

About Irony in Modern Kazakh Prose

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Abstract: In the modern humanities irony is considered from different academic perspectives. There are works on the study of different aspects of irony: linguistic, literary, philosophical, psychological, etc. From the point of view of literary criticism irony is considered as a trop and as a literary technique. Irony is a productive way of stylistic and artistic representation of reality. The author seems to approve and even claims some fact, but in reality he makes fun of it. In other words, the irony is a subjective, aesthetic special relationship against the manifestations of ugliness and something that is considered dangerous. In the Kazakh prose irony is particularly productively used as an artistic method from 60-80 years of the twentieth century. Ironic motifs are often found in the works of many writers. The irony in a specific way is regarded as one of pictorial techniques in ideostyles of prominent Kazakh writers M. Magauin and A. Kekilbaev. In their works, the irony is the kind of thought presentation and a method of ideological and emotional evaluation. In the presentation and evaluation of the phenomena of life and some pictures of social life the writers very skillfully used to a varying extent the elements of mockery, irony and parody. The article examines artistic features of irony in modern Kazakh prose. The kinds of irony are analyzed by the example of the works by M. Magauin and A. Kekilbaev.

Key words: Irony • Kazakh prose • Writers

INTRODUCTION

One of the productive ways of stylistic and artistic representation of reality is irony. "It reigns in the most bizarre and striking artistic styles. Antique comedy, grotesque world of Rabelais, a philosophical tale of Voltaire and rich hues of comedy of Gogol and Chekhov indicate the presence of irony at all stages of history of European literature and the twentieth century, according to the famous words, has become "a kingdom of irony ..." [1].

The irony is basically a kind of pathos, presentation of the thought of literary work, the method of ideological and emotional evaluation; it can be found in the subjective organization of the artistic content as the author's emotional mind, leading to a "philosophical complication". That is the irony in the work of art can be traced at all stylistic levels: in the linguistic characteristics, in individual details, at the plot level and in the structure of the character's image. As a unique method irony holds a special place in the works of many writers. S. Kierkegor stated: "As a true science is impossible without a doubt, a truly humane life is impossible without irony" [2].

Irony inherent to the different modernist and postmodernist literature is reflected in the literature of the Soviet period. Born in a kind of perception of the contradictions of people's life and historical experience, the clearly and deeply deliberative artistic irony is widespread in Kazakh literature as a productive method. The irony in the artwork from the pretentious contradictory critical feature turned into a universal means of a critical, accusatory and appraising look in contemporary prose.

R. Janche in the monograph "The essence of irony" considered different types of irony and distinguished two typological groups: the "small (minor)" irony, i.e. irony as a method and "large" irony, a reception or experience [3]. English scientist R. Braun proposed to distinguish the following types of irony: the rhetorical irony, irony of behavior; irony of events, drama, or dialectical irony [4].

The irony is a manifestation of aversion of the drawbacks of society and human.

The author seems to approve and state, but in fact he makes fun of it. In other words, from the point of view of its characteristics, the irony is subjective, aesthetic special relationship against the manifestations of ugliness and what is considered dangerous in the whole world.

Irony is ethical and human manifestation of the look at the disadvantages. The phenomenon of irony can be determined with a single phrase, "it is like receive an approval from the outside, but in fact humiliating, mocking and sneering". However, both the artistic and poetic pattern and an inner sense of irony are diverse.

The irony is an artistic process that derives its origin from the national folklore. If we talk about the fact that at the beginnings of written literature is folklore, we can see that both in the folklore and folk legends of any country there are numerous examples of artistic irony.

H. Morier states: "The main thing in irony is an expression of the author's position, which can be reduced either to denial or to use" [5]. The nature of the Kazakh people and their world cognition, skills of critical analysis and evaluation are prone to irony. A lot of irony is found in proverbs and sayings. In such proverbs "The one who does not know and does not listen to others," "In rich homes, the smoke is smooth even if the chimney is crooked", "Even if his mouth is wry, let the son of the master (bai) speaks", "If the governor is blind, then passing by, shut your eyes", there is irony aimed at individuals and having social importance. Considering from the paradoxical point of view there are ironic motives reproaching through rephrasing. Numerous examples of irony can be found in other kinds of folklore, as well as in poetry of akyns-bard.

D. Worcester notes that irony in the course of time "expanded from simple verbal trope to the method of seeing the world" [6]. In the Kazakh prose irony, manifested along with satire and humor in the works of Zh. Aymaulytov, B. Mailin, M. Auezov and G. Musrepov, is especially productively used as an artistic method starting from the 60-80 years of the twentieth century. Ironic motifs are often found in the works of A. Suleymenov, T. Nurmagambetov, A. Kekilbayev, M. Magauin, T. Alimkulov, K. Iskakov, A. Tarazi, O. Sarsenbaev, *et al.*

The irony is particularly regarded as one of the pictorial styles of the prominent Kazakh writer M. Magauin. In his works irony is presented as a kind of transmission of thought and as a way of ideological and emotional evaluation. Since the earliest works of the writer, a swirl of irony with different artistic force constantly finds a place in his works.

Irony can be traced in different aspects in such works of the writer as "Blue gorevo", "Heir", "Happiness of Tulumkhan", etc. For example, in "The Happiness of Tulumkhan" irony is the core and the basis of ideological and artistic essence of the whole work. The main character of the story of Tulumkhan is by nature a quiet and calm

person contented with life. However, he is a man, who can not understand everything that is going on around him, can not take his family troubles, infidelity of his wife. Bungler who can not analyze what is happening in front of him, a stranger, who is far from the common consciousness. And it seems that Tulumkhan's happiness is in it. The author mockingly shows here that ninnies like Tulumkhan can not be active fighters of society. With a bitter mockery the writer reveals the true nature of Tulumkhan.

The stylistic and artistic mosaic of irony in the works of prominent Kazakh writer A. Kekilbayev is diverse, similar to the diverse evaluative and analyzing coverage of the whole work. In presentation and evaluation of life phenomena and some pictures of social life the writer very masterfully used to a varying extent the elements of mockery, irony, parody and ironic narrative. In the works of the writer irony is one of the special stages, showing the author's attitude to the presented object. Here the author, as if approving manifestations of irony, does not assess directly, but effectively uses its property to sneer at an unpleasant, embracing it as the art of critical sight. In these circumstances, an important role is played not only by assessment of the actions of individual characters, but at the same time by the description of the nature of individual characters the author puts in the reader's mind the thought of universal essence of the nasty tendencies of social life.

Critical force, the expression of social bitterness and intonation emphasis in this evaluation is also very diverse. In the works of the writer the presentation of thoughts of one character expressed about the other behind his back is not only a narrative description, but a way of critical evaluation, a way of expressing the opinion of the individual or of the majority, "... They found the little brother of the hooked-nosed tax agent. And where do you think? As far as beyond Siberia! That's where the devil got. And then he got a blue-eyed widow with a daughter from her first husband. He was, as a sore thumb, all alone, neither house nor home and soon he acquired a mare with a foal into the bargain" ("Kupy dzhidy") [7, 352].

In the words resulting from self-evaluation of his life and fate said by character to himself there is self-irony that makes us meditate: "... A sharp knife, dexterously crumbling meat, as if suddenly stumbled. Here's shoulder ... in a good time I would clean it from meat and scrape up to transparency ... And now what? It is not worth telling fortune on the ram's shoulder. And what to tell about? No-one from their loved ones is far ... Here's spoke bone.

In good times it would cost to gnaw it round and hang at the door as a true sign of safety and well-being of livestock. But why multiplying the livestock? For what children? ... " [7, 378].

In the style of the narrative story of A. Kekilbayev "Competition" there is an easy grin and dignified irony. Even from the sneers in the first sentence: "Yeah, right in the old days they used to say: if the daughter is growing up, prepare for adversity. If it is different, Balpan would have lived for his pleasure and won't care a straw" [7, 163] - the author leads the reader to an interesting story.

The plot of the story is simple and based on an interesting story. This is the story of marriage of the only daughter of bai Balpan Azhar born after his son. Once bai Balpan, famous among the people that denied all matchmakers, said: "I will marry off my daughter to the most talented, playful and strong fellow" and arranged the match. In the end, he was forced to marry off his daughter to a fool Esen, who was eventually fortunate. This constitutes the backbone of the plot. And the logic of turning the story into a feature story, the composition, the nature of the conflict and the artistic and logical motivation, interwoven with great skill, has created a concise realistic work.

Esen is a silly son of a stinking bai Salak, which always and everywhere went for livestock. The character is described caustically and sarcastically: "One of his ears was mutilated and the eyes squinted hard. In winter and summer Esen was lost in the desert. He heard the news about the contest and he was one of the first who came. He was forty, but he was a bachelor. His father, Salak, searched all the neighborhood villages and promised a rich dowry, but no one dared to marry off the mentally retarded daughter. The father long ago gave up a hope to marry off his son, but Esen did not and decided on a par with the best of the fellows to try his luck in the contest. "Let this stupid do it", Balpan thought and ordered, to enter him to the contenders" [7, 196].

The secret for Esen's winning in the contest and marrying the beautiful Azhar was a chance, or an unexpected contradiction: first, he refuses to race in the art, citing the following: "I can not sing. And I will not. If bai Balpan wants to marry off his daughter to a roarer, let him marry her to a Satan". In the second match he slipped out by scandalling because his opponent caught him by his thin beard. On the third day of competition the old horse of Esen participated in the race with the other twenty-six racers. Galloping horses were randomly attacked by robbers and it turned out that the old horse of Esen was at the finish line ahead of everyone. People were stunned. The race started according to the rules and the

clear picture suddenly turned into a "theater of the absurd."

Thus, the writer eloquently describes the situation which from an individual household drama turns into a tragedy that has great social significance. Domestic conflict, told in this work as one of the events of the past, feudalism era and turning into a paradox, warns against undue ostentation and the consequences of rash actions. Though the work shows the case of the past, the artist touches its important social and domestic issues of the day. The final transformation of the fabulous plot turns into an ironic metamorphosis of the social and domestic paradoxical character. The event is narrated in the work in a playful tone. Events taking place against the background of the story, appear to the reader both as a lively painting and as a retrospective episodic retreat in line either with spiritual experiences, or with instant romantic pleasures of the character. And mutually echoing internal disturbances and arguments of the author and the character are the rod that imperceptibly connects them. The author's narration, mostly echoes the train of thought of the central character of Balpan. Basically, the text remains humorous and ironic tone, sometimes with persiflage and sometimes ironic sympathetic tone. Depending on the circumstances and the stages of development of events, a look at the nature and essence of the struggle is mainly decorated with allegorical motifs, causing the smile of irony and sometimes presented in the form of direct, sometimes in the form of subjective reasoning of the author, which is expressed by psychological analysis.

In the story "The Competition" the author's narration and its shades of laughter are in harmony with the views, direction of bai's thoughts and especially the relationship of irony in them are different. On this occasion, N.A. Kozhevnikova wrote applied to Russian prose of the 70s: "In different types of contexts - in the story of a character and in the story organized by his point of view - stylistically colored tools taken from the character's life, play different roles: in the story about a character they can be used ironically in relation to the character, whereas in the story from the point of view of the character they are devoid of irony " [8, 90].

In kind jokes on Balpan like "On this day, bai Balpan the first time in a long joint life infuriated his baybishe. First he felt by his liver, that a girl in the house is sheer misfortune. Yes, the father, whose only beautiful daughter is in the marriage age, feels like a rider on a stolen horse" [7,165], "Now when the Balpan's chin is overgrown with beard and it is time to take care of the soul, he could not hope for changes ... " [7, 166], "Thank to late old father,

who threw the loop on Kadyrbay in time, otherwise he would have spent his days all alone as a bachelor..." [7, 168]. Here we find irony in the author's narration, however, they are combined with the direction of the character's thoughts.

These collisions disclose the author's view of the inner world of the character and perform a psychological analysis of surrounding events through the eyes of the character. If the manner of narration in the "conformable style" is the linguistic expression of such paraded feelings of bai Balpan as his true thoughts, elation, self-satisfaction, then in the author's intention watching the events from the beginning to the end and in the reader's perception it becomes ironic, that is, "... the narrator curiously, ironically, even maliciously watches the course of events" [9, 312].

In a general conceptual basis there is an ironic implication, expressing an appraising look at the course of events in the novel. Although it seems like the beginning of a humorous, satirical works gradually dies down, or individual proposals, the flow of thoughts, pictures, actions, alternating with warm humor, forcing a smile of irony. The ironic style demands from the author the constant use of critical assessment and language expressions (phrases) in portraying the events. Especially touching are the pictures, the poetic pattern, philosophical and psychological twists on the pages of the story with a picture of preparation for competition, competition in the arts and horse racing. The deep philosophical reasoning in these pictures is thought-provoking dignified irony and mockery. For example, at the mood of a young man waiting for honors during a match in the art, the author thinks: "The cherished dream, sweet as honey, to win in an open competition was undermined by the touchstone of ambition, quietly turned into a tough intention to prevail at all costs. Ingenious competitors were told: when all contestants are put to shame and their race is disgraced, when grief brings the others' eyebrow to the nose and stop the blood in the veins, he as a winner will rejoice, celebrate a victory and then he will know the heady ambition of hops of ambition and the taste of happiness.

Inexperienced boys had no idea that from that moment on they unwittingly enter into a merciless baiga, which is called life. And this life has only one prize and applicants are numerous. Many will be enticed, provoked, teased, but to achieve the desired is possible only for one or two and the rest, prostrated and cursing the whole world, will run out of steam halfway to the goal " [7, 204].

Using the plot inherent to Kazakh legends and tales as a story of the realistic artwork, the writer eloquently

depicts a specific event inherent in the Kazakh life, so he's advancing the social problem of our time close to his own time. This is also stated by the scientist A. Ismakova who studied the stylistic handwriting of the writer: "A. Kekilbaev has his own style; in the story "The Competition" he reflected the fact that was important for the spiritual situation of the era of the 60s. A fabulous story about how bai Balpan married off his daughter was only a pictorial material for a writer who subordinates social and moral issues of our time to the logic" [9, 312].

The following lines of the story "The Competition" tell about the desperate humor and restless irony: "... Then the herds were left alone. Began to track, trap Azhar. Daring horsemen who recently stole bai's horses now got into the habit at night to come to the village of Balpan, circling around the yurt. To keep track of the maid is harder than guarding the herd "[7, 184] or "All praise be sounded on his lips: "What a show! What a miracle! Good musicians!". And if on the way they met any of the singers, everyone thought he had to express his delight, almost catching on the skirts of horseman's chopon. "Well, dear, - we heard from different places – you won all of them. You have no equal!" And expressively snapping tongues they devoured the singer knocked out of the ruts with their stunned eyes. If he was completely lost and did not react to their ecstasy, they said with a smile: "Poor man, you see, he's gone mad of success. Even the language to take away. " If a flattered singer smiled in response and thanked for a kind word, the crowd sarcastically hemmed, played prank and whispered: "That jackass, took our glorification seriously." They immediately sought out a singer of some defect, inflated by a sense of superiority over those who have recently allured them so powerfully into a beautiful wonderland "[7, 203].

The irony is based on the use of the positive characteristic at external level, implying at in the inner, hidden level the negative one. This is due to the fact that a positive judgment relates to the norm and the critical -to the exceptions [10]. The story of A. Kekilbayev "Auyz" is a small work, which feature is ironic narration. At first glance, this is a literary text with a simple story line, developing in incredible situations, decorated in unexpected ways, but still having a deep educational sense. "Auyz" ("Language") is an ironic story, which tells of the "absence of language" among the people, about the lack of role and place of the individual in society, that society acts regardless of a "thought" or "opinion" of its simple members and as a result an individual begins to move away, to separate from the society and the disease begins to deepen and extend to the next generation.

One of the features of A. Kekilbayev's irony is that it has more analysis than criticism, more reflection than estimates. The writer focuses to paying the reader's attention to sense, the internal mechanisms of the vital facts and phenomena of nature. Having selected and decorated with artistic techniques the specific aspect of events based on action and character, he wants the reader to weigh their philosophical views and conclusions. Numerous philosophical, social and psychological aspects of such laughter define the purpose of intellectual thought being this far out from the dry didactic. It is a simple and at the same time comprehensive, rough, serpentine and at the same time, a convenient way of presenting the philosophy of life. Sometimes this is how the position of sanity, which is present in the heart of the entire writer's creation, through a light joke and thoughtful irony finds its way into the hearts of readers.

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