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KAZAKH LYRICS AND LITERARY CRITICISM

Annotation. The article deals with the state of study of Kazakh lyrics in literary criticism. The importance of literary criticism in the formation and development of national lyrics as a genre is highlighted. The actual problems of Kazakh literary criticism, the process of its artistic development are linked with the study of poets' work, the function of the genre of criticism is analysed. Attention is paid to literary research in the study of lyrics. The peculiarities of the nature of Kazakh lyrics studied by scientists and critics are reviewed. At the same time the aesthetic approach to this genre is presented and the judgments and conclusions of scientists-critics who studied Kazakh lyrics are given. The authors point out the correlations between criticism and lyricism, pointing out the points of contact on the way of development of the national lyrics. The authors describe from which point of view the critical scientists studied the history of development of national lyrics in Kazakh literature science, what points they paid attention to, what were their main achievements.

Keywords: Kazakh lyrics; literary criticism; genre features; history of lyrics; nature of poetry; poetic milestones; development trend; critical view; literary scholar; critical scientist.

Introduction

Rich in aesthetic taste, critical view of people definitely originates from the heritage of folklore. The songs intrinsic to lyrics as well as the thoughts themselves are given in terms of songs-verses in lyrical epic and traditional songs of everyday life, at song-poetical competitions ('Aytys') between singers-improvisators ('aqyn'), in folk songs.

According to conclusion by scientist studying the history of criticism T.Kakishev the national heritage KyzJibek, Betashar, Aytys by Birjan-Sary [1, pp. 90-93] makes it possible to feel the Kazakhs' original aesthetic taste. Research paper by Sh.Valihanov About types of Kazakh national poetry and Kazakh reader by I.Altynsarin prove to be 'an example of Kazakh critical thought flowering' (T.Kakishev). The poem by Abai I am writing my verses not for fun educates a pupil and a teacher in respect of spirituality. It 'had great influence not only to Kazakh literature but also to progress of the entire popular aesthetic thought'.

So the original ideas are connected with the history and the past. Literary criticism is of primary importance in formation and development of national lyrics as a genre.

Works by scientists T.Kakishev having thoroughly studied the history of Kazakh literary criticism [2], D.Iskakov researcher of the theory of literary criticism and the nature of it and other works has given voluminous analysis and sampling of the lyrics role in literary criticism, its formation and flowering along with the other genres.

Developing at any time, literary criticism as art of a word in belletristic literature gets a special feature - the main motivating force of achievement. Philologist D.Iskakov has mentioned this leading role of criticism: 'Literary criticism points to perspective ways of belletristic literature development. To my opinion it is a hypothesis. Actually, literary criticism is one of its most



principal sides. By all means it has given the original direction of literary criticism flowering based on accumulated scientific philological study [3 p. 20]'. The scientist's point of view is that the role of critical genre for the purpose of belletristic literature development is essential or 'one of the main sides of criticism, one of its emotional features is the thought about the future of literature' though it is not particularly marked out.

Materials and Research methods

Having taken the genre of Kazakh lyrics under its patronage, criticism is in a position both of a guardian and an exposé and it is up to the mark comparing to other genres that are close to it. This in turn is connected with natural peculiarities of Kazakh song art. Review of the criticism history shows that the scale of national aesthetic taste and true evidence depend on the song content. The inner world of the past, spiritual universe of feelings-mysteries (joy and sorrow)- in a word, the Kazakhs' closeness to criticism in a song absorbing a person's specifically psychological mood makes proofs unnecessary for getting to know the true opinion of criticism.

Speaking about critical thought traditions, about Chokan, Ybrai, Abai who had paved the way along the road of social thought awakening and left their mark in history, T.Kakishev mentioned: 'The three Kazakhs' wisdoms – science, pedagogics, aesthetics - gave birth to a new time – lifted high into the air a swallow of critical art, showed an exceptional example' [4, p.50].

Having started with a song and awakened a critical look, criticism have actively entered upon its duties. Subsequently, being published criticism has been directed to a word and political journalism satisfying printed editions. Development of professional critical song-word was accompanied by growth of publishing. In the second half of the 20th century critical articles about Kazakh songs and their authors were published in newspapers Turkistan ualayatyngazete (1870–1982), Dalaulayatynyngazete (1888-1902). After publishing of critical articles about Kazakh songs in newspapers their first authors M.J.Kopeev, A.Bukeihanov, D.Sultangazin studied literary works by Chokan, Ybrai, Abai.

Critical look at Kazakh lyrics is clearly presented in the journal Aikap and newspaper Kazakh where the materials were published. At the same time collected songs and materials concerning their authors were published in the Kazakh language for the first time. Problems of national lyrics development along with problems of general literature criticism were covered in study by historian of literary criticism T.Kakishev. In this trend the journal Aikap and newspaper Kazakh presented to the judgment of readers, lovers of song art the critical articles, news items, annotations popularizing famous poets at that time, namely: N.Naushabaev, G.Karash, A.Galymov, S.Kudaiberdiev, S.Kobeev, S.Donentaev and others. S.Toraigyrov was among those who truthfully showed national song without critical means. His critical articles About songs in the Kazakh language (1913), A song and performers (1913) [5, pp. 196-202] are invaluable. There he sets forth the principles and statements of poetical works (language, artistic merits, poetical style, etc.). An article by A.Baitursynov The main Kazakh poet (1913) is a study on flowering of critical word-song, its authority and recognition in the period of time mentioned above. This work despite conceit of those representatives of poetry who didn't raise their heads before constant and bitter criticism has become true criticism of song art, profound basis, a generous thought and a sample of genuine critical taste.

Research results

Ahmet Baitursynov wrote a review (1914) and supplemented it with research articles concerning the samples of poetic creative work by the great prophet (Abai) and his aesthetic view (literary analysis), the continuation of his traditions by M.DulatovAbai (1914) and A.Bokeihanov Kalkaman-Mamyr.

There is no doubt that Abai is a representative of poetry, a person who inspired development of critical art genre and turned Kazakh lyrics to pure path of criticism. Literary critics of Abai's creative work enhanced importance of criticism studying the poet's works from one genre to another (criticism of lyrics) and took advantage of it.



It is necessary to mention the scientists who contributed to development of Kazakh lyrics genre, namely K.Iskakov, A.Bokeihanov, M.Auezzov, S.Mukanov, E.Ismayilov, K.Jumaliev, Z.Ahmetov, J.Ismagulov as well as critical studies by other authors working in two genres (criticism and lyrics) who joined on one philological path accompanying the development of the genre.

Comprehensive studies Criticism and critic by T.Kakishev [6] and Discussion of criticism by D.Iskakov [7] are famous among scientific works in the field of national poetry criticism and are used also as auxiliary teaching aid. The above mentioned books consider the problems of study of national lyrics and other literary genres that have been examined by literary criticism and enriched with new ideas.

At present the genre of criticism is in the first place in developing of modern Kazakh lyrics. The cutting edge of criticism is an educative support for growth and progress of lyrics. The role of criticism appreciably increased after the republican resolutions in 1972 and 1976. The works Time and writer (1973-1990) and The land of a word (1980-1987) brought glory to literature and served growth and flowering of Kazakh criticism for long years.

Two more books came into the world: About the young, about the young (1981-1984) and collected literary-critical articles [8]. Critical lyrics came out like a flower and having taken its roots deeply told the truth of those years. The above books on literary criticism and next issues in philological science showed on all sides not only the great progress of some decades but also the achievements in philological genres recorded in documents and historian references.

I.Omarov, T.Tokbergenov, Z.Serikkaliev, F.Orazaev supported the voice of their epoch and joined the ranks of critics. Famous critics - the authors of influential thoughts of poetry S.Ashimbaev, J.Dadebaev, B.Karibaeva, D.Iskakov, T.Mameseitov, B.Sarbalaev sufficiently and fundamentally studied the status of modern Kazakh lyrics. During the 1960-1990s in the 'golden epoch' of Kazakh poetry scientific studies and searches by these critics, their professional achievements saved Kazakh poetry from 'loudmouths' and 'singers'.

A team of congenial critics paid close attention to chronological system (dividing by ten and twenty years) of verification of creative works by well-known and outstanding Kazakh lyrics representatives. Prolific periodicals, youth newspapers Kazakh adebiet, Juldyz and Jalyn as well as the above mentioned critical collected articles reviewed works by young poets who only just made a name. At one time under the close look of researchers and critics young talents replenished literary street with qualitative rows while on the contrary, 'singers' were pushed back by their hesitant actions.

One may say that successful results were achieved due to advanced experience in the course of work by poets in their creative laboratories and articles published in periodicals. Once looking over the orbit of art by artists in word, a writer sharpens the edge of the criticism simultaneously with attainment of his craftsmanship.

Institute of Literature and Arts named after M.Auezzov often finds the possibility to issue collective monographs and offer them to scientific community. For instance, publishing house Nauka issued the following studies: Genre and craftsmanship (1968), Problems of Kazakh philology (in two languages) (1964), Nature of a genre (1971), Nature of Kazakh literature genre (1971), National poetry of the present-day Kazakhs (1973), The mystery of style (1974), Jambul and modern national poetry (1975), Problems of Kazakh literature history (1976), Art of a word (1978), Peculiar features of Kazakh Soviet literature genre (1979), Tradition and innovation (1980), Continuation of Kazakh poetry traditions (1981), Mastery is a key of artistry (1985), Kazakh literature of the 1920-1930s and To speak in a new fashion (1997). The above studies raised poetry issues and paid close attention to the ways of lyrics improvement.

Reviewing philological studies one may say that Kazakh lyrics national poetry takes the beginning from the time of nomads. National songs and tales, songs-lamentations are the basis of



national poetry and take a special place in scientific world. They are the fact of historical panorama of the society development.

Not only works by venerable representatives of modern Kazakh lyrics are studied under chronological system. With issue of new books in republican publishing houses critics and philologists pay attention to a pen of the young along with the works by famous poets. Names of young poets participated at different contests, open and closed competitions have been noted. New young talents whose names are mentioned at annual meetings and in poetical reports of Kazakhstan Writers' Union have been paid attention. In his work T.Shapaev who has contributed much into literary criticism and study notes: "One may agree that the years of 1960-1980 should be called the 'golden twenty years' and this will not be excess". [9, p.11] A.Tajibaev, K.Bekhojin, H.Ergaliev, S.Maulenov, A.Sarsenbaev, M.Alimbaev, G.Kairbekov, J.Moldagaliev were at the head of lyrics of flowering epoch. M.Makataev, O.Suleimenov, S.Jienbaev, K.Myrzaliev, T.Moldagaliev, F.Ongarsynova, O.Nurgaliev, M.Aithojina, S.Imanassov, A.Baktygereeva, M.Shananov, J.Najimedenov, J.Kadyrov, T.Medetbekov, J.Nabiullin, K.Bugybaeva carried on traditions of the elder brothers. Representatives of the middle generation added to national lyrics a lot of new features, a special voice and warm breath. Further we should pay attention to the next generation of talents aged from forty to fifty and older. In the second half of the 1980s and in the early 1990s the rows of talents were replenished with good brains. E.Bagaev, E.Raushanov, E.Esdauletov, S.Aksunkaruly, S.Jubatova, G.Seitakov, B.Jakypov, B.Serikbaev, B.Onarbekova, T.Orazbaeva, R.Medetbekova, B.Beketova, M.Ybyraev, G.Salykbaev became mature talents and filled up songs with weighty ideas.

Conclusion

Time from the very flowering of Kazakh lyrics until events of the last five – ten years that is called by some people as 'stagnation', 'decadence', 'deadlock' is still waiting for its researchers. Collapse of 'developed socialism', 'perestroika', 'turnabout', holidays appeared with independence, awakening of national self-consciousness, 'blank spots', 'lean years', 'market relations' – these political and social processes of public life introduced into literature both attractive and unattractive changes. Literary voice bowed the knees before rules of class society having left the truth in the shadow. It will not be insincere to say that narrow borders of the theme limited only with a song of independence, empty ideological goal nearly broke wings of lyrics.

Expansion of poetical theme volume, deliverance from political ideology imposed by class society, birth of the subjects derivative from pure art – all this enters into poetry of independent state of last ten years.

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**Мүтиев З.Ж., Мұханбетова Ж.Ө.
ҚАЗАҚ ЛИРИКАСЫ ЖӘНЕ ӘДЕБИ СЫН**

Аңдатпа. Бұл мақалада қазақ лирикасының әдеби сынға зерттелуінің жай-күйі қарастырылады. Ұлттық лириканың жанр ретінде қалыптасуы мен дамуындағы әдеби сынның маңыздылығы сөз етіледі. Қазақ әдеби сынының өзекті мәселелері, көркемдік даму үдерісі ақындар шығармашылығын зерттеумен байланыста алынып қарастырылады, сын жанрының қызметі талданады. Әдеби сынның лириканы зерттеудегі ізденістеріне назар аударылады. Ғалым-сыншылардың қазақ лирикасының табиғатын зерттеудегі ерекшеліктеріне шолу жасалады. Сонымен бірге мақалада қазақ лирикасын зерттеуші сыншы ғалымдардың аталған жанрға эстетикалық көзқарасы, пайым-тұжырымдары сарапталған. Авторлар ұлт лирикасы дамуының өткен жолдарына назар аудара отырып, сын мен лириканың арақатынасын, өзара сабақтас тұстарын атап көрсетеді. Қазақ әдебиеттану ғылымында ұлт лирикасының даму тарихын ғалым-сыншылар қай тұрғыдан зерттеді, қандай тұстарына назар аударды, басты жетістігі неде деген мәселелерге авторлар басты назар аударады.

Кілт сөздер: қазақ лирикасы; әдеби сын; жанр ерекшеліктері; лирика тарихы; поэзия табиғаты; ақындық белес; даму бағдары; сыни көзқарас; әдебиеттанушы; ғалым-сыншы.

**Мутиев З.Ж., Муханбетова Ж.У.
КАЗАХСКАЯ ЛИРИКА И ЛИТЕРАТУРНАЯ КРИТИКА**

Аннотация. В статье рассматривается состояние изученности казахской лирики в литературной критике. Подчеркивается важность литературной критики в становлении и развитии национальной лирики как жанра. Актуальные проблемы казахской литературной критики, процесс ее художественного развития связывается с изучением творчества поэтов, анализируется функция жанра критики. Акцентируется внимание на изысканиях критики при изучении лирики. Осуществляется обзор особенностей изучения учеными и критиками природы казахской лирики. В то же время в статье представлен эстетический подход к этому жанру, приводятся суждения и выводы ученых-критиков, исследовавших казахскую лирику. Авторы указывают на корреляционные взаимоотношения критики и лирики, отмечая точки соприкосновения на пути развития национальной лирики. Авторы излагают, с какой точки зрения учеными-критиками изучалась история развития национальной лирики в казахской литературоведческой науке, на какие моменты они обращали внимание, каковы их основные достижения.

Ключевые слова: казахская лирика; литературная критика; жанровые особенности; история лирики; природа поэзии; поэтические вехи; тенденция развития; критический взгляд; литературовед; ученый-критик.