of action. Mashkhur Zhusip, we understand a genre of its personal creative self-expression as a genre originality of lyrics, differing the short volume and the finished form, expressing subjective attitude and a lyrical emotional condition of the author.

When determining the genre nature of works it is necessary to consider that the given events are described through a prism of feelings of only one lyrical hero that existence of two or three images testifies to belonging of work to the epos. In this context, speaking about a state of mind of one lyrical hero, it is impossible to disprove one-sidedly presence of the second or third lyrical images. For example, in the poem "The Words Written on behalf of Imanzhusip" to Mashkhur Zhusip's thought acts as a driving force excitement of the second lyrical image. Not incidentally among the people some lines, but in the changed look and as Imanzhusip's verses extended. Work as if the poem written by Imanzhusip. However, having addressed to the poem,

it should be noted that in it style of Mashkhur Zhusip, a model of selection of the words, inherent in it takes place. [1, p. 77].

Really, these words belong to Imanzhusip. He states in an oral form, and Mashkhur Zhusip writes down. Therefore, here two feelings at the same time increase. The first hero – Imanzhusip, his thoughts and the state of mind, the second hero – Mashkhur Zhusip with the thoughts. If there is a question: "Which of heroes is more active? ", that is the full basis to consider of Mashkhur Zhusip. As the facts given in the poem, find reflection and in other works of Mashkhur Zhusip; these facts are conformable with leading idea of the poem as a whole, with outlook of the akyn. The next these lines emphasize style of Mashkhur Zhusip. [2, p. 27].

The sample similar to it, we meet in the work "The Words Written by Mashkhur on behalf of the Son Amen". The special importance what is given by Mashkhur Zhusip to the beginning and the end of the work, accessory of this poem to the akyn confirms. And in Amen's poems this importance is expressed not in such degree.

In the work "Mourning of Mashkhur Zhusip of Musa Shormanov on behalf of His Daughter-in-law", large number of the given facts, existence of the second lyrical image, Musa's daughter-in-law, expression of its state of mind – all this pulls together with the epos. However the image of events through a prism of thoughts of only one lyrical hero, through his thoughts during only one moment testifies to inclusion of this work in lyrics borders.

Mashkhur Zhusip skillfully uses reception of investment by the human speech of a lifeless being. For example, in the poem "Grief of a Mosque" the akyn allocates a mosque with the human speech. [2, p. 89]. And here existence of the second lyrical image, a mosque, and also transfer of all feelings in the lyrical hero, Mashkhur Zhusip is available. It characterizes this work as a lyric genre.

Thanks to investment with the human speech of a lifeless being or an animal, conversation with an abstract being Mashkhur Zhusip made the significant contribution to genre improvement of lyrics. For the image of the lyrical hero, as a result of inclusion of the second conditional image, Mashkhur Zhusip creates a model of more expressive program of the thought and feelings of the lyrical hero.

Mashkhur Zhusip, as well as other akyns, in the person of the lyrical hero derides various defects of the person and society, at the same time, conditionally joining in group, speaks on behalf of the multiple person. If in initial lines the akyn includes himself in group, society, in the subsequent he brings itself (himself) out of crowd, gives manuals. Nevertheless in this fragment we observe

presence of one lyrical hero, heart beat of the person, fighting for the future of the people, therefore, the image of two images (the first – acts on behalf of many, the crowds, the second – brings itself out of crowd, gives a wise advice) unites thought of only one lyrical hero.

Thus, feature of Mashkhur Zhusip's creativity as artist is that acting from number of many, the akyn expresses interests and expectations of the people through a prism of thoughts of only one lyrical hero. And it, certainly, strengthens the influencing force of work.

In this context we want to pay attention not to an open statement the akyn of the concrete facts, and to collecting these facts, summing up and expressive finishing to readers.

In the literary critic there is an analysis of poems on their subject: for example, "the natural lyrics", "love lyrics", each of which has the distinctive features. The originality of subject helps disclosure of a subject of work, his idea and genre improvement.

The poem on the nature of Mashkhur Zhusip, reached us, only one. It – "April tunes". Arrival of the first birds in the spring, emergence of the first greens, awakening of the nature and life revival – all this speaks about feelings of the person in a spring season. These fine pictures of spring are granted Supreme, especially allocate a state of mind of the lyrical hero. In due time the concept "love" included love between the Dzhygit and the girl, that is between people. In many works Mashkhur Zhusip speaks about love to Supreme, but at the same time doesn't forget about a human flesh, human love. Speaking about human love, the akyn means external beauty. The description of eyes as if currant, an eye as at an antelope, etc. emphasize skill of Mashkhur Zhusip in the appearance description, in decoration of a portrait with comparisons, epithets, metaphors.

It is necessary to consider that there is no one only "pure" lyric genre, combination of lyrics and the epos, the epos and the drama, even lyric poets and dramas is observed. In one lyric genre the second can disappear, simultaneous presence of two genres, their interference. As a result of such analysis we can versatile define a genre originality of lyrics. It is the initial stage of influence of a genre view of subject and idea of lyrics, definition of extent of its influence. Speaking about a genre originality of lyrics, it is necessary to consider word widening, a meter what the akyn uses. To put it briefly, the work analysis in the genre description gives the chance of versatile studying it as a whole.

Thus, for designing of Model of a genre originality of Mashkhur Zhusip's lyrics we can allocate its following compound parts:

1) maintenance of a genre: about itself, people, feelings, generality;

2) reasons of the appeal to a genre: emotionality, responsibility, religiousness, ethnicity;

3) genre place in communicative space: relevance of a genre and, the main thing, its specificity against other genres;

4) status and social importance of a genre: literary, genre of national creativity.

5) signs of an originality of a genre: short prosaic works, substantial fullness, completeness, poetic expressiveness, individually author's receptions.

As a result, the Model of a genre originality of Mashkhur Zhusip's lyrics is given in drawing No. 1.

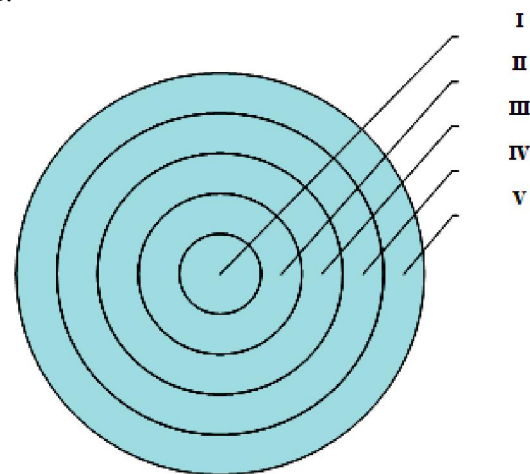


Figure 1. Model of a genre originality of Mashkhur Zhusip's lyrics.

The explanation of designations in figure 1. Model of a genre originality of Mashkhur Zhusip's lyrics:

I. - maintenance of a genre: about itself, people, feelings, generality;

II. - reasons of the appeal to a genre: emotionality, responsibility, religiousness, ethnicity;

III. - genre place in communicative space: relevance of a genre and, the main thing, its specificity against other genres;

IV. - status and social importance of a genre: literary, genre of national creativity.

V. - signs of an originality of a genre: short prosaic works, substantial fullness, completeness, poetic expressiveness, individually author's receptions.

Conclusions and recommendations

Investigating the genre description of Mashkhur Zhusip's works it is necessary to study

traditions of the Arab, Persian, Russian literature, to consider influence of colonial system on literature as a whole. Now the art originality of the European, Russian poetry, and east literature, in particular Muslim east literature is thoroughly studied, remained out of an attention field with literary critics. To in-depth study of east literature stirred a command management system ascendent position. In case with it not studied there were works of ancient centuries: Yusuf Balasaguni (XI century), Ahmet Yassau (XIII century), laid the foundation to creativity of representatives of the Kazakh literature of Abay (XIX of century), Mashkhar Zhusipa, Shakarima (XIX end – the beginning of the XX centuries).

Till today's time among the European scientists there was a point of view that Muslim east poetry represents "didactic poetry", poetry with pale expressive and to eradicate this oversight, it is necessary to publish works in which Muslim east literature would versatily be studied. In these works the speech has to go about different manifestations of a state of mind of a lyrical image that acts as distinctive feature of "didactic" poems in east Muslim literature unlike the European literature. Here it is necessary to pay attention to lack of a "pure" genre look, development of one look in the second. All this develops and improves lyrics. Mashkhar Zhusip, as well as other Muslim east akyns, in the "didactic" poems letters often uses methods of objectification of abstract concept, an embodiment, convention, allegorical meaning. The akyn skillfully uses also methods of comparison, an antithesis, development within a lyric genre, etc.

The offered Model of a genre originality of Mashkhar Zhusip's lyrics allows to verify those hypotheses and theoretical provisions which are made by researchers as a result of lingvopragmatical and the discursive analysis, it is represented productive for the description and studying of other genres of modern lyrics.

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