

## National self-consciousness and psychological insight representation in artworks (literary and linguistics and psychological and pedagogical specifics)

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**Abstract.** The sources of national self-consciousness lay in historical affinity and lingual kinship of different peoples. But studying for example national literature of kindred nations like Kazakh and Kirghiz we still may observe different representation of national self-consciousness problem in works of different writers. Mankurt\* idea is covered in different ways by different well-known poets like Mashhur-Zhusip, Shakarim, Sultanmakmurt and writers Ch. Aitmatov and A. Kekilbaev. Intellectuals familiar with the best works of Eastern and Western culture has entered literature and social arena. They were representatives of so call “second wave” of educational culture with good education that reflected the demands of the time. Different lingual and psychological and social and political and aesthetic search typical for that period were reflected in their works.

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### Introduction

State independence gave scientists the possibility to study problems of national self-consciousness, psychological insight in works of poets and writers working on the turn of 29<sup>th</sup> century. What is inspiring that wide possibilities had opened to study previously closed topics in Kazakh cultural heritage. The works of such writers and poets as Shakarim Kudaiberdiev, Mashhur-Zhusip Kopeev, Akhmet Baitursynov, Magzhan Zhumabaev, Beimbet Mailin, Saken Seifullin, Zhusipbek Aimauytov and others may get objective assessment after being forgotten for long years.

Well known poet, thinker, historian, ethnographer, orientalist, gatherer of oral folklore of Kazakh people Mashhur-Zhusip Kopeev is an artist whose works need overall study. He lived and worked in a period of cultural and educational crisis caused by social and political situation in the country. At the same time Kazakh literature then started acquiring new features with growing of talented poets and signers.

These are works of the poet who has undoubtedly high position not only in the history of literature but Kazakh social and philosophical thought of the turn of 20 century [1]. So in analysis of features of national self-consciousness in the works of the poet it is necessary to pay special

attention not only on the picture of the time and society his heroes lived in but on specific features of their world outlook, character of desires and dreams, as M.O. Auezov has wrote [2]. “Psychological insight is always diverse and multifaceted. It is related with general principles of artistic method. Limits of one method are tight to psychological insight so it became the part of a writer's poetic”, wrote B. Maitanov [3,4].

Persian scientist, poet and philosopher of XI century Omar Khayyam whose poems were well known even inter vivos of the artist was the most close to both Shakarim and Mashhur-Zhusip by world perception. Scientists including J.Biegstraaten [4], S.H.Nasr [5], D.Smith [6], J.A. Boyle [7], Sh. Satpaeva [8], I. Zhemenei [9], N.Zhusupov [10], A.Shapauov [11], E.Browne [12], A.Toxambayeva [13] made deep analysis of works and multifaceted talent of these poets.

### Methods

Comparative historical and comparative methods have been used.

### Main body

Turning to the problem of psychological insight importance in literature one couldn't but agree with A. Iesuitov who noted that “psychological

insight is the result of creative efforts... realization and reflection of psychology of the author himself, his heroes and taking wider the social psychology (psychology of class, estate, social group, epoch, etc.) that in turn is being uncovered via the personality of an artist and characters he has created" [14,39].

It became especially obvious when we turn to the works of poet whose lyric heroes reflect national spirit and national character of Kazakh people. It is also necessary to define artistic principles he followed on in lyrics trying to set the problems of national psychological insight, self-consciousness and character.

To have complete idea of psychological insight of artistic heritage of Mashhur-Zhusip it is necessary to recall the words of German philosopher Hegel "there are internal sensations of two kinds. First that touches my direct identity being in some special relation or state. These are for example wrath, vengeance, envy, shame, remorse. Second are those that have relation to something universal in me and for me – to law, moral, religion, beautiful and true" [15,118]. These thoughts of the philosopher help to understand deeply inmost thoughts and feelings of the poet. So considering arts of the poet from this point of view one may find in civil lyrics the words that reflects world outlook of some strata of Kazakh people.

Artistic work "If your horse stumble..." may be viewed as ethnic composition the poet make special focus on. Using this composition that reflects everyday life of a Kazakh – a nomad the poet reveals his typical style or manner of writing. Mashhur-Zhusip often pictures plain and unprotected people suffering from cruel deeds of his powers that be compatriots. The poet bitterly writes about the negative features of Kazakh society that were caused by tsar tyranny.

Picturing social group of people with negative features of national character the poet uses different lingual and metaphoric images and symbols. For example, he compares enemies fighting with each other with "horned bulls" and "billy goats", "ungovernable stallions" and for those who is sympathetic to him he uses epithet "good". Picturing enemies the poet uses words "to be at war", "wound", "slaughter", "fight" and others that reflect dynamics and tense of class opposition.

Collections of poetry of Mashhur-Zhusip Kopeev "Experience of life", "Situation" and prose "Whom Saryaka belongs to" were published in 1907 in Kazan in Publishing House of Khusainov Brothers. They provoked sharp reaction of tsarist state. It was not surprising because in poems "Recognizing science", "Today occupation of Kazakh", "I have been looking for partner in life everywhere" and

others the poet touched problems of social inequality, free education, freedom of discussions. Almost all the number of copies was withdrawn, books were declared seditious and the poet entered the list of suspects. High level of national self-consciousness of his characters, poetic images full of elegance and originality and philosophical and didactic style of author's thoughts were typical for his books written on the turn of 20<sup>th</sup> century.

Academician D.S. Likhachev wrote "A man is always central object of literary art. All the rest is in proportion with a man's image, it is not only the picture of social life, everyday life, but also nature, historical changeability of the world, etc. In close contact with the way a man is pictured are all artistic means used by a writer" [16,3]. These words of D.S. Likhachev help to understand real character and social focus of Mashhur-Zhusip's works.

At the beginning of 19<sup>th</sup> century philosopher P.Ya. Chaadaev had set a problem of specific of historical development of Russia and Western Europe, about Russian national psychological insight and self-consciousness. He tried to analyze these problems from religious philosophy point of view. He highly recognized Western civilization and noted its achievements in education, science, technology and literature. P.Ya. Chaadaev wrote that Russia supposedly "got lost on the Earth", remained aside from "social movement" with regret and pessimism. Russian philosopher noted sadly that "Being a sort of out of time we were not covered by global education of mankind and appeared in dead end of history and did not conceive our civilization". Later Chaadaev became critical towards Western civilization and became sure that Russia was capable to play special role that was to "give a world some important lesson" and settle the most pressing problems of mankind. Chaadaev insisted on the necessity to analyze thoroughly all historical events rethinking them not only from national point of view but via a time. "So that is our rule: we will think of facts that we know and try to keep in mind more living images than dead material" [17,255].

Reading different governmental orders published in newspapers "Turkestan news", "Steppe Newspaper" and other print editions Mashhur-Zhusip saw that periodicals could not reflect all the facts of suffering and disasters of Kazakh people. He had nothing to do but write about it in his artistic works. Literary artist Mashhur-Zhusip with regret and sadness stated the dream of plain people about "ideal white Tsar" that could solve all their problems. The poet tried to pay attention to the fact that these dreams are illusory. Dense emotional background, comparing of people's humiliation with butchering

should have arisen indignation of readers as writer thought.

The following metaphoric comparisons may be found in civil lyrics of: white Tsar is a shepherd, people is obedient flock of sheep. Repeated usage of such comparisons is caused by his will to be clearer to plain people and to their world perception. These comparisons reinforce individual poetic style of Mashhur-Zhusip's lyrics, made him original, unique.

The poet understood clearly that psychology of Kazakh people with their rich cultural tradition reflected in the best samples of oral folklore was not adequately thought out even by the most interesting contemporaries let alone representatives of other culture, other people. He followed the thoughts of his contemporary Shokan Ualikhanov, well known scientist, traveller, ethnographer, who wrote some dozens years earlier feeling defencelessness and helplessness of steppe culture before urban civilization, "In Europe up to now faulty impression is dominating that nomad tribes are violent barbarians without law. But steppe horde man has his own oral legends and in moral and mental abilities is higher settled man of the common people. Wasn't it better to leave Kazakh alone as they were in earlier years? Their native talents – reliability, quick mind – and their activity have granite stronghold in belief" [18,132].

Mashhur-Zhusip tried to preserve and communicate readers the richness of artistic expressiveness of Kazakh language and used known poetic methods. Academician Z. Akhmetov notes that "such means as metaphor (association by similarity), metonymy (renaming), allegory, hyperbola (artistic exaggeration), litotes (artistic underestimation), personification (association of man's feelings, thoughts, speech with inanimate things and phenomena), irony (delicate hidden mockery) and others that were widely used in Kazakh oral folklore got new reflection in works of singers and akyns" [19,34]. Poets used allegory very frequently because it allowed communicating as a riddle their pain and anxiety, hint on imminent social and political cataclysm. For example, known Kazakh singer of 15<sup>th</sup> century Asan the Sad who was counsellor of Zhanibek khan, one of the founders of Kazakh khanate warned him in form of riddle.

Famous Bukhar the Singer also used metaphoric form of allegory. Contemporaries considered him a prophet and his poetical talent of improvisation as prophetic. Mashhur-Zhusip uses the same form of using hidden hint picturing social and political evil deeds of Soviet communist authority. Poet foresaw that eventually the government of a country that paid no attention to needs of the people will be inevitably forced to pay contribution. This is

also the follow-on of traditions of Asan and Bukhar who uncovered future in their songs. Only now we can state that in Kazakh literature on the turn of 20<sup>th</sup> century along with poets who praised totalitarian regime there were artists that remained the followers of their belief and wrote the truth about evil deed of contemporaries.

Mixing of cultures and beliefs that had been going on in Kazakh steppe for several centuries had a certain impact not only on literature but further development of national self-consciousness. The problem of forming of self-consciousness is complex and requires mutual efforts of writers, journalists, politicians and especially scientists in other words that strong layer of extraordinary people that have wide thinking, scientific way of mind and capability to foreseen dynamics of social and political thinking. Social thinking of a scientist is being realized in attempts to process facts with social thinking, to make theoretic analysis of them. The most important task of scientists today is to provide objective analysis of misrepresentations of historical facts made in former years. It is impossible without using the experience of historical thinking, without applying conceptual directions of before-revolution and post-revolution Russian and Kazakh historical knowledge, without active development of Eastern source research and Eastern historical philosophy.

## Conclusion

The problem of necessity of scrupulous study of national psychological insight in the light of Islam development, Kazakh culture, language and literature is more pressing than ever. Works of artists related with religious and spiritual search should be an object of close attention of linguists, historians, culture experts, philosophers, philologist. Speaking about the work of such poets as Makyshe Kaltaev, Mashhur-Zhusip, Shakarim, Mukhamedzhan Seralin, Magzhan Zhumabaev and other who fought for social equality, against colonial policy of the Tsar and capitalist exploitation. Their artistic works promoted further development of national literature and psychology. It is known that the course of national self-consciousness maturing was not univocal but complex and long process. It was hampered by situation of colonial regime, discriminative policy of tsarism against conquered people.

Although there have appeared some serious works covering historical and spiritual base of Kazakh people living including those based on literature of 19<sup>th</sup> – beginning of 20<sup>th</sup> century the problems of further development of national psychological insight, language and literature, self-consciousness still require close attention and research.

**Resume**

- In realistic historical work tradition succession with artistic works of poets and writers is obvious.

- Psychology of lyric and historical epos requires study according to concrete results of research and system representation.

- Epic time and space of historical and lyric epos are related and connected with each other. In epic works artistic and figurative means of heroic epos are used as well as completely new motives.

2. Noting the unity of manner and matter the language of lyrics, artistic epos requires attention represented as a language of all social structures of Kazakh society, as a standard syntactical language. The base of lyrics and epos of poets is the destiny of Kazakh people, its fight for freedom. Due to artistic works kept in the memory of people we could know the truth about the historical past of our people and assess psychological, aesthetic, lingual literary importance.

**Words meaning**

\*Mankurt – is the obliteration of historical, successive relations; the loss of moral guide.

\*Akyn – is a poet-improviser and a performer of his and folk works of epic and lyrical character in the Turkic-speaking nations.

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