

Style nature Mashkhur Zhusip Kopeev's poems

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Abstract. In this research relevance of studying of the style nature Mashkhur Zhusip Kopeev's poems is proved. Mass character and dynamism of modern processes of a style formation does actual statement in the center of attention of researchers the style nature of Mashkhur Zhusip Kopeev's poems as example of art variety of literature not only personal traditions, but also the objective typological unities the most important of which to us present style tendencies. In work the ethnic style nature of Mashkhur Zhusip Kopeev's poems, their intellectual saturation, lyrical-philosophical pathos and inclination to the developed metaphor, romantic poetics of the style nature Mashkhur Zhusip Kopeev's poems is opened. The Model of the style nature of Mashkhur Zhusip Kopeev's poems is developed.

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Introduction

Studying of problems of art differentiation Mashkhur Zhusip Kopeev's poems, to number of the most important of which belongs a problem to the nature of style variety, is actual as for detection of regularities of modern literary process, and for further development of the theory of the literature needing system reflection in all structure of her concepts of art experience of art.

Mass character and dynamism of modern processes of a style formation does actual statement in the center of attention of researchers the style nature of Mashkhur Zhusip Kopeev's poems as example of art variety of literature not only personal traditions, but also the objective typological unities the most important of which to us present style tendencies. Studying of a way of development, feature of the style nature Mashkhur Zhusip Kopeev's poems was carried out is multidimensional, in different directions. Issues of an originality of its esthetic world were repeatedly touched in scientific works of such researchers of literature, as Mehtiev, V.G. [1, p.107], Molitoris H.P. [2, p.165], Zhusupov, N.K. [3, p.77], Zhusupov N.K., Baratova M.N., Maktagul O., Zeinullina A.F., Kanapianov K.N., Zhumabekova G.A. [4, p.336], Zhusup, K.P. [5, p.140], Khorolsky, V.V. [6, p.229], Regina F. Bendix, Galit Hasan-Rokem [7, p.13; 8, p.598], Stoletov, A.I. [9, p.112], Mashkhur Zhusip [10, p.801], Amy Shuman, Galit Hasan-Rokem [11, p.55], Richard Gray [12, p.308], Kathryn Gutzwiller [13, p.50]. Their works are concrete, rich with thin stylistic supervision, many accents and therefore

represent an essential contribution to the analysis of ideological and art features of poetry. However, nevertheless, it isn't enough similar supervision to present intra patrimonial, actually lyrical traditions of the style nature of Mashkhur Zhusip Kopeev's poems in unity with more universal regularities relating to style tendencies in modern literary process. The urgency of the solution of the matter was felt in due time in works Mehtiev, V.G. [1, p.107], Molitoris H.P. [2, p.165], Zhusupov, N.K. [3, p.77], Zhusupov N.K., Baratova M.N., Maktagul O., Zeinullina A.F., Kanapianov K.N., Zhumabekova G.A. [4, p.336], Zhusup, K.P. [5, p.140], Khorolsky, V.V. [6, p.229], Regina F. Bendix, Galit Hasan-Rokem [7, p.13; 8, p.598], Stoletov, A.I. [9, p.112], Mashkhur Zhusip [10, p.801], Amy Shuman, Galit Hasan-Rokem [11, p.55], Richard Gray [12, p.308], Kathryn Gutzwiller [13, p.50] of style tendencies which have put a lot of effort to studying in modern literature. However, despite focus of researches and collective efforts of literary critics, critics, a complete picture of literary and style tendencies and the style nature of Mashkhur Zhusip Kopeev's poems for the present it isn't created.

This circumstance dictates need of identification of the style nature of Mashkhur Zhusip Kopeev's poems of the main literary and style tendencies of the Kazakh national verbal culture.

That is why a necessary link of research of style variety and the style nature of Mashkhur Zhusip Kopeev's poems is represented its consideration on a long piece of literary process of at the same time steady and changing features of style differentiation.

In this regard, the purpose of our research consists in identification of the style nature of Mashkhur Zhusip Kopeev's poems in a context of the main literary and style tendencies of development of the Kazakh lyrics.

Methods

The methodological basis of research of a considered problem is realized by means of general scientific methods of the analysis, synthesis, induction and deduction; special and historical, historiographic methods: system, comparative, comparative-historical, comparative and comparative each of which allows to solve research problems.

Main part

Along with justification of the genre characteristic, features of Mashkhur Zhusip's works is necessary to analyze their style nature.

Speaking about style of an era, style of time, it is necessary to consider influence of all Muslim east literature, from it ancient turks literature, on creativity of Mashkhur Zhusip. In the books which have left in 1907 in Kazan, Mashkhur Zhusip uses the word "white" as a symbol of sincere purity, purity of thoughts and motives, as a justice and righteousness symbol on a way to Supreme: "Prompt flight admires falcons, // Disturbs problems arisen a turn. // People in a path choice aren't faultless, // With mistakes beginning way conquest. // ... There is a phrase: "The enemy waits under the ardent! // That means – be always on the alert. // After all the enemy in you and nearby, // And we wait for trouble on others coast". [10, page 9, 21].

Paying attention to the works of Mashkhur Zhusip published later, we do the conclusion that the akyn used the word "white" and for preservation of continuity of traditions, and for skillful harmony of style of an era and an author's fruit.

Feature Mashkhur Zhusip's style, feature of use of the word "white" is expressed in the following lines:

You will come to love the person very much,

The soul becomes pure, as if paper.

From the poem "Kaf and Non" [10, page 17].

The supreme rewarded health,

Baybishe presented to me nearby.

Camels – for moving, a mare I gave me,

And generously my cattle increased.

From the poem "The Supreme Created the Earth on Sunday" [10, page 29].

People in lack of will continue the lives,

Itself without having found, going to mirages.

From the poem "Since Young Years I Reached for the Word and the Letter" [10, page 122].

If with all the heart light you devote yourself,

The way just will open before you:

One – rich, another I made poor,

Tests the slave a miscellaneous.

From the poem "Conditions of Commission of Pilgrimage, Belief" [10, page 146].

Speaking about pure soul as if "white paper", the akyn means the pure human relations. White zhaulyk (a headdress of the married woman from a white matter) testifies to national traditions, about the pure relations between the husband and the wife, at the same time white color of a headdress expresses pure intentions of the woman. And in the third fragment a sample "as if white glass" acts as a sample of a combination of white color with good intentions. In the last two examples the word "white" is not an epithet, and a metonymy. As a result of it the word meaning extends, the horizons of its coverage increase, a certain concept is formed. In the fourth example the attention that sincere purity, good intentions, kind thoughts of the person conduct to a just Muslim way is focused. In the fifth example it is spoken how it is possible to preserve the person against bad acts.

In Mashkhur Zhusip's works, except white color, meets also black color. The akyn opposes each other these colors, at the same time opposes the concepts designating these two colors. This reception serves as a sample of the accord of thoughts of the akyn with a spirit of the age:

In "The book of the Father our Korkut" (the XV century) black color is used as the negative characteristic of the person, as the tool of a sneer, jeers: "If in the house there is neither son, nor the daughter, such parents have to live in the poor house, under them have to lay black felt, on a table have to serve them mutton meat without fat; who wants to eat – let eat, don't want – let will leave".

Defining individual style of Mashkhur Zhusip, it should be noted that the akyn uses the word "black" both for color designation, and for disclosure of bad intentions of the lyrical hero. At the same time the use of this word is dictated by time requirement, caused by the description of the Muslim tradition directed on good acts:

You will compensate on someone rage,

The soul is black, as if ink.

From the poem "Kaf and Non" [10, page 17].

If you are a Dzhygit or the boor.

You will be him from the youth.

How many Teri to gloss,

Not to be from a black stone to a mirror? !

From the poem "Since Young Years I Reached for the Word and the Letter" [10, page 129].

If in the first three examples the word "black" characterizes color scale and bad thoughts of the lyrical hero, in the subsequent fragments color designation, more precisely, black, amplifies charge of the lyrical hero for bad acts.

Individual style of Mashkhar Zhusip is characterized, along with the words "white", "black", lexemes "light", "a sun beam", "shine", "day", "morning", "heats" "light" who demand the special analysis.

Using the words "beam", "day", "night", "light", Mashkhar Zhusip proclaims knowledge, justice, good business and at the same time shows that, living in an imprisonment, the Kazakh people undergo years of humiliation, violence. It proves influence of "spirit of the age" on style of the akyn, and also acts as using force, leading idea in formation of a certain outlook of the akyn, therefore, his individual style.

In Mashkhar Zhusip's works the candle acts as a sign of progress, education. Individual style of Mashkhar Zhusip is given by often used words, opposition of these words to lexemes with opposite values. Indicator of it is set of equivalents to the concepts "night" is "dark". The word "light", "heats" acts always as a source of new life, an innovation, education, blessing. At that time the word is "dark" related with the word "night" is opposed to the word "light". It is used for expression of an inequality, dullness, humility to slavery. Like other equivalents, this sample appeared still long ago.

In creativity of Mashkhar Zhusip symbolizes night an inequality, violence, ignorances, ignorance. As we see, idea of a vital imprisonment of the people in the dark, that is conditions of uncertainty of the people, his ignorance, violence over it. The author gives to the people to hope that behind darkness always there will come light days. The akyn especially allocates "dark soul" silly people. The attention of the reader concentrates on that perfidious, artful people were born in damned day. Because of general violence, pressure, an inequality, poverty people fall, go on a fulfillment of bad acts.

Along with the word "night", the akyn uses also the word "dark". The word "dark" acts as a symbol of ignorance, an inequality. We will pay attention to the poem "Oh, My City":

Let don't pass in the dark our years and months,

We are ignoramuses, we in a deplorable state, we are sad [10, page 35].

In creativity of Mashkhar Zhusip takes a place a combination both a traditional syllable, and style of time, and individual search. The akyn warns

that light life can be replaced by the dark. Difficult life of the people amplifies combinations "more firmly than a stone", "it is heavier than night". As a result of it the thought that the people "are rubbed", heart-broken is expressed. If a combination "to put a graze" is an example of national color, expression "grief eats heart", that is the embodiment of abstract concept, its transformation into terrible force testifies to author's use of the word, individual style of the akyn. About not freedom not only the lyrical hero, but also the whole people, that the people long time were in "long dark night".

For Mashkhar Zhusip preservation and development of these traditions, to them individual style are characteristic. Mashkhar Zhusip will read a light way of Sharia, that is a fair, just way, in other example we see how the way to knowledge is thorny. It is a question that Supreme will reward the person for a choice of the correct way to lives. The word meaning "way" extends: the way appears as eternal vital fight, in other example it is a question of possibility of disclosure of offense of each person. Further transfer despair of the akyn how in life can "dig alive" the Dzhigit directing all people. In poems of the akyn confirms thought that courses of life on which the person enters, aren't always just that the way of a lazy of the person conducts to his poor. Calls the lyrical hero for action in order that he found the correct way to lives, purposefully I planned a trip. The akyn urges the lyrical hero not to descend from the correct way, narrates that in life there are people who force down from a way of trustful people.

In works of Mashkhar Zhusip the caroling of love is conformable how this feeling is given by other representatives of the Kazakh literature, at the same time the individual tune develops.

The Kazakh literature of the last quarter of an eyelid – the XX century beginning, among her – works of Mashkhar Zhusip, naturally to consider as continuation of east literature rich with traditions.

In the book of Mashkhar Zhusip "About the purposes, to which go all life", published in the 1907th year in the city of Kazan, brought the poem "Blind, Deaf and Undressed". It isn't casual. For a trope of the concepts making commission by the person of good acts, the words "blind", as "deaf", "undressed" acted. We will give examples:

That the ignoramus knows about your price,
The blind doesn't know the brilliant price,
my soul.

(1353 of Horezmi) [10, page 105].

I was born the nude from mother, nude I will enter the earth,

It is disturbing at heart, but it doesn't excite death.

(1069-1070 Yusuf Balasaguni) [10, page 177].

Mashkhor Zhusip expands a word meaning "blind": the blindness doesn't mean "not to see before itself any subject or the phenomenon", it means "harm which causes ignorance of the person". If the word "we" is meant as ignorance of people of that time, inability to distinguish their good and bad, it is a question of how the lyrical hero looks after for blind as this blind see nothing even if one thousand candles burns. The wretchedness of business is observed to be the wise man for blind and deaf. Further the text contains an assessment of that in a personal favor of people is capable not to see a lot of things. The attention of the reader is paid that the blind doesn't know the price to the eyes. By means of the word "blind" the akyn shows the ignorance which has extended at that time, ignorance of the person is transferred by the word "deaf". If in the beginning the attention of the reader concentrates on uselessness something to speak to the deaf, further – difference of deafs from other people is emphasized: deafs don't hear when to them shout, they can hear when speak in undertones. Uselessness of the address to deafs is approved. Mashkhor Zhusip managed to show in the tragedy "Blind" skillfully features blind "to see even if sees nothing", "to hear the deaf even if hears nothing", undressed "to lose that has no even itself". If in initial fragments it is a question of need of the help undressed, the akyn speaks about mercy. The direct sense of the word "undressed" reveals, undressed is afraid of that someone can "cut off a clothes hem", it doesn't feel undressed, nude. In poems the thought that the person deceives himself is expressed: allegedly it is content with that has, the question as it is possible to become during lifetime nude is brought up at the end. All these examples testify to figurative expressiveness of a blindness, deafness, poverty of reason in creativity of Mashkhor Zhusip, adhering to traditions of east literature.

Proceeding from the above, we created Model of the style nature Mashkhor Zhusip Kopeev's poems which is represented in figure 1.

The explanation to figure 1. Model of the style nature of Mashkhor Zhusip Kopeev's poems:

I-Ethnic style nature of Mashkhor Zhusip Kopeev's poems.

II-Intellectual saturation of the style nature of Mashkhor Zhusip Kopeev's poems.

III-Lyrical-philosophical pathos and inclination to the developed metaphor of the style nature of Mashkhor Zhusip Kopeev's poems.

IV-Romantic poetics of the style nature of Mashkhor Zhusip Kopeev's poems.

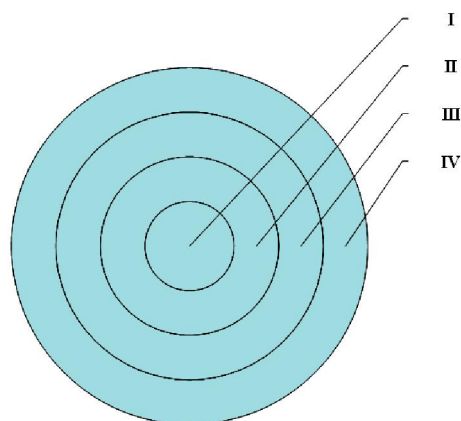


Figure 1. Model of the style nature of Mashkhor Zhusip Kopeev's poems

Conclusions and recommendations

Thus, as a result of the conducted research relevance of studying of the style nature of Mashkhor Zhusip Kopeev's poems is proved. Mass character and dynamism of modern processes of a style formation which do actual statement in the center of attention of researchers the style nature of Mashkhor Zhusip Kopeev's poems as example of art variety of literature not only personal traditions, but also the objective typological unities the most important of which results our research represent style tendencies is proved. As a result of the theoretical analysis in work the ethnic style nature of Mashkhor Zhusip Kopeev's poems, their intellectual saturation, lyrical-philosophical pathos and inclination to the developed metaphor, romantic poetics of the style nature of Mashkhor Zhusip Kopeev's poems is opened. The Model of the style nature of Mashkhor Zhusip Kopeev's poems is developed. The model of the style nature of Mashkhor Zhusip Kopeev's poems is recommended for use in Mashkhorology.

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