

Cultural heritage (literary, linguo-stylistic and psycho-pedagogical features)

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Abstract. The article deals with the general review of unexplored material in world cultural, historical and literary heritage, devoted to the creative work of famous word painters of the XII century of the Islamic and Turkic poetic world: Zhusip Balasaguni and a poet of the beginning of the XX century Mashkhur Zhusip, Shahkarim. The problems of style peculiarities, pedagogical and methodological study of poems of Turkic and Eastern poetry are studied on the basis on definite facts. Genre, linguistic and style varieties of Turkic poets works are fundamentally studied in correlation with the poetry of Islamic world. Based on the analysis of works of Turkic Islamic world Zhusip Balasaguni, and the poet Mashkhur Zhusip, genre and style peculiarities of works of kindred Turkic nations, which were not studied in the epoch of government of the Soviet Union Communist Party, were for the first time subject to critical re-evaluation purposefully and in complex. Studying the artistry of word-painters' works, we determine the individual handwritings, i.e. style: show the role of pieces in justification of genre identity, ideological and thematic peculiarities; in the course of determination of artistic peculiarities, we determine their function in development of their genre nature and reflecting the problems in modern poems of Turkic nations.

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Introduction

As far as genre description is concerned as one of the spheres of literary studies, it shall be underlined that it is different in each epoch, each sings, it is being changed constantly under the impact of epoch and style. The genre boundaries differ by approximate nature, rather than exactness. It is impossible to point them with finger, as if you show the state borders on a map. The fine art, no matter where it is, supported by one border, gradually loses its initial meaning and harmonizes with the secondary boundary genre. Thus, two boundary descriptions form two genres.

The word "genre" comes from French and have the meaning "type" or "to sort". Many scientists, including Michael Holquist [1], Kathleen M.Jamieson [2], Gérard Genette [3], Maingueneau D. and Adam J. [4], Norman Fairclough [5], John B. Killoran [6], Amy J.Devitt [7], N.Zhusupov [8], A.Shapauov [9] based on many criteria, refer this term to the category of literature or other forms of art. The genre has become the dynamic instrument in order to help the society to get onto unpredictability of art.

Procedure

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

Main part

It is common knowledge that Mashkhur-Zhusip did not confine himself to the collection of myths, historical stories, words of wisdom, but was also interested in gathering the samples of other folklore genres such as legends in verse depicting everyday life, eposes, fairy-tales, proverbs and sayings, aityses, etc. If we consider this collection from a genre side we will find 30-40 examples of legends in verse depicting everyday life. Only 19 of them were published. The total number is about 150 pages. The given compositions are similar to the compositions collected by the orientalist V. V. Radlov in the book "The samples of folklore of Turkic tribes" which was published in 1870 in St. Petersburg [10]. The first person to observe those similarities was the academician S. Qasqabasov. He also stated that the matter required further investigations. During the process of search and comparison we arrived at the following conclusions. In order to know the reason of those similarities, it was necessary to find out the source of the information: who and when told the stories. V. V. Radlov did not provide us with such information. In the preface of his book he wrote: "The Kazakh people divide the compositions of Kazakh literature into two branches: folklore works (prose) and the bookish poems. The folklore works comprise the

compositions – poems and stories created by common people and transmitted from mouth to mouth. Such compositions were not influenced by Islam, as they predominantly referred to common people and were despised by the clergy. I have not ever seen or heard that anybody wrote them down before. The bookish poems are not told by heart but read from the books. That is the main difference between them and the previous type. The authors of such books are the clergy and literate Kazakh people. The impact of Islam and bookish style can be distinctly seen in their works. Some part of such poems, written in a corrupted language, began to merge with the common everyday language. When writing down such poems I tried to get rid of the grammatical forms and words which were alien to the real Kazakh language and resorted to the help of common Kazakh people. I also made an effort to replace the Arabic and Persian words in the manuscripts by Kazakh words, in spite of the fact that they had been written and used correctly. Thus these stories acquired the tinge of real Kazakh language and its distinctive features" [11].

From all stated above it becomes clear that, firstly, Kazakh people divided Kazakh literature into two branches and that the clergy scorned the folklore samples. We know that Mashkhur-Zhusip collected plenty of such works. Secondly, we found out that some of the samples had been put down by V. V. Radlov himself with the help of common Kazakh people. But there is no identification of those people, no data concerning who and when told those stories and who helped him. Thirdly, while copying the manuscripts Radlov substituted some words. Having stressed the fact that V. Belinskiy was against such substitutions and alterations, the academician B. P. Kirdan contended that the changes, made in the texts collected by M. Maksimovich, the collector of Ukrainian folklore samples, decreased their value for scientists [12].

The academician A. I. Balandin [13] also paid attention to the necessity of basing on or extracting the useful information from the works of the predecessors and pointed out the academician A. Pogodin as the person who used all those collection methods. In turn the academician V. P. Stepanov [14] points to the lack of information about the source of the folklore samples in the collections of the folklore collector Chulkov. It is known that the academician A. Divaev also used the method of copying the original manuscript [15]. Though Mashkhur-Zhusip also followed the tradition of copying, his works contained some peculiarities such as giving the exact identity of the source of information. For example, both Mashkhur-Zhusip's [16] and Zholmurat's manuscripts say that the poem "Head of gold - silver

leg" consists of 300 lines, "Saiga" consists of 108 lines, "lark" consists of 460 lines, "Theologian" consists of 200 lines and state that those poems were taken from the book by V. V. Radlov [17,25]. The manuscripts also contain the note which reads: "From the book by Vasiliy Vasilievich Radlov, 10 pages" From this statement we clearly know that Mashkhur-Zhusip was well conversant with the book written by V. V. Radlov. It is common knowledge that N. Belozerskiy, XIX century Russian collector of folklore works, apart from the copying of the manuscripts required the real name, pseudonym, age, occupation, etc. of the person who provided the information. We can see that Mashkhur-Zhusip exactly indicated the volume of the book written by Radlov and the quantity of pages he had taken from that work according to the best traditions of the study of folklore. The collector must depict the conditions and situations in which the story and its recording took place. It is necessary to say that Mashkhur-Zhusip's works fully meet all the requirements mentioned above. For example, on page 88, the folder #1170, kept in the Central Fund of Manuscripts under the Scientific Academy of the Republic of Kazakhstan "Wedding ceremony" containing 380 lines is given. We know that such composition is usually performed at the weddings. Mashkhur-Zhusip gave the following clarification: "Since olden times Kazakh people has a tradition: when the bride is brought to her new home, the home of her fiancée, and meets his parents, young people of the village gather together and devote this song to the bride to ease her sorrow and fear" [18,47].

The study of folklore sets some other additional problems: to pay attention to the peculiar features of the language, to elucidate the meaning of some unintelligible or unfamiliar words [19,51]

We can see that Mashkhur-Zhusip has successfully fulfilled all those tasks. All necessary text passages were provided with, in modern phraseology, comprehensive and scientific explanations. The author did not confine himself to the elucidations of the meanings of words, but also paid great attention to the origin of the tribe names, origin of different myths and stories connected with the topic which was under discussion, to the historical events which background might be obscure to the next generations. He even tried to give the necessary fact and documentation in order to prove the veracity of the events.

Let's draw our attention to the following material found in the manuscripts written by Zholmurat: "In due time Meiram was the person who had a great elocutionary gift, could fluently speak in Kazakh and Russian languages, who investigated the history and literature of oriental, mostly Kazakh

people and collected the words of wisdom left by famous poets and heroes. A lot of researchers, scholars from such places as Tashkent, Turkistan, Bukhara, collectors of historical and literary heritage who travelled to the cities of Mecca and Medina came to see Meiram qazhy and lived in his house. V. Radlov was one of such people. Mashkhur-Zhusip met with Meiram at the age of 23 in 1881 and spent a long time under his roof. Together they investigated ancient books and literary heritage" From this extract it becomes obvious that one of the reasons of the similarities in the works by Mashkhur-Zhusip and Radlov lays in their visits to the same places. But if V. Radlov did not mention that fact in his works, Mashkhur-Zhusip considered necessary to point it out.

To sum up all stated above, we can say that there are two possible reasons of the similarities in the works of the authors: visiting the same places or copying from one and the same manuscript. From our point of view, the second one seems to be more truthful. If we suggest that Mashkhur-Zhusip copied from Radlov, firstly, the texts must remain unchanged. Secondly, we should remember that Mashkur-Zhusip always indicated the source. In order to see if our conclusion is right, let's compare the following variants. Though they contain certain similar points, some differences can also be found.

Thus, we see that two variants, which are similar at first sight, contain some differences in the forms of words, word combinations, separate lines or even the whole verse [20].

There is another piece of information about Meiram mulla published in the newspaper "Steppe News": "Meiram Zhanaidaruly (1846- 1921) was born in Akmola region, Atbasar uyezd. From his earliest years he started to write poems and compete with other akyns. Some of his poems were found owing to the letters addressed to Mashkhur-Zhusip Kopeev. His complex composition is the translation of "A thousand and one night" in verse [21].

One more fact that must be mentioned: the manuscript by Mashkhur-Zhusip contains compositions "Heroic feats Abylay khan" were collected under the title "According to Kuderli mulla" [22]. It is clear that the source of those variants is Kuderli mulla. But there are several theories on how they had come to Mashkhur-Zhusip. First – he wrote them down directly from people and gathered under the title "According to Kuderli mulla" (that is quite possible); second – he met the offsprings of Kuderli and they told him those stories, he did not have the opportunity to get them from Kuderli himself, because they lived at different periods; third – he used the manuscripts kept in Kuderli family. We already know that during his trips to Tashkent, Bukhara, Mashkhur-

Zhusip met Koshekuly Kuderli mulla's offsprings and stood well with them.

In our opinion, the third variant is one which is closest to the truth. It is not so easy to recite the folklore samples containing 8 pages. That's why Mashkhur-Zhusip must have written them from the manuscripts.

As Mashkhur-Zhusip was widely known and trusted, most authoritative and powerful man gave him an opportunity to use the manuscripts which were in their possession. Mashkhur-Zhusip, in his turn, paid his tribute by mentioning their names in the works.

Thus, we can say with confidence that Mashkhur-Zhusip's collection work was conducted in accordance with all scientific requirements.

The explanations concerning Meiram written by Mashkhur-Zhusip provided us with extensive data. The fact that he paid attention to such details as how many languages the person knew, who had made the visits, when, where and by whom the composition had been put down defines the peculiarity and outstanding nature of the author's collection methods.

The others have not been issued yet. On how and who those fairytales had been collected from the author tried to give the information to the best of his ability. For example, the fairytale "Suiindik: Olzhabai hero" was told in 1865 by Saqau singer. The letter, written by full professor Alkei Margulan to a man named Serdaly and kept at the "royal archive", proves that fact. It contains the following reference: "Put down by Mashkhur-Zhusip from Saqau singer in 1865" Thus, we can make several conclusions: first, Mashkhur-Zhusip knew that the composition related to the fairytale genre, second, that it was given by Saqau singer, third, that it was written down in 1865 when Mashkhur-Zhusip was 7 years old. Such information presents the registration ticket or passport of the given folklore sample [23].

This legend describes the peculiarities of the animals that existed at the time of the ancient Kazakh hunters. Therefore, we can see that if the fairytale contains some information about the history or nature its significance becomes higher. Some of the folklore samples collected by Mashkhur-Zhusip were used by the scholar of folklore study A. Divayev on his scientific expedition. In the manuscripts by Mashkhur-Zhusip there is the folder #1062 that contains the fairytale "Probably "Hero Esim". The folder also contains other folklore samples combined under the title "Collected by A. Divayev in 1920-1921" There is the signature in the cover written in Arabic script. At the end of the folder there is another inscription: "This is how it is according to famous Mashkhur-Zhusip", which means that the samples in the folder belong to Mashkhur-Zhusip.

Final part

Scientific novelty of the article consists in a comprehensive study of Mashkhar Zhusup and Shakarim, the Turk-Kazakh poets of early XX century. Poet Shakarim crucially avoids unnecessary frills, believing that the word must be accurate and specific, as the time that dictates the exact action. Word-painter Mashkhar Zhusup in his lyrics does not shy away from the cliches and worn-out verbal formulas. Concept is turned mainly to real life of a human, they are convinced of his rational essence. This is clearly seen in one of the key provisions of the philosophical position of Mashkhar Zhusup and Shakarim about inherent unity of heart and mind. The path to God requires not only spiritual, but also intellectual challenge, the constant searching and overcoming the doubts.

Investigating the mastership of word-painters, we define the individual writings, i.e. styles of the poets. We show the role of art works in justification of their scenic identity, as well as ideological and thematic features. In the course of revealing the artistic features of the art works, we define their function in the development of scenic nature and the problems considered in modern poems of Turkic folks.

Conclusions

- Scenic and stylistic features of the poems as well as the Turkic-Kazakh poetry of the late XIX and early XX century of Shakarim and Mashkhar Zhusup were studied based on the factual material.

- For the European poets the above mentioned poetic images symbolized feelings and passions, experienced by human, whereas Shakarim and Mashkhar Zhusup, the Turkic-Kazakh poets of the late XIX and early XX century, filled these images with religious and spiritual content, and showed the desire to revive the poetic quest of the Eastern Medieval lyrics.

- The relationship between poetry of Turkic-Islamic period of the Middle Ages and the Turkic-Kazakh cultural heritage of the late XIX and early XX centuries in terms of artistic, linguistic, psychological and methodological features scenic revealed.

Relevance of the research is due to the fact that the literary and cultural integration relationships between the Kazakh and Turkic peoples represent a universal categorical phenomenon, performing a pivotal role in the aesthetic, cognitive, psychological, analytical and synthetic activity of a human.

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