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THE MODERN METHODOLOGY OF SOCIAL POLICY IN UKRAINE

I. Introduction.

The definition of social policy has to include the notion “human rights”. Human rights form the purpose and essence of the social policy. Their protection is the most significant function of a state.

II. Formulation of the problem.

The aim of our article is to clarify functions and the role of social policy in modern Ukraine, especially in the conditions of the political and economical crisis.

Many Ukrainian authors don't consider human rights defining notion “social policy”. They are : P. Shevchuk [5], T. Punfilova [4], V. Skyrativsky [9] and others. They also exclude sociological methodology as the scientific basis of social policy.

III. Social policy is a system of administrative, regulatory, institutional arrangements of the state to protect the civil, economic, social and cultural rights enshrined in the international instruments, laws and the Constitution. Compliance with the latest, their implementation contribute to the creation of conditions for development of the social potential of the individual (“human capital”), social security rights, their social protection.

New approaches in political sociology have recognised the need to return to earlier conceptions of both Marxism and Weberianism. In contrast with classical interpretations, however, contemporary political sociology is characterised by a more sophisticated view on the relationship between state and economy than in early Marxism, and recognises the state as a structured source of inequality and power. The sharp deterioration in the material situation of the population has been a source of confidence to gain power and exacerbation of dissent. The weak immune system of Ukraine was subject to a number of institutional changes and the needs of the majority of people are not fully realized.

This is evidenced by an opinion poll conducted by Research & Branding Group, in September 2010. Compared with November 2009, more respondents have come to trust the national currency (27%) rather than the euro, as before. At the same time, about 20% of the respondents found it difficult to choose the currency in which the most beneficial and safe to keep money today. However, most firmly on the position

that Ukraine is at the peak of the crisis (43%). In this situation highlights the fact that even the worst expectations are not met, and surpass himself at times. The results show not only the unwillingness of people to resist the effects of the crisis, but also that life during the crisis proved harder than expected by them. With the onset of the crisis, more than a quarter of the population began to look for additional income.

The devaluation of the national currency, the rise of the dollar led to a confused people. Moreover, there is a less conceptions of the nation-state and increased awareness of international and 'world' systems.

The human rights and freedoms, the citizen, as well as their guarantees, should determine the content and direction of the Ukrainian state, which is expressly enshrined in paragraph 2 of Article 3 of the Constitution of Ukraine. If the norms of public, including constitutional, administrative, criminal and other rights designed to protect the common good of society, the individual and the citizen at the sometime, the private law is designed primarily to specify the procedure and conditions for the implementation of the legal status of a citizen, establish other human rights and freedoms, not under the Principal Act, but not contrary to the Basic Law.

The volume of the rights, freedoms and obligations of the person and the citizen, not only limits its external freedom, but also determines the degree of freedom of the state of the individual. Through the equality and freedom of man and citizen determined social essence of the right, as a measure of freedom and equality rights is determined. To be free and equal in dignity and rights (Article 21 of the Constitution of Ukraine) for each person is a free choice of behaviors, actions or inactions, the freedom to make decisions within the legal law. "Everyone, - stated in Article 23 of the Constitution of Ukraine - has the right to the free development of his personality, if this does not violate the rights and freedoms of others ...". [1]

An important foundation of the legal status of human rights in Ukraine is the principle of warranty rights and freedoms, as well as a citizen. Ensuring the legal status of a person is enshrined in a number of articles of the Constitution (Article 10, 14, 15, 22, 25, 30, 31, 33, 34, 42, 46, etc..) .. The Constitution establishes the obligation of the state to ensure the rights and freedom, of a man as well as the citizen, through its legislative, executive and judicial powers and also the Ukrainian Parliament Commissioner for Human Rights. It gives to the person right to protect their legitimate interests. [1]

The main task of the state and the law - the protection of the personal freedom of the anti-rights actions, of other individuals and public authorities, to ensure the material and spiritual conditions for the exercise of this freedom. Proof of this is a whole section of the Constitution (Section II), called "The rights, freedoms and duties of man and citizen". [1]

At the moral heart of a number of state-society questions is the issue of whether the state is regarded as the guarantor of liberty and equality, or as a threat. Socialisits look at the state as the purposeful builder of a more just and equal society, while liberals accuse paternal and collectivist influence, impersonal equality. In this view individual liberty and social dynamism derive from the unfettered institutions of private property and the family.

impossible to clear up the situation and know for sure, whether it is a random coincidence, which «proves the unified derivation base and principal word formation processes» [2, p. 13], or an imitation.

IV. Conclusions.

According to scientific sources analyzed, there is no generally accepted list of differential features of occasionalism. Scientists, studying unusual innovations, compare them with canonical words, but there are no distinctions consistently described and no occasionalism characteristics, canonically specified. Comparative analysis of neolexical units and common language words allows to parametrize the term «occasionalism», being quite a success in theoretical solving of occasionality problems in the sphere of innovation studies. The said approach facilitates a solution to a number of practical problems, including occasionalism identification and description of its structural-semantic and functional characteristics. Hence, key parameters are considered to be peripheral status of occasionalisms, being at the boundary of saying, in which they appear, and language, which gives «building blocks» for their formation, word-formative derivation, situational valency, expressivity. Disputable parameters of occasional unit are non-normativity and synchronial- diachronial indefiniteness. Such features as unreproduction of unusual innovations and nominative facultativity, being inconsistent, are critically accepted. Thus, dichotomy «occasionalism – canonical word» is an overwhelmingly important and complicated aspect of the neology theory. Our effort to clear up the picture of the opposition «occasional word – potential word» in modern linguistic studies is only a single line of research, which seems to be urgent and perspective in the occasionalistic field at the moment, so it must be further developed.

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occasionalism expressivity is inherent, i.e. occasional word, though context-dependent, per se is expressive due to specificity of its interior word-formative structure. O. G. Lykov detects variations of occasionalism expressivity degree and associates them with occasionality degree, i.e. departing from different norms, particularly word-formative ones, but he emphasizes difficulties of formalization and generalization of this process: «The less formal and semantic irregularities of language (socially set) word-formative standard, provided during occasional word formation, the less expressivity is in this word, and vice versa» [4, p. 24]. Occasionalisms surely have expressivity signs due to their unusualness, being achieved by various methods, in particular by departing from derivation norms.

8. One of the most imperceptible features of occasional word is **synchronial-diachronial indefiniteness**, providing such unit at the point of intersection of synchronial and diachronial axes of the language system. J. M. Antyufeeva, N. D. Jatsuk, R. V. Kryganovskij, D. V. Mazuryk, M. S. Kovalchuk and others agree in part or in whole with marking out this criterion. Linguists stress the point that occasionalisms are unable to «age», that is, on one hand, quite logical, as far as before a new word passed the macroneologization step and lost the occasionalism status, for example, came into use, each microneologization process had included interpretation of a unit as an unknown, unusual, i.e. new one. On the other hand, the point at issue is about a factor with an objective-subjective ratio, shifted to the letter Occasionalism as a materialized verbal representative, formed of elements available in language, will be sensed through «building blocks» used and their condition of being known by a certain speaker by precedent-associative way, i.e. primarily subjectively.

9. The fiercest discussions revolve around such criterion as **individual or authorial relatedness**. O. A. Zemska, E. J. Hanpira, A. M. Nelyuba, D. V. Mazuryk, O. M. Turchak and other scientists insist on the fact that authorial relatedness is principal condition for occasionalisms. Though, the scientists add that relatedness of certain occasionalisms can hardly be established, especially on the saying level, but this doesn't affect social significance of such unit compared to canonic word. Inconsistent and mixed views of linguists, who uphold an idea of personal relatedness of certain unit, but admit that it's impossible to identify the latter in a number of occurrences. Such formulations don't oppose occasional terms to canonical ones, but rather bring them together. Thus, nowadays most «classic» words are authorial, even more, their creator is identified and known by at least philologists. According to a higher generalization level all the words, present in the system at the moment, belong to a certain person, who can't be established for objective reasons, primarily there is no need in such establishment. Evidently, in view of such opinions, J. M. Korgynek, B. O. Serebrennykov, J. V. Fomenko, O. O. Golovachova, I. G. Vepreva take up the position that authorship isn't of great importance to occasional words. So, without denying the authorial relatedness parameter, a unit must be deliberately qualified as an authorial one, and moreover as an individual-authorial one, because one formation, as rightly been noted by J. V. Coloize, may be fixed in the saying sphere of various languages. It's

State-society relationships became increasingly characterised by a concertation between organised labour, business and the state, and modern societies, whatever their political coloration apparently converge around a more state-directed, organised form of socio-economic arrangement. In the West the emerging dilemmas for the state presented by the development of electoral democracy and organised labour are first, how does the state balance the often contradictory requirements for popular support and the need for capital accumulation, and second, does this require the incorporation or the submission of labour?

Social policy model consists of a system of macro-economic, socio-economic and social indicators. They demonstrate a certain state of the economy, which, in turn, determines the specific political regime, as well as independent of the first two factors of social policy.

The most famous models were called "liberal-democratic", "conservative", "social-democratic". [2]

An example of the implementation of the liberal-democratic model is traditionally considered the United States. The other two are embodied in such European countries as Germany ("conservative") and in Sweden ("social-democratic"). The literature often politics in Germany, called the model of social market economy, which is different from the northern European model of Sweden.[16]

Modern political sociology is the recognition that patterns of social stratification and the economic structures of society are crucial sources of political institutions.

The most prominent group of post-industrial society has become middle class. It can be argued that the search for the middle class is searches the stabilization of the nucleus of society.

The formation of the middle class is held by forming a stable layer of people - the owners of real estate, land, shares, accelerated development of small and medium-sized businesses, farms, scientific intellectuals, scientists, artists, management experts, financiers and managers.

Dowse and Hughes (1972,p.228) [10] note that the development of the concept political culture is aimed at closing the gap between psychological interpretation of political action, in behaviouralism, and macro-sociological analysis. There was a need to relate the individual act to the social aggregate to avoid the danger of ignoring the community as a collective entity. Almond(1980) [11] adds two further reasons for the systematic use of the concept political culture from the 1950s. First, the reception of classical European sociology, particularly the work of Weber [12], Pareto and Durkheim [13], in the United States through Talcott Parsons' influential *The Structure of Social Action* (1937),[14] which emphasised the role of social norms and values in these writers' accounts as the foundation for a more general theory of social action. Secondly, the development of survey research which enabled moves beyond what had been largely speculative statements about culture to the collection of data about attitudes or orientations to politics.

In Political Man(1960), Lipset [15] tests the proposition that democracy is related to levels of economic development. Distinguishing between stable and unstable democracies/dictatorships in terms of periodic changes of government, and taking wealth, industrialisation education and urbanisation as indices of economic development, Lipset argues that in every case the average level of economic development is higher in the more democratic countries.

In the ranking of the Human Development Index (HDI) for the last 2013 Ukraine ranked 83 position, worsening the result by 5 positions, compared with 78 place of 187 countries and territories last year. This is stated in the Report on Human Development Report 2014, United Nations Development Programme.[3]

The theoretical interpretation of these correlations is that increased income and better education lead to a less radical and evolutionary perspective amongst the lower classes, creates a middle class which acts as a buffer between the upper and lower classes, thus reducing class conflict, and generates a range of intermediary associations between government and citizen. Finally, Lipset suggests that there are two sources of support for a regime: a belief in its efficiency and a belief in its legitimacy. Although these are independent variables they tend to be causally related as an efficient regime is likely to engender feelings of legitimacy and is able to 'buy off' potential disruption.

The public opinion is the most important criteria of political situation. Ukrainian sociologists regularly measure the level of the public mood [7]. The polls prove that there is significant dissatisfaction in the Ukrainian society. The Sociological Institute of the National Academy and sociologists from 25 European countries research the reaction of population, people's estimation the situation. The results are published in "European social research". Ukrainian population demonstrates the highest level of dissatisfaction in comparison with the citizens of European countries. Most of Ukrainian respondents suppose that the society where they live is unfair. 46 percent of respondents are ready to take part in the protest actions..

There is the other indicator of mass consciousness. This is the trust towards the state power. Ukraine takes the last position among European countries according to this indicator.

The mass revolt is possible under conditions when mighty political force appears. The events which are taking place in today's Ukraine are consequences of the previous stages of the development of the social relationships and social policy in Ukraine.

Moreover, consensus and minimal levels of class conflict are conditions that are likely to produce efficient government, which enables a large accumulation of national resources to be available for distribution, which, in turn, adds to the regime's popular support.

IV. Conclusion.

The idea concerning implementation of sociological methodology in the state social policy forms the scientific novelty of this research. Sociological theory and sociological methods are scientific means which are the most relevant the essence of the social policy and social relations. Due to them scientists and politicians are able to

formative patterns and models. The said parameter is yet of importance, since it allows to model the derivation system dynamics in new word-formative types, models, formant and formative base meanings, both present in the system and newly created.

5. A number of linguists, in particular L. O. Butacova, K. K. Segizbajeva, L. S. Metlikina, I. S. Klymas, I. P. Savytskij, consider **functional one-time usage** of occasionalisms to be one of the least debatable aspects in dichotomy «occasional – canonical». The very important property of occasional word is one-time usage, meaning that a speaker creates it for the usage in saying sphere one time only. Due to one-time usage and unreplication, occasional word has no socially set and fixed language common meaning, providing a constant element of different contexts» [7, p. 71]. Some researchers (O. G. Lykov) draw conclusions of contextual dependance of occasionalisms from functional one-time usage: canonical word dependance is relative, providing usage in saying sphere and out of context as a single word-sentence, a one-word replica. Contextual dependance of occasionalisms is mostly absolute: such formations aren't used disconnectedly and out of context in saying sphere. From our perspective, a term «situational valency» seems to be more appropriate, than functional one-time usage, as far as full functioning capability of unusual innovations in certain communication acts is a priori; basic function performed by verbal representative is information transferring. Absence of a fixed structural-semantic coating leads to variation in both form and content in each specific verbal communication act. Thus unless occasionalism transforms into usual lexeme, each saying situation will limit novation parameters and reception and occasionalism will demonstrate different valencies in certain communication acts.

6. M. M. Shanskij, S. V. Iljasova, R. I. Gafarova, J. M. Antyufeeva, S. V. Tsink and other occasionalism researchers emphasize **nominative facultativity** of unusual units. The point at issue is that the main function of common words is nominative one, whereas the main function of occasionalisms is expressive one. So the term «nominative facultativity» shouldn't be used for the concept of «occasional word», as far as a word of any status is primarily a tool for naming (nominating) matters or their single elements. At the creation or reception moment occasionalism nominativity can recede into the background and become unclear because of objective microneologization processes. Thereby we believe to deal with certain occurrences of diminution or blurring of novation nominativity, but not with facultativity. N. O. Byelova, B. M. Vorojtsov, I. G. Urbanovych, N. I. Korobkina, O. V. Spyrudonov come to the same conclusions, but they categorically deny the said criteria and insist on the nominative function of occasionalisms. Arguments against nominative facultativity of occasional words seem to be more reasonable and important, so occasionality as a unit of the communication process, which is initially focused on nominating matters, is equal to canonical lexemes.

7. D. V. Mazuryk, L. M. Dembovska, N. O. Samylycheva, O. V. Spyrudonov, O. S. Kubryakova suppose **expressivity** to be the determinative feature of occasionalism. It is the linguists' opinion that expressivity is the through characteristic of occasionalism and isn't typical for canonic word. It is undisputable that

«classic» one. Without denying saying relatedness of occasionalism at the materialization moment, such words are stated to be in a buffer zone between saying, verbalizing patterns, and language, resulting in patterns.

2. V. V. Lopatin, I. S. Uluhahov, N. G. Babenko, V. S. Vynogradov, T. V. Popova, J. M. Patsula, J. I. Jabajeva, D. V. Mazuryk, O. O. Jyjoma and other scientists emphasize that **occasional word isn't replicated**, it is recreated in each specific occurrence. Scientists oppose occasionalism recreation to canonical unit «functional repeating in a preformed state» and consistently emphasize that every act of «classic» word usage is one of its language realization occurrence, whereas occasional word is each time newly built. The analyzed concepts of mechanical repeating or citing of an occasional word seems to be debatable, as far as a researcher chooses a unit, equally verbalized and preformed as a canonical word, isolates it from an original context, and introduces into his personal context, defining its valency and connecting it by indissoluble lexico-grammatical bonds with other units. Hardly any of investigators would recreate each unit (systemic or non-systemic), he'd rather adopt the material present in language, saying or their buffer and relevant to both object of study and analysis tool.

3. O. A. Zemska, N. G. Babenko, T. R. Shajhutdinova, T. V. Popova, D. V. Guganova, E. A. Karpilovska, M. V. Bojchuk, O. A. Styshov and many other scientists, studying occasional units, develop the concept of occasional **word-formative derivation**. According to scientists' convictions, occasional word per se must be necessarily derivative, as far as it resulted from a free combination of at least two word-formative morphemes, unfailingly indicating the derivation. O. S. Zaharova develops this idea and adds that occasionalisms can also be non-derivative and consist of unique morphemes, but she limits functioning of such forms by the fiction sphere. The investigator's statements are without any doubt quite rational, but from our viewpoint, what is meant here is single occurrences, being rather a prove-the-rule exception than a principle. Then innovation components, which in complex can give a telescoping, blend or lexico-derivative shift issue, but not a embodied morpheme, should be appropriate. From the perspective of V. S. Vynogradova, supported by V. M. Feoclistova, M. A. Burybajevf, M. G. Lebedko, Z. G. Proshina, N. G. Juzefovich, apart from derivative occasionalisms, occasional borrowings must be also marked out. Surely, there are no reasonable grounds for qualifying borrowed units as occasional ones. One may talk only about the innovational status of such words, as far as they passed occasional-usual (probably standard) transformation before having been borrowed.

4. According to works of O. A. Zemska, E. J. Hanpira, V. P. Izotovs, K. J. Goloborodko, O. M. Turchak and other scientists occasionalism identification is provided by such additional criteria, as **non-normativity**, being a «reasoned irregularity with an organized, purpose-oriented, «programmed» character» [3, p. 78]. M. V. Andrejanova, G. I. Myskevich, N. O. Janko-Trynytska, I. L. Zagruzna, J. I. Jabajeva appraise the non-normativity parameter more or less critically. From our viewpoint, the non-normativity characteristic isn't of high priority, as far as new word formation isn't necessarily followed by deviations or modifications of canonical word-

release the aims of social policy, the needs of population, to offer ways of improving situation in the social sphere. The other element of novelty is connected with human rights. According to author's approach human rights have to become the most important purpose of Ukrainian social policy. Protection and realization of civic, political, economical, cultural rights are the content and the aim of social policy.

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II. Problem formulation.

As modern linguistic studies include no full treatment of distinctions between occasionalism and canonical word, unusual innovation parameters, detected by comparative analysis, based on scientifically acceptable criteria, are purposed. The latter is succeeded by solving a number of **problems**: retracing the evolution of scientific view of occasionalism distinctive features; qualifying neolexemes as occasional units; comparing common language characteristics with occasional ones; parameterizing the concept of «occasionalism». The said purpose can be achieved and the problems can be solved by using the following tools: general scientific (analysis, synthesis, generalization methods) and actually linguistic (descriptive, comparative, verificatory methods) methodological tools.

III. Results.

Analysis of any unknown phenomena usually starts from comparing with similar or analogic realia, already known. The said approach is absolutely appropriate in studying innovations, in particular occasionalisms. Comparing canonic, generally accepted, definite and new terms makes clear evolution characteristics and principles of the latter. O. G. Lykov, was first one who used comparative analysis for occasional – systematic opposition. This researcher attempted to describe differential features of occasional units upon distinctions observed. Since first occasional and language norm researches made by this scientist in 1976 and until now neither national, nor foreign linguistic studies have comprised such a work having a consistent and exhaustive analysis of occasionalisms versus canonical units characteristics. According to scientific sources, Lykov's occasionalism features were eventually revised, criticized and interpreted, but any new features, based on dichotomy «occasionalism – canonical unit», hasn't been proposed during forty-year neology history.

1. O. G. Lykov N. I. Feldman-Konrad, E. J. Hanpira, O. M. Turchak, O. V. Rebrij, L. A. Dyadechko and many others insist on **saying relatedness** as the most important occasional word feature. Hence, scientists refer to fundamental linguistic dichotomy «code– message», substantiated by F. de Saussure. The point at issue is about the concept of language as an abstraction, a system of purely linguistic relationships (norms), and saying as an individual and specific condition of this system, being full of occasional and minor characteristics [5, pp. 21–22]. The said opposition is noted to be of exceptional importance to neology and occasionalistic theory.

The above mentioned arguments are categorically denied by scientists B. M. Vorojtsov and K. K. Segizbajeva, putting both canonical and occasional words on language level. From a formal-structural viewpoint, language peripherization or saying relatedness of occasional terms seem to be alogical; from lexical-semantic and (sometimes) functional viewpoints, occasional word mustn't be identified with

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THE OPPOSITION «OCCASIONALISM – CANONICAL WORD» IN RECEPTION OF MODERN LINGUISTIC STUDIES

The general approaches of national and foreign linguists to marking occasional units out from other innovations are analyzed in the article. It has been found that occasionalism specific parameters can be detected by comparing with canonical word units. The matters regarding neolexeme structural-semantic and functional characteristics of positions in the theory of nomination are studied. The problems of occasional structure non-normativity and their interconnect with usage and language system are covered. The evolution of scientific idea in individual authorial implementing unusual units is observed.

Key words: innovation, occasionalism, derivation, norm, usage, language, saying, word-formative derivation, semantic opacity.

I. Introduction.

In the early 21th century the tendency to active studying neologisms, in particular occasional words, is observed. The scope of aspects regarding unusual innovations grows over time. There is a great background in theoretical description and practical analysis of occasional derivations in the field of modern innovation studies. Certain directions with long historical roots, in particular lexicological, lexicographical, word-formative, stylistical directions etc., have impressive insights (scientific works: J. V. Coloize, A. M. Nelyuba, G. M. Vocalchuk, V. S. Kalashnik, D. V. Mazuryk, O. G. Licov, O. A. Zemska, I. S. Uluhanova, E. A. Karpilovska, N. I. Feldman-Konrad). Other directions of occasionality analysis, including communicative-pragmatic, onomasiological- semiotic, onomastic, psycholinguistic, linguoculturological, sociolinguistic, cognitive directions, are relatively new enough, providing limited number of scientific works (scientific works: G. V. Kuryanovich, A. M. Arhangelska, I. V. Muromceva, A. I. Brown, O. Г. Batalova, L. P. Krysina, L. A. Dyadechko). Despite both national and foreign slavists with increased focus on innovation studies in general and occasionalism studies in particular, there has been no standard unusual unit parametrization system, based on unusual unit specificity, defined by comparing with canonical representatives. **Timeliness of our scientific work** lies in marking out those occasionalism parameters, which denote unusual innovation structures.

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THE TEXTUAL ANALYSIS OF SHAKERIM'S POEM «LEYLIYA AND MEZHUN»

The poem «Leyliya-Mezhnun» was written in 1907 by Sh. Kudaiberdiyev. It was firstly published in the magazine «Sholpan» in volumes № 2-3 (82-105 pp.), 4-5 (102-120 pp.), 6-7-8 (144-162 pp.). Mukhtar Auezov was a person, who sent the manuscript to the editorial office and took an active part in publishing it [1].

The poem was published as a separate book by Saken Seifullin in the publishing house «Artistic literature of Kazakhstan» in 1935 [2].

The third time it was published in the publishing house «Zhazushi» as a collection of Sh. Kudaiberdiyev «Compositions» in 1988, after considering questions of «About creative heritage of poet Shakerim» by Central Committee of Kazakh Communist Party [3].

The newspaper «Kazakh» published Sh. Kudaiberdiyev's «Open letter of Kazakh language administration» on 31st of January in 1924. In his letter Shakerim wrote: «I wish you can give a place to my words in your newspaper. Once outstanding Turkish poet Fizuli told: «Your majesty! Keep my poems from three dangerous things. Firstly, hold it from a person, who doesn't appreciate music, in this case for this person even great song becomes withdrawal. Secondly, keep it from envious person, who can give wrong interpretations and can let to bad feelings in their heart. Thirdly, hold it from false writers, who can write «eye» as «see» and can make me blind». As he mentioned magazine «Sholpan» in Tashkent published his poem «Leylyai-Mezhnun» with complete mistakes. Correcting it is as difficult as writing a new book.

Some poems omitted completely, some have half lines, a lot of spelling mistakes. They made my poem blind, lame. The person who has some ideas on poetry will understand that it was not my mistake». That is why he published his message. [4, 46 p.].

As Shakerim considered, there is an enough difference between the scripts of «Leyliya-Mezhnun» which published in the magazine «Sholpan» in 1922-1923 and script of the poem which was published by Kazakhstan Artistic Literature edition in 1935 and the text of «Leyliya-Mezhnun» from 1988. People who were responsible for collecting and publishing M. Zharmukhamedov, S. Dautov, [A. Kudaiberdiyev] compared with other published and collected scripts and gave the manuscript script.

While comparing of three scripts we can define the reasons of the author's complain.

For example, in the first two scripts there were lots of spelling mistakes: For example:

1st script:

Gave **mind**, gave a horse, presented shapan

2nd script:

Gave **a work**, gave a horse, presented shapan

3rd script:

Gave **a gift**, gave a horse, presented shapan

1st script:

Sprayed with water, brushed away parents with **ash**

2nd script:

Sprayed with water, brushed away parents with **ash**

3rd script:

Sprayed with water, brushed away parents with **flowers**

1st script:

Child **disclaimed**, telling «Do not to send» him

2nd script:

Child **disclaimed**, telling «Do not to send» him

3rd script:

Child **was in despair**, telling «Do not to send» him.

1st script: артык

Lover's **stew** is to be from the soul.

2nd script:

Lover's **stew** is to be from the soul.

3rd script:

Lover's **sweetheart** is to be from the soul.

Generally, Shakerim's creativity is full of inner world, where spiritual understanding and feeling is in the first place rather than sense, so his images were transmitted by Sufism poetry. «Light», «truth», «veracity», «world», «universe», «mortal world» such words which have deep meaning in Sufism poetry were used in Shakerim's poem.

1st script:

That is **judgment Day** of Allah,

2nd script:

That is **judgment Day** of Allah,

3rd script:

That is **wisdom** of Allah,

1st script: **Various** faces enchanted your heart.

2nd script: **Various** faces enchanted your heart.

3rd script: **Bright** face enchanted your heart.

1st script: **Inflamed** spend it with **burning**

2nd script: **Inflamed** spend it with **lying**

3rd script: **Mortal world** spend it with burning.

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component. We mean functioning of the affix, which nominally coincide with a gradational one, but it doesn't express the quantitative attribute, pointing to the similarity (*коробчастий* – *that looks like a box*); to the presence of a definite characteristics (*зілкуватий* – *that has thorns*); to the appearance (*бородатий* – *that has a beard*); to the colour (*попелястий* – *of ash colour*), etc.

We differ derivational means from **polysemy** which means the development of the different, according to the semantic nuances, meanings, which are united by a common feature – pointing to the quantitative manifestation of an attribute: *злодійкуватий* – *disposed to stealing* (suffix *-уват-* expresses augmentation) and *дощуватий* – *rich in rains* (the formant shows very large attribute).

If we add a formant to different word-building bases, it can often express attribute, polar in its quantitative manifestation. Similarly, a lexeme, which is formed with the help of a gradational affix, means the opposite manifestations of a quantitative attribute: a large and small one. In such cases it is a question of enantiosemy of gradational means which can be **external** (opposition of formant semantics while combining with different bases: *короткуватий* (*a bit short*) – *жирнуватий* (*with more fat, than necessary*) or *нанівсухий* (*not entirely dry*) – *нанівсивий* (*with a lot of grey hair*)) and **internal** (opposition of different gradational meanings within a single lexeme: *кров'янистий* – *with a touch of blood* (defectiveness); *filled in blood* (augmentation)).

IV. Conclusion.

Therefore, adjectives with the meaning of quantitative attribute are formed by suffixation, prefixation or confixation as well as analytically. Gradationalformants can be divided into semantic groups according to the following manifestation of a quantitative attribute: **excessive** – **very large** – **augmentative** – **diminutive** – **defective** – **the lowest**. One and the same formant can express different attribute manifestations.

In general gradational formants are connected with the base of a definite belonging to the part of speech (verbal, adjectival, nominative). Derivational process is followed by a number of morphophonological changes.

Gradational affixes are characterised by semantic relation of synonymy, antonymy, polysemy, homonymy and enantiosemy.

A word-building aspect in the analysis of a phenomenon of a gradational attribute in the Ukrainian language, therefore, is an important component of means of gradational meanings manifestation study and that's why needs further research.

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Therefore, 3rd script corrections were included to the text in order to change their inner meaning.

2nd script:

Dying from grief is **as a heroism**.

3rd script:

To die escaping the grief is **not heroism**.

For Mezhnun who denied the pleasure of the world and who wanted not to recover from this affliction was not heroism to die running from his grief, that is why the 3rd script is correct.

1st script:

I worship **my grief** to shariah,

I get rid it from my nation.

To kill, to tantalize is my will

If it is not admit I will hack neck and mouth.

2nd script:

I worship **my neck** to shariah,

I get rid it from my nation.

To kill, to tantalize is my will

If it is not admit I will hack back and mouth.

3rd script:

I worship **my grief** to shariah,

I get rid it from my nation.

To kill, to tantalize is my will

If it is not admit I hack his neck now.

Here is the 3rd script is logical.

Names of people given in different way, there is not any right order on it.

1st script: Naufyl, Tazyt, Ybn Salam

2nd script: Naufyl, Tazyt, Ybn Ysalam

3rd script: Naufal, Zayt, Ebnsalam,

We consider the last, the 3rd script as canon text, nevertheless we found a lot of mistakes there too. We believe, if there will be new editions in future, editors will pay attention to them.

1st script:

He was **illuminated** to his bones before the birth.

2nd script:

He was **illuminated** to his bones before the birth.

3rd script:

He was **made a lot** to his bones before the birth.

1st script:

Sometimes you make a **voice** from the leaf.

2nd script:

Sometimes you make a **voice** from the leaf.

3rd script:

Sometimes you make *flour* from the leaf.

1st script:

Wind you also make a trouble as you in love,

Rarely you make *a sun* to be raining

2nd script:

Wind you also make a trouble as you in love,

Rarely you make *a sun* to be raining.

3rd script:

Wind you also make a trouble as you in love,

Rarely you make *an eye* to be raining.

2nd script:

He was a rich man with broad kindness and strong *contentment*

3rd script:

He was a rich man with broad kindness and strong *impetuous*

In these examples we witnessed the 1st and the 2nd script have used appropriate words according to the coherence .

In accordance with spelling mistakes in the 1st and 2nd scripts, there are also omitted prologue and epilogue. In 1925 edition of the magazine «Sholpan» instead of prologue, there was written: «This poem was written by one of outstanding Kazakh poets Shakerim Kudaiberdiuly, who was familiar with Arabic literature, but wrote in Kazakh language». In the text published in 1935 all this information was omitted and was gave the following prologue by S. Seifullin: «Dastan was translated into Kazakh language by Shakerim Kudaiberdiuly».

There was the reason why omitted the prologue and epilogue of the work was given at the beginning of the exact works, for example: in the script which was published in magazine «Sholpan» mentioned: «Leyliya-Mezhnun is one of the important work in Arabic literature, which is full of deep arabesque, beauty and fantasy. Therefore, for European scholars this work is pearl of Arabic literature». In version which was written 1935 mentioned: «We have to acknowledge with world literary treasures», it means that «Leyliya-Mezhnun» was taken as foreign work and Shakerim Kudaiberdiyev was introduced as a translator of it.

We see some advantages from such changes, as formal ideology of Soviet Union was not allowed to consider author's conception in an open way as Soviet censorship was against of it. Thanks to such interpretation we have the complete, full version of «Leyliya-Mezhnun», which discover context of the work.

The equality of dialogue strategies, typological similarities of two authors as Shakerim Kudaiberdiyev and Fizuli Bagdadi was the main device of the choice of Shakerim this exact work «Leyliya-Mezhnun». Scholars like O. Kumisbayev, B. Abdigaziuli, I. Zhemenei found out common features between Shakerim and Fizuli's creativity as philosophical, social, literal harmony in their scientific works [5]. Shakerim was not only translator of the poem, but also indicated it as his own work, which heaps

Opposite to the semantics of a large attribute is the meaning of its **small** manifestation. Derivational means can point to diminutiveness or defectiveness.

1. Diminutiveness of an attribute (small decrease as compared to the standard) is expressed by such formants as *-уват-, -ист-* (*калікуватий* – defective, but not completely crippled; *онадистий* – not entirely plumb), suffixes of subjective estimation *-еньк-, -есеньк-, -ісіньк-* (*бруденький* – diminutive to 'dirty'; *блідісінький* – diminutive-hypercoristic to 'pale'), and prefix *напів-* (*напівмокрый* – not entirely wet).

2. Postpositional formants *-уват-, -ист-, -ат-, -аст-, -оват-, -овит-, -ав-* (*горбоватий* – with a small hump; *гнилуватий* – somewhat rotten), subjective estimation suffix *-еньк-* (*ледаченький* – somewhat lazy), and prefix *при-* (*приглухий* – somewhat deaf) are world-building means which point to **defectiveness** of an attribute (concentration of an attribute is much less than the standard).

Ukrainian adjectives with gradational meaning can also be formed by the way of **confixation**. We follow the traditional word-building theory, which enterprises such lexemes as, for example, *понадтарифний*, as those, which originated from the noun base (*тариф*) by using a confix, therefore sharing C. G. Horodenska's position in particular.

Confixation of adjectives with quantitative meaning occurs by the way of joining a prefix *не-* with the suffixes *-енн-* or *-(а)нн-* (*неоцінений* ← *оцінити*; *незрівняний* ← *зрівняти*) and a prefix *понад-* with a suffix *-н-* (*понадтиражний* ← *тираж*; *понадтарифний* ← *тариф*).

In general, gradational formants combine only with a definite type of word-building bases. For example, the affix *-(а)нн-* in the first place connects with verbs (*невблаганий* ← *благати*), formants *-ав-, -уч-, -аст-, -езн-, -еньк-, -ісіньк-, пре-, пра-, гіпер-, супер-* etc. – with adjectives (*зеленавий* ← *зелений*; *прямісінький* ← *прямий*; *пребагатий* ← *багатий*; *гіперважливий* ← *важливий*), *-овит-, -аст-, -ат-, -ав-, понад-, все-, над-* – with nouns (*писклявий* ← *писк*; *зобастий* ← *зоб*; *доцистий* ← *доци*). We can fix separate cases of forming adjectives from adverbs (*отакенький, отакезний* ← *отакий*; *нічогенький* ← *нічого*; *жоднісінький* ← *жоден*; *ніякісінький* ← *ніякий*; *превсякий* ← *всякий*) and numerals (*одненький, одинюсінький* ← *один*).

Combining of gradational formant with a word-building base is often followed by such morphophonological changes as consonant alternation (*далекий* – *далечезний*), augment (*худий* – *худорлявий*), elision (*тяжкий* – *тяжезний*), change of a syllable stress (*великий* – *величезний*), and double syllable stress (*добре́нький, пінї́стий*).

Derivational means, which show the quantitative attribute, can be characterized by synonymous, antonymous, or homonymous relations as well as with the development of different types of enantiosemy. We consider synonymous those formants that take part in expressing every quantitative manifestation. They form antonymous pairs according to attribute manifestation: *augmentative* – *diminutive*; *very large* – *defective*; *excessive* – *the lowest*.

Homonymy of the gradational affixes means the existence of the formants which have the same sounding but different meaning and they don't have common semantic

The interpretation of some lexemes is considered to be not accurate. For example, an adjective *глибоченний*, according to our belief, means not augmentative (lexicographical interpretation – *augmentation to 'deep'*), but a very large attribute, which is influenced by the semantics of the base (*глибокий – which is very deep*). In the *'А провалля таке глибоченне, що й дна не видно'* (*'The downfall is so profound, that the bottom can't be seen'*) context the meaning of a very large attribute of an adjective *глибоченний* becomes obvious.

An adjective *здоровлючий* is interpreted as *augmentation to the 'large'* (which points to the augmentation of the attribute). However, a forming adjective *здоровий* in some figurative meanings points to a large attribute (*1. Large in the sizes. 2. That occupies a large space*), which is strengthened by a suffix *-уч-*. That's why, according to our opinion, the lexeme *здоровлючий* must be interpreted as *'very large'*.

The data analysis shows that augmentative semantics can be deposited on by the meaning of similarity (*плямистий – covered with stains; which looks like a stain*) or hypocoristic (*бадьоренький – 1. Hypocoristic to 'cheerful'. 2. Cheerful enough*). Cases of deposition of gradational meaning, similarity and presence of a definite attribute (*горбатий – that has a hump; covered with humps; that looks like a hump*) are single instances.

2. The meaning of **very large manifestation of an attribute** have the formants *-ист-, -уват-, -уч-, -ащ-, -ач-, -езн-, -ив-, -ат-*, subjective estimation suffixes *-есеньк-, -ісіньк-*, prefixes *над-, за-, пре-, напів-, пра-, полі-* etc., which show that the manifestation of an attribute exceeds the standard at a large scale, but it isn't the highest (*пелюсткастий – with big petals; дрібнесенький – very small; напівсивий – with a lot of grey hair; прастарий – very old*).

According to the dictionaries, adjectives *довжелезний (very long)* and *важелезний (very heavy)* are related to the lexemes with the meaning of very large attribute. However the context *'Невідомі викрали важелезний десятитонний міст, надавши підроблені папери на його демонтаж'* (*'Unknown people have stolen an extremely heavy bridge weighing a 10 tons by giving forged documents on its dismantling'*), as we consider, proves that the attribute expressed by such items is excessive.

Semantic of similarity (*лопушистий – broad-leaved; which looks like a burdock*) or hypocoristic (*вузесенький – hypocoristic to 'very narrow'*) can deposit on the meaning of very large attribute. *Остюкуватий* lexeme joins four meanings: of very large attribute (*with long spines*), of not very large quantity (*with a touch of spines*), of similarity (*which looks like a bunch of spines*), and of the characteristics of a definite property (*spiny*) at the same time.

3. The meaning of **excessiveness**(the highest concentration of an attribute which can't be exceeded) has such formants as *-ущ-, -уч-, -ив-, -езн-, -енн-, -ат-*, (*кислющий – extremely sour; товстелезний – extremely fat*), suffixes of subjective estimation *-ісіньк-, -еньк-, -есеньк-* (*молодісінький – totally young; мокресенький – quite wet*), and prefixes *пре-, все-, над-, за-, пра-, архі-, ультра-, пан-* etc. (*заважкий – extremely heavy; архістерильний – extremely sterile*).

of ideological-aesthetic values of the author too. The following lines, parts from the poem, will help us to understand author's discourse.

In prologue Shakerim starts:

«I want to introduce Mezhnun for Kazakh,

Who knows his name, but not his life»- so the author narrates the plot of the «Leyliya-Mezhnun» and also considers the main idea through the plot.

In prologue:

Fellows the next word – is mine,

I had an experience as did Mezhnun.

Even I was not fall in love with a girl,

I am gloomy as Gerip, with full of grief.

The author also defines that his and Medjnun's state is similar, both of them are suffered from and described by philosophical notion of Sufism «gerip» Correlation between the character and lyrical «I am» and their spiritual harmony once again considers author's narration of the poem from the new interpretation. The author compares the life of Mezhnun with his own and if Mezhnun got cranky out of love, the poet got crazy because of love to motherland.

He describes:

I sobbed every day for my nation,

If I am going to Leili's cemetery,

I will find a grave for me once.

The researcher S. Iztileouva wrote in her scientific work «Shakerim's poetics» : «Shakerim who described lovers as «gerip», also becomes 'gerip'. In fact, the poet is 'gerip' lonely by not only describing the lovers, but also account of himself suffers of this feeling». [6, 46 p.].

The poet as his tutor Abai was keen on five things and also was greedy to find them. Exactly it symbolizes his tradition to follow Abai's creativity. Here we can notice his close connection with Abai and repeating the same ideas as: «Kazakh country, Kazakh nation».

«Love, fairness and pure heart,

Freedom, deep science– these are the main things author was looking for. He defined the main five poetic images of Lovers. He was not looked up them from others, but from life, himself too. If he did not find them in himself, he felt great sore about it. As an eastern great poet-philosopher A. Yassaui cried:

«I screw up my soul with a sin»,

I would not enter to justice,

In order not to be hit by several executioners.

So I keep my dignity,

Do you have a cure to this affliction? – ccomplained.

Poet included to the five lovers the main wish of his nation «freedom» which was the dream of nation during several centuries. Of course for that time, for the political

discourse of Soviet Union time it was not allowed. Therefore, we see the reasons of omitting the epilogue and prologue.

Freedom – is a dream in my body,

That is reason of self governing.

Unwitting for love and sizzle,

Can Kazakh live in patience?- says the poet. As he could not find these features from Kazakh nation he includes:

At the beginning Medjnun was in love with everything,

Struggling for Leili's way with full force.

I poor fellow fall in love with nothing,

Was not it so nonsense? – with these words he showed his solidarity with Mezhnun.

Mezhnun was from rich family, so Shakerim also was from respectable, outstanding, rich family too. But even so both of them were not searched for material wealth, but they suffered from lack of attention. When there was suggestion to go to Baitulla and recover from illness, Mezhnun asked not to take Leili's love, grief, in his life Shakerim soared about himself «I was not looking for wealth, power. God gave me unrecovered disease».

In the work «The Mirror of true happiness» Shakerim glorified 'the real love of parents and pure heart of ancestors', 'Dubrovskij, who does not admire animals, but humanity', also the work «Leyliya-Mezhnun» not only narrated love story, also the idea of human love from the author's creativity conception.

In order to find the searching of Shakerim, today's Kazakh science, society needs Medjnums, who are keen with all their heart and soul.

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III. Results.

A data analysis shows that lexemes with gradational semantics have a number of semantic nuances of both large and small manifestation of an attribute. The large attribute is introduced excessive, very large, and augmentative manifestations, while small one has diminutive, defective, and the lowest ones.

Specific words-quantifiers which can be found in lexeme definitions are indexes of listed manifestations. For example, items with the meaning of augmentation are mostly characterised by such lexemes as *досить, покритий, сповнений, засмічений, схильний, налитий* and designations *збільш., підсил.* Adjectives with the meaning of very large attribute are peculiar to such characteristics as *дуже, великий, з великим (довгим, густим), якому дуже..., багатий чимось* etc. Excessiveness is shown by such designations as *зовсім, надзвичайно, абсолютно, винятково, украй, надмірно, занадто* etc. Words-quantifiers *не цілком, не зовсім, не дуже, на половину* are designations of a small degree of an attribute to show semantic diminutiveness; such words as *з домішкою (відтінком), трохи, ледве, децю* point to defectiveness.

Formation of adjectives with the meaning of the lowest attribute occurs analytically (e. g. in comparisons with the help of 'найменш' lexeme).

Most of gradational affixes point to different manifestations of an attribute, one of which is the main for the formants (it is peculiar to the majority of items with a definite affix) while others are additional (meanings of one and the same formants that point to quantitatively another attribute manifestation than the main ones). In some cases formants express only one semantic nuance of gradational meaning. Such affixes are not productive and they function in a limited number of lexemes (often in dialects).

The purpose of our article is to find out derivational and semantic peculiarities of adjectives with the meaning of large and small attribute and to classify them according to different manifestations of gradation.

More than 25 suffixes and about 15 prefixes take part in the formation of adjectives with gradational semantics. Linguists, pointing out a rather small group of gradational prefixes, note their ability to show only large manifestation of an attribute. The analysis of material, though, proves that prepositional affixes can also have a meaning of a small attribute.

Gradational affixes concretize the manifestation of a **large** attribute, transmitting augmentation, very large attribute or excessiveness.

1. **Augmentation** semantics (not very large superiority as compared to the norm (standard) is expressed by *-ист-, -уват-, -ав-, -уч-, -езн-, -ив-, -ат-, -овит-* etc. suffixes (*бур'януватий* – *weed-grown*; *порохнистий* – *covered with gunpowder*; *квітучий* – *covered with flowers*), subjective estimation suffixes *-еньк-, -ісіньк-* (*важкенький* – *heavy enough*; *жоднісінький* – *augmentation to 'any'*), and prefixes *за-, пере-, по-* (*залегкий* – *light enough*; *посмішний* – *disposed to mockeries*; *пересмаглий* – *covered with suntan*).

Nesterenko A. K.

A WORD-BUILDING AND SEMANTIC ASPECTS IN THE STUDY OF QUANTITATIVE ATTRIBUTE OF UKRAINIAN ADJECTIVES

Annotation. *Quantitative manifestation of an attribute in Ukrainian adjectives can be expressed in different ways, in particular, with the help of gradational formants. The article is dedicated to the semantic peculiarities of derivational means with the meaning of a quantitative attribute. The meaning of large and small manifestation of an attribute in affixes has a stepped character, which gives an opportunity to single out several groups of such lexemes.*

Key-words: *quantitative manifestation of an attribute, derivational means, gradational formants, enantiosemy.*

I. Introduction.

An adjectival attribute can appear not in full measure or vice-versa – exceed the limit. Quantitative manifestation of an attribute is contained in a semantic structure of a lexeme or it can be seen from such word-building means as suffixes (including suffixes of subjective estimation), prefixes and confixes.

The quantitative manifestation and ways of its expression have been studied by Yu. P. Knjazev [4], L. P. Didkivska [2], A. N. Minka [6], S. Ye. Olijnyk [7], G. I. Radchenko [8], R. O. Kotza [5] and others. Traditionally, scientists mention the existence of a large and small attribute and in most cases contrast them with a neutral manifestation so that the problem of stepping these manifestations isn't highlighted enough. Some statements concerning gradation of quantitative manifestation of an attribute can be found in M. U. Zubajraeva's research works who compares English and Chechen languages and notes that in both of them 'two branches – ascending and descending can be found, and they form degrees of comparison with increasing and decreasing quantity of a quality attribute' [3, p. 91]. According to the scientist's opinion, the understanding of quantitative manifestation of an attribute surmises a separation of a larger amount of semantic means than simple increase or decrease, ascending branch being more developed than descending one.

II. Statement.

The object of the article is to study and analyze semantic peculiarities of derivational means with the meaning of a quantitative attribute.

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EPOS «MANAS» AND SH. UALIKHANOV

Kazakh researchers got significant achievements in collecting and researching of related Kyrgyz people's epic heritage «Manas» which is considered as the longest epos in the world without any competitor.

Shokhan writes, «Scientists already warned that researching of literary heritage of every people is important for ethnography. Because, life of people, their activities, their outlook are described completely. It is special feature of Central Asian people – to love own cultural heritage, wealth as a fairy-tale, an epos. Their myth-eposes, wise words are past history of every people, their memories. Who kept in mind such myth-eposes as predictor's words, and extended from one to another – aged men in every kin. They conserved them as law, long eposes of well-known zhyraus which were transferred through generations. Existence of old not-used words show that they appeared in old period» [1, 59].

From this opinion of Shokhan we can find out that he knew word art is spiritual wealth of people, he tried to acquaint it for another people and to prove that its esthetic influence is not worse than another people's one. Also we can notice that not only way of extending, but literary theoretical, historical-ethnographical researches were important.

Then we can see clearly from scientific researching works concerned epos «Manas» Shokhan Ualikhanov's viewpoints and scientific opinions from his collecting, researching and extending works on folklore heritage, and his more modern style than another scientists in his period, his scientific ability of reasonable attention.

Shokhan started researching works concerned epos «Manas» in second part of May of 1856. In this aimed journey to Zhetisu and Tien Shan Shokhan visited to kyrzyz villages, got acquainted with life and lifestyle of Buggy, Sarybagysh, Solty kins. Shokhan lived among them for a long time, and having discussions with chroniclers and people who know about past completely, he wrote attentively eposes of Kyrgyz zhyrshies, old Kyrgyz stories.

Basis of researching works of Shokhan concerned epos «Manas» was his journey in 1857. General governor of West Siberia Gosfort declared about this journey to the Ministry of Foreign Affairs in such: «In order to watch a condition of events in West China which is located near our Southern border: tendency of Kashkar revolt, what do Chinese government use to stop this revolt and especially, Kyrgyz and sart tribes in

China who are against to Manchzhur dynasty settled near Kulzha, Aksu cities, lieutenant sultan Ualikhanov, who works with me was sent to Alatau kyrgyz land» [2].

Through this journey Shokhan Ualikhanov got acquainted with Kyrgyz people's life and lifestyle, started to explore deeply their history and ethnography, national poesy. Working hard on this direction he began to collect historical and ethnographical materials about Kyrgyz people. Scientist liked Kyrgyz epos «Manas» very much among his collecting materials, and he wrote and made a manuscript of the episode called «Koketai khannyn asy» and translated into Russian.

An importance of A.Margulan's work which added this episode to scientific circle after a long time should be marked.

Episode of epos «Manas» «Koketai khannyn asy» interested by own truthfulness, historical and ethnographical peculiarities. in connection with it scientist paid attention to epos «Manas» from the beginning, and after making a manuscript he started to collect materials with big desire.

In order to research history of Kyrgyz people he looked for materials on plot of epos from archives. Before it Semenov-Tienchanskii, G.N. Potanin and other scientists wrote about it in own works and memories.

It is not a coincidence that the scientist got interested in epos «Manas». Because Shokhan knew about epos «Manas» much time ago. Academician A.Margulan: «Shokhan started to hear this epos from military school time. there were several reasons to know it. Firstly – a teacher of military school N.Ph. Kostyleckii interested in Kazakh and Kyrgyz literature from 1840, and read some bright examples as lectures to children. N.Ph. Kostyleckii never did a trip for collecting the heritage of oral literature; he did not have any opportunity for it. He found out some examples of Kazakh and Kyrgyz oral literature in archives, and some examples he collected with help of interpreters, officers and own students who rose by hills. What did he do, that is giving a short explanation of literary heritage and valuable letters in Russian, and sending them to his friend, a professor of Petersburg University I.N. Berezin. There were letters of bugybies as Shapak batyr, Sherli, Eshim, Kachibek Sheralyuli directing to general Glazanov among that materials. There also were two plots connecting with epos «Manas», one of them is not described nowadays – «Konyrbai»\»Er Nura»\.

There is an inscription «Heroic epos» on the cover signed by N.Ph. Kostyleckii, second is «Karabasuli Manas» – heroic epos in style of fairy-tale. So through the lectures which N.Ph. Kostyleckii read at the military school Shokhan got acquainted with epos «Manas» – [3, 121].

Certainly, Shokhan had an aim to write all heroic eposes which he heard from own teacher at military school time. As its proof Shokhan wrote in Ystykkol journey: there are remains of the fortress called «Manastyn Boztobesi» on Kusmuryyn mountain near Karkara, in Uly zhuz which is connected with epos «Manas». It stands easy to watch from a long distance. According to words of aged men, there was a fortress of hero of national epic epos Manas when he battled with black Chinese.» – [3, 128].

opinion to call Self's work anti-victorian, as he rejects the morality that was inherent to Victorian era.

III. Results

Thus, most critics agree on the idea that Self was trying to find answers to Wilde's questions, to fill in the «blanks» of omission in original novel. Whether he succeeded in his pursue or not, leaves room for further discussion.

IV. Conclusion

Our research can be used in course of lectures on modern British novel. Further research is seen to be considered with the problem of high and low language use in Will Self's «Dorian. An imitation».

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no social, cultural or historical change is registered» [7], while Self claims to have intended to recreate historical and cultural changes that occurred in 1980s – 1990s. By author's conception, the timing in his novel chronologically coincides with period between prince Charles' engagement and princess Diana's death. He describes his characters in comparison with Wilde's images this way: «Hallward is a vaguely effete cipher. Dorian is a nasty little piece of work in Wilde's book just as much as in mine. Wotton is, of course, Wilde. My Wotton is one part me and two other parts people I knew who fitted the bill» [5].

In epilogue to the novel reader has an opportunity to feel that «Wilde's text has achieved a perverse, posthumous triumph over the forces of narrative decency» [1]. According to Self's intention, in the beginning of epilogue previous events turn out to be only a plot of Henry Wotton's «novel». They are far from genuine truth, while Dorian actually runs his own business and is decent and respected person. As Jose Yebra points out, as Self's characters embody Wilde's ideas, Henry's metatextual novel «fictionalizes the already-fictional characters». In this concern it is relevant to mention O. Wilde's «De Profundis» – the letters to lord Alfred Douglas, written in prison. Wilde judges himself by the moral pillars. He refuses to reject ethical criteria, condemning himself. Henry Wotton's «novel» can also be regarded as «coming out», which may be the reason Henry tries to belittle his negative influence on Dorian that he tries to hide. As in Wilde's «De Profundis», Henry believes to have been punished for his previous life style while Dorian manages to maintain his reputation without paying for his sins. Striving to unmask Dorian's true self, Henry describes him as «completely vapid, as well as murderous. A ludicrous, narcissistic pretty boy, [...] selfish and egotistical» [6].

In his conversation with deceased Henry's wife Dorian disproves the facts written in the «novel» («Henry couldn't abide the fact that he [Dorian] is genuinely stylish and continued good health in the face of his [Henry's] gradual decline» [6]). Victoria and Dorian decide to get rid of the manuscript. Such change in character seems plausible, but the fact that Alan Campbell's friend Peter tries to blackmail Dorian makes the reader contemplate that Basil's murder like all other events described by Henry might be true. Gradually, Dorian's true self starts to show through voice of narrator – Henry, that brings Grey to schizophrenia. In this state he is unable to differentiate reality from hallucinations that leads to his death. Such deliberate delusion of the finale is, in my opinion, determinant in the novel and it is in a double epilogue when all author's idea is fully revealed.

As stated in the epigraph to «The picture of Dorian Grey», «There is no such thing as a moral or immoral book. Books are well written, or badly written. That is all». This means that Wilde rejected low-quality literature but not the absence of vengeance to evil. At the same time Will Self's Henry seems to controvert this notion by saying: «Art has no influence upon action. [...] The books that the world calls immoral are books that show the world its own shame» [6]. As opposed to moral side of Wilde's novel, Self doesn't have final trial in the end. His epilogue is ambiguous, moral bestowal or censure no longer exist in XX century. Therefore it would be fair in our

There scientist appreciated for first time epos «Manas» as «wonderful national epic epos». from this we can distinguish that Shokhan came to this journey in 1856 with big preparatio, and worked actively in researching of epos «Manas» .

Shokhan chose episode of «Manas» «Koketai khannyn asy» with big taste. At the time of Shokhan in Kyrgyz land there were a lot of people who told «Manas» \zhomykshylar\. Certainly each of them has own feature. There is a theme of shamanism, myth, fairy-tale in some of them, but second part is about religion, Russian government, different wars, also last times' events. In connection with it Shokhan noticed such mixture at right time, and tried to write clear examples. He noticed that epos «Manas» is one of the exciting heroic histories, which concerned old heroic persons \Shoin alyp, Dumir alyp\, giant with only eye \Tobe koz\, fighting with him, and he could show main peculiarities of Turkic people's epic tradition. Then, giants of old period as Er Tostik, Dumir alyp is a type of the first history. There are not events of present time, names of historical persons in their plots and that is impossible. Because, their historical basis became old and they turned into mythos, fairy-tales in people's consciousness. Besides, this myth took an important place in epos «Manas» and helped to build primary structure of it. Understanding that well, Shokhan chose a variant of epos where are national beliefs, traditions, mythical opinions and outlook, and other old events. For the first time Shokhan wrote out Kyrgyz national epos «Manas» from akyns as Boranbai, Shon-Karash, Borsyk. A. Margulan wrote about directly from whom he wrote out epos «Manas»: «According to the general meaning of epos, it seems Shokhan found out best zhyrshy who knew this epos from officials of Bugy people when there was meeting in Karkara. That meeting was on 24 of May, 1856. After two days, on 25 of May when Shokhan had a rest along lake Tup with expedition manasshy found him himself. Then it is clear that officials of Bugy people specially sent him to Shokhan. About it Shokhan wrote: «the 26th of May. Today I met with Kyrgyz zhyrshy. «Language of epos Manas is more understandable than Kyrgyz oral speech» (4, 250).

I wrote out one episode which is considered as part of epos «Manas» «Koketai khannyn asy» from Kyrgyz akyn. There were first Kyrgyz words which were written out on paper. I am translating this epos into Russian. I have an idea to make a dictionary in order to acquaint oriental scientists with this unknown language».

Shokhan did not give complete information about zhyrshy. He appreciated akyn Teltai as «phenomenon». Due to we can understand that he was very important, well-known person of own time. But scientist did not give any fact that he wrote out this epos from that akyn. That is why, scientists who work with researching of Shokhan pay attention to the question as whom he wrote out epos. Last years Kyrgyz scientists Z. Mamytbekov and E. Abyldayev gave a fact that Shokhan wrote out «Manas» from zhyrshy Nazar. Scientist A. Margulan also supported this opinion. Y. Abdrakhmanov found manasshy Zhandeke who lived in Zhetiogiz. Zhandeke said about himself «I ama follower of zhyrau Nazar, I learned epos from». There is one important thing, epos «Manas» which mentioned Zhandeke is similar very much with epos Manas which wrote out Shokhan in structure, text, word use, terminology.

It is true, that a variant of epos which Zhandeke learned from his teacher is more formulated and has good content comparing with another variants. Then V.V. Radlov also wrote out epos Koketai which Shokhan worked with, and called it «Bokmuryñ» and took it as object of researching. Although there is a name difference, there is not difference in their contents. Due to we can think that V.V. Radlov also wrote out this epos from Nazar zhyrau.

It is concerned historical facts, historical events that there are similarities in two variants of epos.

There is a lot of thoughts about national beliefs, traditions, consciousness in Sh. Ualikhanov's works. Such thoughts appear in all works.

He had no opportunity to write out this work completely in connection with time and amount of work.

Before writing out all epos Shokhan made zhyrshy tell all epos, he listened, then marked need points, wrote out art parts. Together with writing epos Shokhan led research works at the same time.

From that time Shokhan showed an importance of researching epos Manas before everybody. Shokhan discussed part of epos «Manas» which he translated himself with intelligence leading by Semenov-Tienchanskii at the Imperial geographical society council in 1861. A little later N.N. Veselovskii said about that discussion in such way that Shokhan used Russian very well, and could translate beautiful Kyrgyz epos ingeniously.

This part of epos and Shokhan Ualikhanov's research article were printed together with «Zhongari essays» in 1861 in German, then English and French. So great scientist acquainted epos Manas to around the world. Certainly it will be right, if we say with pride that through this work Shokhan went out of national folklore science circle, and opened a new way for «Manas study».

Famous scientist Sh. Satbayev appreciated researches of Shokhan: «With help of these examples can be clearly seen how this Kyrgyz epos Manas is important. Then collecting these shown and another Sh. Ualikhanov's materials concerned Manas, analyzing and researching them will help to prove great work of Kazakh scientist for the science». Each opinion directs to that Shokhan found the basis of world Manas study.

Giving Manas as nogaily batyr in epos «Manas» made Shokhan Ualikhanov think much. Due to he looked for myth-histories about nogaily batyr among Kyrgyz people with aim to reveal the secret.

He tried to reveal the secret of that mythos by means of historical and comparing method.

«It is astonishing» – said Shokhan, – that myth about nogaily is always in use of Central Asian nomad people. Such word as «Asan kaigy», «Az Zhanibek», «Eldi Altaidan buldiredi» also are in Kyrgyz people. In general Alatau Kyrgyz know eposes about nogaily, aged men words very well. There is also «Nogailynyn boskyny» among them, which Kazakh people know. онда да бар. Kyrgyz tell this epos as Kazakh people tell.

In order to define the time of Manas' s life Shokhan researched historical events of Kyrgyz. To find out facts about it he started to look through the materials of archive. Material concerned it were send to West Siberia district archive in winter of 1856-1857. At that

As some critics point out, Self imitates Wilde's striving for scorning values and principles of his generation («Where The Picture of Dorian Gray both defined and mocked the decadent movement, Self aspires to do the same for postmodernism. Where Wilde had Huysmans, Self has Warhol. Where Wilde epitomised aestheticism, Dorian: An Imitation is riddled with reflexivity» [3], «Self's novel seeks to reproduce [...] the controversy stirred by the original novel» [7]). In comparison with Wilde, Self sets a goal to mock political aspects of sociocultural life of described period as well – illusive image of Princess Diana, Tony Blair's politics in the epilogue. As Self claims both in the novel and his interviews, he criticizes regime that is based on exterior image rather than true essence. As believed by Self, jolly old Britain ceased to exist («Jolly has gone. You can mark the real decline of jollity [...] to the Blair regime» [7]). Jose Yebra suggests that Dorian in the epilogue represents so-called «gentle capitalism» that came with Tony Blair's regime to replace Thatcher's Victorian neo-liberalism.

Self also claims that he, just like Wilde, tried to criticize pillars of the society. He calls «Picture of Dorian Grey» «astonishingly subversive». T. Potnitseva supposes, that two times are deliberately juxtaposed in Self's novel. They are different but yet share the same problems of existence and human nature. In my opinion, Wilde holds to Victorian novel, despite his daring forms of expression. He doesn't undermine Victorian urge for moral prudence. The novel retains disapproval of evil, inevitability of vengeance. But this indisputability of final ultimate triumph of good is undermined in Self's novel. Dorian's illusionary decency bursts and evil stays unpunished.

This difference becomes obvious if you compare the scene of Basil's murder. In original story this is a turning point, which binds Dorian with evil. He sees the portrait and becomes filled with hatred for his creator. This incites him to murder. Basil begs him to pray for saving his soul («Lead us not into temptation. Forgive us our sins. ... The prayer of your repentance will be answered also»). But Dorian replies that it is too late, understanding that he is damned for eternity. In Self's novel Basil is too intoxicated with drugs to realize the horror of the scene, thus he is unable to encourage Dorian to confess. And lack of detailed rendering of Dorian's emotions makes the scene look insignificant. Self only points out that after murdering Basil Gray «lapped at the splatter... [and punches] the mush that was Baz's face and, taking his knuckles to his mouth, licked the red stuff» [6].

It is also worth mentioning that reader has an opportunity to acquaint with broad author commentary of his novel [5, 7, 8] in his interviews to different editions. There he explains the reasons that urged him to interpret classical story, characterises connection between his novel and original («The Picture of Dorian Grey is the prophecy and Dorian is the fulfillment»). Moreover, he analyses some details from Wilde's biography which enable us to trace that «Portrait of Dorian Grey» recreated writer's following life like a prophecy.

In his interview to Guardian he stresses on the difference in description of historical background in his and Wilde's novel. «In Wilde's Dorian 16 years pass, but the only way they are measured is through the moral dissolution of the protagonist –

Aestheticism» and his own work («the tragedy of appearance over reality... style over substance»).

It should be mentioned that author raises issues of homosexuality, drug addiction, AIDS and, thus, he takes the idea of moral decay in the society to a new level. Neil Bartlett: «In Self's version, Wilde's dark hints are elaborated into full-blown and fully enacted queerness» [1]. According to T. Potnitseva, author depicts in his novel this bitter experience which is partially taken from his personal life in order to warn and protect the reader from such sins [10]. Original story's motif of Dorian's immunity to mutilation he causes to people surrounding him (starting with Sybil) gets a real ground in Self's version. Dorian is asymptomatic AIDS carrier but videoinstallation reflects all wounds and scars Dorian gets during his moral fall. To my mind, this can be concerned with the fact that modern society is more resistant to amorality than it used to be in Wilde's times, so the reader is more difficult to shock. Probably this is the reason Self's novel is so grotesque.

If you compare Self's novel with neo-victorian works by J. Fowles, P. Ackroyd or A.S. Byatt, it can be noticed that the latter tend to go back to «golden era» of Britain, classical literary masterpieces, feeling nostalgic for the past and attempting to revise it from modern view. In «Dorian: an imitation» we can see classical plot, taken into XX century, that in some ways opposes the original. Louisa Yates [8] suggests that the novel sticks to neo-victorian narrative, she sees it as an example of «revisionary fiction» that retains intertextuality of historiographical metafiction but challenges the authority of original at the same time. To my opinion, the ideas and motifs of «Picture of Dorian Grey» obtain almost grotesque form in Self's novel. Ideas that were sublimed by Oscar Wilde are expressed openly in «Dorian: an imitation». Some critics [4,7] also share this point of view: «Self's apocalyptic AIDS-ridden world ... is highly exaggerated», «this novel comes to fill in the blanks left by Wilde, though not always for the better». We should also mention that this openness leaves too little space for reader's imagination.

Jose Yebra analyses the novel from the point of aestheticism of Wilde and theory of simulacrum. According to him, both original novel and its interpretation emphasize the aspect of aestheticism in culture and society. Using narrator's voice, Self expresses criticism towards modern art: «With a few notable exceptions – Balthus, Bacon, Modigliani – the artists of this era have been in headlong flight from beauty or any meaningful representation of the human form...» [6].

Louisa Yates [8] presumes that Self's «Dorian» makes the reader contemplate, what «Portrait of Dorian Grey» would look like if it was written in XX century. Consequently, the author tries to unveil all «Victorian concealments» that were left by Wilde. But while achieving this goal he actually criticizes and alters the original. As claimed by Linda Hutcheon, neo-victorian novel tends to express everything unvoiced in pre-text. So, if you accept existence of direct connection between Victorianism and postmodernism, credibility of the expression «Victorians lie and we tell the truth» [7] can also be suggested. Widowson, on the contrary, claims that Self failed to unveil Wilde's sublime storylines: «though [...] text certainly speculates upon and illuminates the muteness of its predecessor, Wilde's dark caverns of silence are never fully lit» [9].

time task to check district archive was gave to G.N. Potanin. Two scientists looked for materials on information which is defined time of Kyrgyz moving to Alatau. About it G.N. Potanin wrote: «Shokhan came to me often to know if I found out materials. How was Shokhan happy when we faced to materials on information about Kyrgyz moving from Enisei province to Shu in Turkistan under the force of zengor general? « (5,22)

But Shokhan in own work marked that «there is myth among Kyrgyz that when they moved from South to North they got Kara Ertis, and when they moved till east they moved to Altai, Changai». There are not any information done by Potanin. Telling about Shokhan's hard works on Kyrgyz moving journey, scientist S. Begalin gave next examples: «Shokhan got a manuscript called «Alyp khan» of Uranhai (after the journey to Omby). But he did not find an answer for own question. He got a manuscript of religious believer of Buddha which was written in the middle of eighteenth century. There is information about how Kyrgyz-kalmak people came to Oskemen fortress and said local officials: «Before we lived between Tom and Enisei. Our head was Tanbyn batyr Tandzhi. That time we paid tax to Russian treasure by animal skins. Then at the beginning of eighteenth century Galdan Seren came with three leaders and five hundred soldiers, and made Kyrgyz move to Zhongar mountain. Three thousand could not stay under their force and moved. Then Kyrgyz paid tax to Galden Seren. Also one of our group lived in steppe Sogai. They found relatives in Zhongar. We also want to join our relatives» (6. p.143). He gave such fact.

Also he wrote that Shokhan read book «Tarikh-i-Rashidi» in shagatai language, according to Turkic mythos writings of sixteenth century Kyrgyz moved from Andizhan to Ystykkol.

Epic tradition put national willing for the first place by collecting fhistorical people, well-known persons for one period. So how Shokhan marked epos «Manas» had an integration procedure in 14-15 centuries, although historical basis began much time ago.

Shokhan pointed that Kazakh and Kyrgyz have common historical basis and integration of their eposes is proof for it.

Shokhan wrote about it in such way: «In general Kazakh and Kyrgyz eposes have many common features, because there is common historical basis and events concerned it. So many well-known heroes of epos «Manas» (Er Tostik, Er Manas, Er Kokshe, Er Edige and others) take important place in Kazakh eposes. Not only take important place, but there are private histories for each of them».

From this opinion we can get that Shokhan learned modern points of scientific and researching stream of that time, international typological tendency and peculiarities of folklore very well.

Shokhan gave two different opinion about Er Kokshe and Kosai in epos «Manas». According to the first version, «Er Kokshe and Er Kosai were heroes of Altyn Orda period, individuals who served as a basis of heroic eposes, according to the second version, Er Kokshe battled to city Odoev himself.

About this fact which should be explored deeply scientist A. Margulan gave the next information: «Ar-Kusha who was mentioned by Shokhan, was killed at the beginning of XV century when children of Edige and Toktamys khan battled along Zhaiyk. But it is difficult to say that Ar-Kusha and Er-Kosai are the same person, because Er Kosai is not person of XV century, he lived much time ago, secondly, Er Kosai also one of the famous people in history as Edige. If he lived in XV century, Arabic, Farsi, Central Asian writer would write more about him, but there is no information about Er Kosai and Er Kokshe.

In conclusion, first scientist who for the first time paid attention to epos «Manas», who recognized epic power and encyclopedic feature of this epos, who wrote out the episodes which are rich for information about Turkic people, who translated it into Russian, who added it to world scientific and research circle, and made an important research work, this is Shokhan Shyngysuly Ualikhanov. Epos «Manas» came before the world as light. This shows a big result of a huge work of the scientist.

In researching of related Kyrgyz people's national heroic epos «Manas» Sh. Ulaikhanov for the first time made a research work in scientific level, and he is the first in defining of historical and ethnographical, historical and cultural features of the epos. By this work he defined the main directions of researching of common unanimity and similarity in related Kazakh – Kyrgyz epic traditions.

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The plot of the novel is based on Wilde's story, which the author sets into contemporary Britain (1980s – 1990s). There one can see classical Wilde's characters – Basil Hallward and Henry Wotton – next to famous historical figures of that time, such as Tony Blair or Princess Diane. Even the quotes from the original text are adapted or transformed by Will Self for them to fit better. The reader can easily recognize famous lines in the narrative or the dialogues. Self preserves the motif or forever young and forever handsome Dorian, while the portrait is going to age and change instead of him. But he also «modernizes» this storyline by turning the picture itself into video installation, where cassettes and screens substitute the canvas. «The Picture of Dorian Grey» is full of hidden messages, whereas Self's novel is quite open in expression of author's views («there is absolutely nothing vague and indeterminate about the air of moral corruption surrounding [Dorian]» [4]).

Wilde's characters in Self's novel undergo some changes as well. Basil seems miserable and weak-willed and his attachment towards Dorian is more like addiction. Henry is far less sophisticated and elegant, but instead repulsive and dirty (the author makes a big effort to thoroughly describe how untidy Wotton's car, house and Henry himself are). Both Wilde's and Self's versions of Henry are fond of catch phrases – some of them are modified quotes from the original («punctuality is a thief of time» turns into «punctuality is the fucking thief of time, burgling precious seconds, which we could've spent getting higher»), some are invented by Self («I want my sins to be like sushi – fresh, small and entirely raw»). Sybil Vane becomes Herman, black boy from the lowest stratum, who slowly dies from fatal disease and ends up committing suicide from overdose. Will Self comments his work in analyzing and adapting Wilde's novel: «I read Wilde once through, gutted it, analysed it and then did my best to forget it» [5].

As for the image of Dorian, unlike the original work, it is not central in Self's novel, where Henry Wotton's character is in the spotlight. Dorian exists as a linking element between the characters. According to Self, the hero in his novel is not a person, but English society of 80s – 90s in general. At the same time, Dorian does not seem pure and innocent soul in the beginning of the story. By the time he first met Henry, Dorian had already been using drugs, lives evil life. This definitely contradicts Wilde's storyline. While Dorian Grey was Oscar Wilde's experiment, Self makes his image polymorphic and constantly changing, which we can see stated in the novel: «Dorian can be whatever you want him to be. [...] throughout everything, his true self has remained inviolate» [6].

At the same time, the idea of eternal youth acquires a new meaning in XX century due to Hollywood cult of never aging, according to Will Self: «The Dorian Grays of today are Tom Cruise and Nicole Kidman. These are the celluloid imagoes who ... dominate the psyche of people in a very powerful way. They are the people whose images do not age. And therefore people take [them] to be as kind of totems of our culture's values» [7]. But in my opinion, human desire for immortality and eternal youth is one of the constant urges throughout human history that undergoes transformations with every new era. T. Potnitseva quotes Self's words who underlines the difference in depiction of «life and art» problem in Wilde's novel with his «Tragedy of

Arteha Julia

LITERARY CRITICISM

«Dorian. An Imitation» by Will Self as a dialogue with Wilde's «Picture of Dorian Grey»

The object of investigation is novel «Dorian: an imitation» by Will Self (2002), which gives a new nook at classical story of Dorian Grey, written by O. Wilde, though opposing it in some aspects. Discovering the manner of relations between these two novels is purpose of our investigation.

Different critical views on the novel itself, its belonging to neo-victorian fiction and juxtaposing it with Wilde's plot are analyzed in our work. Novel is seen as imitation, parody or an attempt to revise Wilde's work. Author is trying to find the answers to the questions that were left open in original.

Key words: imitation, Victorian, Wilde, interpretation, juxtaposing, aestheticism.

I. Introduction

Will Self's novel «Dorian. An Imitation» (2002), which is a modern interpretation of «Picture of Dorian Grey», received an extensive yet controversial feedback in world literary critics. For instance, Neil Bartlett [1] characterizes the novel as «Self's idiosyncratic remix of Wilde's combination of wit and rage, extravagant debauchery with clinical introspection», while Sam Lits [9] speaks about «Dorian» as a mere imitation of Wilde's masterpiece and about the imitation of Will Self as an individual in character of Henry Watton. Jonathan Heawood [3], on the contrary, sees Will Self as Wilde's follower in his desire to oppose the pillars of modern world: («he [W.Self] does for the Diana generation what Wilde did for the late Victorians»). However, Louisa Yates claims that «Self contemporizes a nineteenth-century text that itself is far removed from its nineteenth-century contemporaries» [8]. T. Potnitseva sees the imitation in the novel as playing with the text (as described in refraction theory) [10]. At the same time, the author himself regards his novel as «a homage, a parody and a critical commentary» [5].

II. Formulation of the Problem

Such ambiguity in perception of this post-modern novel encourages us to look at it in the context of its juxtaposition with the traditional neo-victorian novels in general and the original work of Oscar Wilde in particular. In course of our work we will try to analyze and compare different views on the novel and juxtapose it with the original text by Wilde.

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TIME AND SPACE IN MUKHTARMAGAUI'S
STORY «KYP SHAKARUY»

Coming to Kazakh prose with own «me», Mukhtar Magauin was seen at the literature scene in 60s of XX century. Having been happy that new talented people with magnificent pen came to sphere of literature S. Kirabayev said: «Village life, national psychology and tradition started to be the main theme of youth prose (M.Magauin, S.Muratbekov, A.Kekilbayev, O.Bokeev, D.Isabekov, T. Abdikov, T.Nurmagambetov, M. Skakbayev)» [1, p.62].

Talented writer who was paid attention by bright critic, could turn into an eagle which flies free. That man who supported and helped young writer was BeisenbaiKenzhebayev. This fact is proved by following words of writer «That person who showed me a way to science, blessed me in my eighteen years old, made me stay in postgraduate study after university, helped me in every difficult situation, who was for me as a kind father, he was professor BisenbaiKenzhebayev» [2, p.44], which he said by remembering.

There are different creative works of this writer whose masterpieces were not stayed without readers' attention. Once he led his readers to the deep depth, then led them to the sky. Sometimes he made readers confuse in mystical events, made them to be at a loss, sometimes he offered shining happy plot for own readers suddenly.

In his own works Mukhtar Magauin did not write only about monotonous fussy life, he also wrote about problems of a society, challenges of that time professionally. Telling the truth without fear caused being criticized works which appeared before Independence period by the time, their being shaken. S. Kirabayev pointed: «In this deal we can appreciate of telling about moral and ethical problems, criticizing an illness as a narrow-mindedness which became a social problem of M. Magauin's» «Kara kyz», «Murager», «Tazynynolimi» and others which are the result of prose of 70-80th years» [3, p.84].

His novels as «Men», «Zharmak» and story «Kypshakaruy» which were written in Independence period did not stay without people's attention. It is known that novel «Zharmak» made a noise in pages of mass media. If AmirkhanMendeke said: »I appreciate this book as literary phenomenon, and I stayed in my opinion yet. «Zharmak» is little money. It is not big money. You are not angry with it if you lose little money. Because it is little money. And we also turned into this little money, I mean Kazakh intelligence. At

the present we turned into a frog and cancer as in Abylai's dream. For example, there are many novels in Japan, Italy, which criticize own nations. Abai also did not regret, for example, Abai does not have any competitor when he criticizes Kazakh people. This is the same thing. But why does MukhtarMagauin criticize Kazakh people. Because he loves Kazakh very much. So we have such lack in our national character. We do not notice it being among Kazakh intelligence, surrounding by noise. But Magauin looked from a long distance putting Kazakh intelligence separately. So he gives own critical opinion», Amankhan Alim said: »I will be honest, it was so pity to me, that writer with a big name became small, and wrote such a little thing. He has such words: «We will battle with everyone who want to have a deal with us». And then he said «Who want slander us that will be slandered himself» What is it? This a author's protecting of this work. If I say my opinion about this work, will it mean that I battle with the author and I am slandered? We never say anything about an author. We only discuss on a work. But a question «Why did the author use this word» is always in my mind. It shows that the author does not believe in himself, only such people can use such words, which mean uncertainty. I give my opinion not in order to be slandered or being beaten. I do not touch author's individuality, but I tell about his work. Zhusipbek Korgasbek: Do not pay attention to cover of the book, but content. For example to compare, Solzhenicin's articles written in his last years such as «Kaknam obustroit Rossiyu?» were in chauvinism way, which main theme is Russian willing. Hearing a name «Zharmak», knowing that MukhtarMagauin is an author, may be you waited for another work with national character, state aim. That is why this work did not satisfy you, isn't it?»[4].

Certainly every reader can get and understand in own way. But each work of M. Magauin has own meaning, own feature, own sadness. Each of works as «Shakan-Sheri», «Kypshakaruy», «Zharmak» has own importance, serious theme, magnificent language.

«Shakan-Sheri» begins with Shakan's image when he sat in a prison, time limit is shown. Story starts with beginning and leads through the stream. Novel «Zharmak» is a feast which appeared in dark life of the scientist. Then story confused, but at the end everything took own place,

Except these two works, «Kypshakaruy» is a wonderful story which describes unity of inner world and epoch's features. Story «Kypshakaruy» is a creation which can be concluded not only according to adventures of Mukhtar and Sarzhan. Kazakh steppe at present time, life of Kypshak people in old time. Historical image of that how prosperous country became a slave, turning into little people.

Also an introduction of the story begins with describing of own problems and sad thoughts of the author. As being sad, that moment takes place when the author starts to criticize own creation. Criticizing becomes appreciating own opportunities, making readers be happy, then readers feel that something is wrong with author.

This a lack in destiny of talented writer, a depression in spiritual life of master. This depression depends not only on a sculptor, but a writer. He is a writer who always criticizes own works, who never stops to look for a new way, who is never tired for doing this. «After a little crisis I sat without any movement. One day. Another day. And

Conclusion

1. In A. Kekilbaev's novels «End of a legend», «Urker», «Elen-Alan» is to the fullest shown essence of realism and the artistic truth. The author creates a complete picture of life with all system of its contradictions and peripetias.

2. The writer is masterful represents position of Kazakh people which has appeared in a complex situation. He mentions the key problems of life required the specific and immediate decision. Arguing on realities of an epoch, the author rises before the deep socially-philosophical generalizations enabling he to give answers to disputable historical questions.

3. In A. Kekilbaev's novels versatilly describes a life of Kazakh people before the variations, expecting a society of the last century. He reproduces realities of that time and through artistic greatness of a word's art opens a way to wide generalizations about a society, persons of that epoch. In the works he passes an extraordinary combination of traditional culture of Kazakh people and aesthetic beauty of national spirituality. The author comprehends history through a prism of artistic consciousness, passing all its sides and the contradiction. He precisely and truthfully passes features of national-liberation movement of Kazakh people.

Thus, Abish Kekilbaev's work is characterized by depth and capacity of a content, psychologism, skill of the author to get into the essence of characters, acts of people and the phenomena of the validity. On pages of the works he mentions eternal and universal problems, looks for answers to immemorial questions of life. Together with heroes he reflects on goods and a harm, about the truth and fairness. Acute problems of the present are solved him by means of the reference to a historical and folklore heritage of Kazakh people.

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subject matters as national consciousness, national life, humanism, formation of public consciousness, etc. So, a poetic drama «Abylai khan» is penetrated by ideas of freedom, independence. The author reflects about relationships between a society and the person, struggle for seat of the person in a society and the historical events which have developed in Kazakh steppe on the joint of XVIII-XIX centuries.

The novel of the writer «End of a legend» as a matter of fact is the first psychological novel in Kazakh literature. Earlier in fact there was no novel which would pass through a texture of ideas, sincere experiences of feeling, behaviour of the separate person. This work is considered the largest achievement of Kazakh literature in the field of psychological analysis. The author in a new fashion masters a historical theme and shows greatness and scale of imagination of the writer which incorporated with artistry.

At disclosing a many-sided image of main hero A.Kekilbaev by means of the philosophy-analytical analysis could get into various sides of a private world of the character. Moreover, he has created artistic work in which the knowledge of the person occurs through comprehension of his psychological condition. From here the importance of internal monologue, dialogues. They to the fullest reflect a sincere condition of heroes, the feelings covering the governor, its younger wife and the architect.

The novel «End of a legend» has gone through some editions. This work is translated on various languages of the world. The version of the novel which was translated into German language, has gone through two editions, that is the reflection of respect for Kazakh people esteeming I.Gete, of Heine, F.Schiller.

Leonard Koshut in the review of the novel «The Minaret, or the end of a legend» marks, that «Abish Kekilbaev suggests the reader to feel huge intellectual pleasure, having provided to it the possibility to participate in very intense process of a solution of complex situations and the events occurring in conditions of Central Asian feudal society» [7].

Significant seat in A.Kekilbaev's work the novels «Urker», «Elen-Alan» are borrowed which narrating about historical events of XVIII centuries.

In these works the writer with cleanly realistic truthfulness and romantic inspiration describes liberation struggle of Kazakh people with hungarians. His skill has to the fullest revealed at a level of the artistic images created by him. The author in detail describes the head of liberation movement, the unique commander, a protruding historic figure –Abulhair khan who has shown extraordinary heroism in fight on Anyrakai and his subsequent actions, directed on cooperation with Russia. The writer comprehends motives and value of this union in struggle for independence and conservation of integrity of the ground of Kazakh people.

In novels «Urker», «Elen-Alan» the great attention is given to features of outlook, thinking of people. In the center of a narration there are national interests of Kazakh people. So, outlook of protagonists of novels – Abulhair and Tevkelev, trusting in the future of the country, are passed through a prism of their sincere experiences. Realities of Kazakh society of that time are analyzed by means of comprehension of ideas of characters and supported with the author's concept of life, the attitude of the writer to the represented phenomena of the validity.

two days. Memory – story which has three chapters and a peculiar form. Move, paint, scrape – six days – everything was done in ten days. So wonderful...but not. That appeared as old tendency» [5,p.5],stop in talented writer's work, this a confidence that his work is better than others. But it is a form of unsatisfying. «We was sitting. One day. Three days. Five days. Nothing. May be, we are dangled. Surely it is possible that we have a such stop. That is a natural thing. But mine... little bit different. Not clear. It seems that I can continue now» [5, p.5],but when a belief, a passion to write, patience and persistence met in one stream talented writer does not to look for something in the sky, he offers only simple pictures to you.

This a destiny of writer Mukhtar. But feelings which sculptor Sarzhan have described at the beginning of the main theme. «Monument dedicated to the friendship of nations. Third secretary. There are many competitors, but they chose me, Tfu! Sarzhanspits dry. – Regular trash – Regular trash, he said in Kazakh. So life is passing» [5, p.13]. There is a clear dissatisfaction of thirty years old official who has all conditions of live. He appreciated all own creations not as masterpieces which show his spiritual life, but as only things to order. He mentioned that in order to make masterpieces he need not compliments and praises, but peace and silence for talented people.

Situations of writer and sculptor are similar. They work in deferent spheres, but they have common viewpoint, and respect for an art. They are people who appreciate old things of art than something new.

The main part of the story started when Mukhtar began to turn pages of «Kypshaktasmusinderi» during his cleaning a library. «For example, only archeology has ten tomes. You can ask You are not an archeologist, why do I need it. But I am an archeologist in a literature. How do you think if were not an archeologist, how I can write a historical novel?It would not be written. For example, this thick book with awful cover. It is away from our theme. «Kypshaktasmusinderi» [15, p.6-7]. Having only talent is not enough, it demands a unity of a hard work, continuous searchings.Suragan Rakhmet answered a following question «What should do in order to become an akyn?» «In order to become an akyn it should know everything about surrounding world, it shows that you must work hard to get the aim. It is about life difficulties of writer.

Dialogue between writer and sculptor is not only epoch problem, but a cry from young artists hearts in order to find a solution of this problem. Society can give a new flat, a workroom, but Sarzhan dreams about creative freedom and tries to get creative spiritual wealth. Depression is noticed in his every word, every sentence.

At the moments when Sarzhan was in such depression the author said with sadness: «... There is noisy in my inner world. Poor Sarzhan.... As he said he relaxed for not three days, five days, not three months, five months, one, two, three years, he was thinking, he could continue work. But I is impossible. He broke down» [5, p.54]. The word «poor» shows all sad feeling of the author and a national character.

Beginning of the creation starts with first person narration. There is Mukhtar's life. Many creations were written in third person narration, but «Kypshakaruy» was structured

as first person narration. A private life of Mukhtar is given not only in this work, but in following works such as novel «Zharmak», auto bibliographical novel «Men».

The main heroes of the creation are Mukhtar, Sarzhan, Aisulu»Kypshakaruy».

Time and space take an important place in the story «Kypshak aruy». Beginning is XI-XIII century, and it is getting XXI century. Space from XX century till XII century is the same, but time is different. Between them appears big eight years (1973-1173). There is not an image of small land, it consists of Central Asia, Russia and Prague. And present place of writer.

«Yes. It is «Kypshak aruy» what had a long life. Who does not like, who does not interest. May be wise bek, strong hero, even khan who was her husband, maybe he love and kiss her, but she stays a mystical angel, not only angel, but soul...» [16, p.9], this an image of Kypshak aruy. This a masterpiece where such wonderful image was saved. If such creations did not save mentioned images through long difficult period, it would be impossible to enjoy these images, and get an assessment of such creations. It is a satisfying and enjoying beauty. «Everything is right what we said. But the most exciting thing is Sarzhan's different, gentle heart». This is space in heart. It is an assessment of beauty in heart. This a magnificent picture which reader cannot stay without paying attention to this image. It is not clear what did it want to say? That is a secret. Every reader can appreciate in own way, but Sarzhan's heart is the main theme of this creation. This is an image with own peculiarities, which shows outlook and viewpoint, dreams. The author goes to past for thirty years, mentioning this fact.

«At that time we are thirty years old. We are with Sarzhan have the same age. Only age. But in other facts as degree, present... we are different as Earth and Sky» [5, p.10], the theme of story begins there and journey to past starts. According to above mentioned definition of A.Elgezek this situation is under the time control. Thirty years past event is before him. The author used time and space concept in dialogues free. «— This is true, — said Sarzhan with serious tone.

— A way will be opened. My way was opened too early... But it is not wrong to be in shadow for a certain time» [5, p.13]. «A way is opened» Sarzhan said. Difficulties, a way of authority, if he did not win a prize for a sculptor of Abay in his twenty one years old, did he get this top after ten years in this competition? There is a meaning of time and space in words «My way was opened too early». Historical time. If he did not get that top, it monuments such as «Workers of virgin soil», «Revolution heroes» would not appear. Writer appreciated it very much, and he offered own opinions about it. But sculptor assessed these works as «Big trash!».

The first aim of writer is leading own readers, the second aim is convincing readers. MukhtarMagauin is a writer who writes own works taking above mentioned aims under the strong control, and he feels his readers. Above mentioned opinions also prove it. A dialogue between Aisulu and Sarzhan is a valuable tool. When you read this creation you remember Nurlan Kami's story «Schizophrenia». Certainly it seems Sarzhan is ill as a hero of that story, but the author does not let you do it. He convinced readers with own writer professionalism.

eyes there is a destiny which has turned derisively at callous and hardy people» [3, p. 420-421]. It is difficult to disagree with this statement. The author has managed to show a great force of art in an image of the usual person.

One of sides of talent of the writer is shown that he comprehends ancient legends through a prism of today. Addressing to them, the writer considered problems of humanism, a civic stand. Accordingly legends in A.Kekilbaev's works receive special sounding and are filled with an all-new content. So, in the story «K'uishi», Zhoneut, differing cruelty, tyranny, the hatred, burning his soul, loses greatness of music's force of art. In «Histories of Dariya khansha» do not remain meek full of evil deeds actions of Shingiz kagan. Ferocity of Shingiz and cruelty of Zhoneut the writer opposes strong spirit of the person.

In A.Kekilbaev's works develops peculiar psychologism and philosophical depth of disclosing of the characters, social problems which have been put forward by him. The writer shows result of an antagonism «dark» and «light» which finished by the artistic decision — a victory of fairness. Legends were born by dreams of people, the writer comprehended in view of realities of the modern validity, turning to an artistic reality.

In the story «K'ui» the concept «mankurt» is used for the first time acting by a symbol of a tragical condition of the soul which lost memory. Subsequently it has turned to the artistic image which risen on a world level and has become by the incontestable proof of a hopelessness of the person, torn off from the past, the sources, communications with history and a society.

It is necessary to note, that in literary studies of the end of XX century dispute concerning the one who the first has entered concept «mankurt» into a literary turn has inflamed. The answer to this question was given by the writer which civic stand meets requirements the highest morals: «If I speak, that the boundless revenge leads to unlimited cruelty and unlimited cruelty provokes spiritual mankurtism, Chingiz Aitmatov gives detailed definition of that mankurtism rests once again against unlimited cruelty».

Words of the writer are opened in the fullest essence of artistic searches in a word's art. «The ideological pathos of the story «K'ui» consists in struggle for peaceful disposition and humanity, which author has opened by means of k'ui's art» [4, p. 737].

Anna Brown considers that «as the artist-realist, well using as plots, he traces ideas and behaviour of the heroes and forces us to think of the standard things. Thus he puts without doubt, what not thirst of authority, but aspiration to be human and desire to love and be favourite assist blossoming of creative activity and create creations which live at all times» [5].

The literature being reflection of an inner world of the person has boundless opportunities [6]. A.Kekilbaev in his work completely realized inexhaustible potential of a word's art at creation of characters' images, disclosing of the various deep phenomena of human soul. He has made wide use the artistic receptions, graphic-poetic means of the literature.

As leitmotif of the writer's works are the deep philosophical meditations about problems of social being. In the works A.Kekilbaev considers such complex, agitating

A.Kekilbaev is the recognized master of a realistic narration. His works are distinguished with the thin artistic taste containing deep philosophical meditations over brief phrases and the statements.

A.Kekilbaev as the writer allocates a florid and figurative literary language. He is able to characterize the most simple thing colourfully, capaciously and deeply, having shown its unusual sides and sides. Books of the writer, according to Edgar Shaiger, «are read on one breath, the reader as though «plunges» into a stream of a narration, in poetry of the East» [1].

A.Kekilbaev finds ways precisely to suggest idea and a picture of life represented by him. He is able to combine skilfully figurative words and expressions of Kazakh language with various turns and phraseological units, using abundance of national culture.

A.Kekilbaev's language possesses the powerful poetic potential, drawn him from a folklore heritage of native people. His style and a manner of the letter can be characterized words of Abay: «As waters of a mountain stream, murmur continuous agreements». Rushing closely to each other, through offers flowing by a vivifying stream, words of the writer form colourful and unique combinations, finding a way to the heart of the reader, durably settling in his ideas, overwhelming his body, forcing to drive more strongly hot blood in veins, exciting consciousness.

If soul of fiction is an artistic image a sign of skill of the writer is wide use of various ways of creation of an artistic image, precise recognition of the most effective receptions [2]. The process of formation of an artistic image is indissolubly connected with disclosing a private world of the person, comprehension of deep sides of his character. And in this plan Abish Kekilbaev is the writer which masterful mastered literary receptions of knowledge of the nature of human soul. His characters though are ordinary peoples, at each of them are characters unique to them, qualities, destiny, aesthetic ideals and the values opening an essence of their acts, contradictions covering them, feelings, peripetias of a life.

The writer is able to get deep into whirlpools of a private world of the person. On pages of the works he assesses behaviour of heroes, characterizing various conditions their showers, the latent motives of their acts. Internal experiences, excitements, feelings of the characters pursued by vicissitudes of life, receive an embodiment in an artistic fabric of stories and novels of the writer.

In A.Kekilbaev's works the hidden unity of the past and the present is observed. Sharing secrets of the last days, he considered actual problems of the present. So, in stories of the writer «History of Dariya khansha», «Well», «K'ui», «Competition» by the author fair pictures of life of Kazakh people are recreated and exposed to the deep philosophical and psychological analysis of dream, expectation and hope of people.

A.Kekilbaev's each work represents the complete creation opening features of a historical epoch, represented by the writer. A vivid example that is served with the story «Well», reflecting about which protruding Kazakh critic Sagat Ashimbaev has told: «The «Well»... is not simply digger of wells, actually, it is trampled by the confused and talkative environment of a shower of the art's fan, remained not noticed for before

There is a mixture of happiness and sadness in MukhtarMagauin's world. There is a unity of real life and dream. The truth of real life of the second part of XX century and Kypshak's culture of XII century are described at the same time. Writer gives philosophical ideas on human life, society describing own well-known surrounding. We can recognize present time style and stream in characters and actions of heroes. Mukhtar's creative world does not stop with defining present time, he finds unity of present and past events, he tries to answer different difficult questions. Events of past and present period are described together in writer's story «Kypshakaruy», and time and space are joined in common stream.

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I.GASPRINSKY AND THE POSITIONS OF NEWSPAPER «TERDZHIMAN»

Abstract

This article is devoted to Ismail Gasprinsky's life, Turk and new Turk representative's creativity. The main attention is given to historical significance of the large figure of the Turkic people Gasprinsky Ismail, his influence on Kazakh national intellectuals of the early twentieth century.

The article deals with the peculiar features of the newspaper «Terdzhiman» (which means «translator»), published by Ismail Gasprinsky, his historical impact on the educational movement in Kazakhstan late nineteenth early twentieth centuries.

Ismail Gasprinsky made great contribution for entering the modern civilization of Russian Muslims. The educational direction of literary development at the beginning of XX century is analyzed in the content of artistic, mastery, author's position, individual skill and in the frame of liberty desire, Turkic idea. The influence of Jadidism is estimated in the course of modern independent idea and cognition. The problem of singing the fate of the nation with lyricism in Kazak poetry is considered. The main aim of the article is the comprehension of Turkic idea, Muslim enlightenment, influence of Jadidism, the struggle for liberty of Russian Turks. During the investigation was used native and foreign methodological principles of literary criticism. The literary texts were taken for comparative historical comparison. The influence of turks from Turkey to turks from all over the world for awakening, development of enlightenment direction also is considered in this article.

Introduction

One fact of renovation in oriental Muslim countries in the modern era is the emergence of national press.

Ismayl Gaspraly's newspaper «Tarjiman» was an important instrument of enlightening for all Muslims in Russia.

Ismayl Gaspraly exerted all his efforts in order to publish «Tarjiman». Regardless of hurdles he had in his way he succeeded after constant requests to state institutions. After three years of tenacious efforts he was given the permission to publish the paper.

He published book called «Tungish» (first, pioneer) in 1881. He tried to reveal the ways of resolving the main problems relating to the fate of Turkic Muslim community in Russia in that book. He found that the major task was to change the system of

Accordingly the objective of this research consists in in-depth study of an ideologically-thematic content of works of the writer through a prism of the present. On the basis of the analysis of A.Kekilbaev's stories, novels features of his literary skill are revealed. The great attention is given to studying of continuity of traditions in work of the writer and his innovation as artist of a word.

Object of research

are the stories «Grass of a turtle», «Here it is fine», «Last stop», «Necessary person», «Hungry wolf», «History of Dariya khansha», «Well», «K'ui», «Competition», a poetic drama «Abylai khan», novels «End of a legend» «Urker», «Elen-Alan». In this article the problematics, leading motives and images of these works are considered.

Methods of research.

During research the historical-functional method, a content-analysis, allowed to receive a complete picture about A.Kekilbaev's work has been used, to open features of his outlook, aesthetic ideals and values.

Results and discussion

The literary debut the writer has begun with a poem «Lord of a word», entered in the collection «Gold beam» (1962) and brought to him popularity. This poem is got by romantic mood and the lyricism, become subsequently distinctive features of A.Kekilbaev's work. The poetic heritage of the writer comes to the end with the collection «Fugacity of life» filled by philosophical meditations over essence of the world, seat and a role of the person.

A.Kekilbaev has brought the immeasurable contribution to progress of Kazakh literature of second half of XX century. He has entered in the history of domestic culture as the poet, the writer, the playwright, the translator, the critic, the researcher of verbal work.

Many-sided nature of A.Kekilbaev's talent really admires. His work in all genres amazes with novelty, skill of possession of a word. Already in stories of the writer «Grass of a turtle», «Here it is fine», «Last stop», «Necessary person», «Hungry wolf», etc. is shown his skill to get into the depth of a private world of the person, to show spiritual evolution of the person, nobleness of human, civil qualities of people during the critical period of history.

The protest against the rules established in a society in which the life of the writer proceeds, reflects not external displays of revolution in consciousness «the small person», similar on screw of that society and through his internal experiences.

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ARTISTIC ORIGINALITY OF ABISH KEKILBAEV'S PROSE

Abstract

The article is devoted to research of work of known Kazakh writer Abish Kekilbaev. The object of studying is his stories «History of Dariya khansha», «K'ui», novels «End of a legend», «Urker», «Elen-Alan». On the basis of the analysis of these works features of artistic thinking, style and skill of the writer are revealed. The great attention is given to comprehension of an ideologically-thematic content of A.Kekilbaev's stories and novels. In the article problems of the historical and artistic truth, continuity of cultural, folklore traditions and literatures are comprehended.

Key words: *novel, work, the art truth, historical epoch, life, consciousness*

Introduction

The Kazakh literature since first days of the occurrence and at all stages of historical and cultural progress renders special influence on formation and blossoming of artistic work. It is presented by names of great masters of a word's art – Asan Kaigy, Bukhar Zhyrau, Dulat Isabekov, Makhambet Utemisov, Abay Kunanbayev, Shakarim Kudaiberdiev, Magzhan Zhumabaev, Saken Seifullin, Ilias Zhansugirov, Beimbet Mailin, Mukhatar Auezov. Their work personifies the whole epoch and serves a symbol of greatness of Kazakh literature. The certain milestones are connected with names of the writers in progress of a word's art. So, M.O.Auezov as a matter of fact has initiated to a new coil in history of the domestic literature. Depth and scale of the epic works created by him, capacity of artistic images during half a century is an example for the subsequent generation of writers.

The special seat in history of Kazakh literature borrows A.Kekilbaev's work. Being the representative of generation of second half of XX century, he, nevertheless, is very close to the modern reader. His many-sided talent which has incorporated all is human-civil, creative-active qualities, does by his figure eternal and outside of an epoch. A.Kekilbaev's work actually, topically and to this day amazes with depth of the problems put forward by him.

teaching for Muslims. In his endeavor to find financing and way out of the situation he turned to charity communities.

The most urgent measure to be taken for Gaspraly was publishing newspaper for the whole Muslim communities in Russia. However having been rejected by the government several times he tried different approaches to reach his aim.

Soon after his «Tungish» he published the book called «Shapaq», then booklet called «Tatar press». In those works he develops his ideas of benefit of studying, education issues including educating girls as well as collective enlightenment.

His books and booklets had been spread widely.

The editor got many letters with all round support from the community. After that, having become more confident about the benefit of the done work Gaspraly asked for permission for publishing weekly newspaper in Bahchesaray in Russian and Tatar languages which would inform citizens who did not know Russian about state affairs and official documents.

It is definite that Russian never put trust in nations under its rule. In order to make an agreement with the authority which was controlling everything Gaspraly demonstrated all his diplomatic abilities. The approved program of the newspaper publishing permission for which took a lot of strength consisted of four parts.

1. Government orders and official announcements;
2. Important articles on jurisprudence;
3. Articles, short stories on new events and achievements in literature, geography, history, education, science and culture as well as reviews on social matters;
4. Announcement for private purposes both in Tatar and Russian.

By 90's of XIX century newspaper «Tarjiman» which had just got the opportunity to operate as news publication became an important newspaper with Turkic-Islamic tendency.

Russian scholars and officials were always wary when it came to Gaspraly's works. The contents of Nikolay Ilminsky's letters written to the Chief Procurator of the Synod K.Pobedonostsev disclose the essence of Gaspraly's works.

In a letter written in 1883, in December 14 missionary Ilminsky let his «warm» feelings be seen towards nations under Russian control. Having pointed out that the article «What is Quran» of Ostroumov who was working with certain missions had been written in compliance with articles of Gaspraly, Daulet Keldiev and Mirza Alim stated the following:

«These three Tatars who have supposedly got university education or are just gifted with rationalism defend Quran and try to prove that Quran does not contradict the progress. They pick up the humane verses from Quran, but miss the violent and intolerant ones. Devlet-Kildeev's brochure («Muhammad as Prophet») written in Russian glibly and satirically was popular with Kazan Tatars although it treats the actual Islam as distortion of Islamic ideas made by Muslim clergy, but at the same time referring to Arius rejects divinity of Jesus Christ. Tatars read what is in their interest» (1, p.415).

After Mufty of Orenburg Tefkelev passed away Nikolay Ilminsky consulted with the Procurator Pobedonosov about the candidate to the post. It was the reality of those days that

by the alleged attempts to educate nations under Russian rule they pursued their religious, imperial interests. Ilminsky treated all those who were considered to be recommendable to the Mufty post with caution. Indeed the clergyman must be pious, but not in his case. He did not hide anything from his companion though things were confidential.

«I would not find Kazan Mullah's candidacy appropriate, because Mullahs are fanatic here. But the more inappropriate to my mind is such nobleman as Genghis Khan (described as Akhmed Tirey prince Genghis, son of the last Khan).

He could give Islam brilliancy with his wealth, gentility and eliminate the Russian clergy, as Ufa Russians revere Tatars sincerely. Genghis Khan might also influence Kyrgyz nation and facilitate enhancement of Islam in Kyrgyz steppes. However, destroying Mufty system together with Islam clergy entirely may cause uprisings in Tatar community» (1, p. 417).

Describing Ibragimov, the candidate to the Mufty post as intelligent, well educated man with fluent Russian Ilminsky says that such smart and influential man is not needed, but it would be comfortable for them to have a person with poor Russian, who is obedient instead. Thus he concludes that it would be better for the security and interest of Russia.

He shares his concerns about spreading of Gaspraly's newspaper «Tarjiman» to Kazakh land Akmola in his letter to Pobedonosov written in 1889, December 16.

«In Omsk with the permission of the former steppe Governor General G.A.Kolpakovsky from the beginning of 1889 has been issued special «Appendix to Akmola oblast gazette» which is sent to me by somebody's order. There is an announcement printed in the last page of issuance number 48 dated December 1: «Subscription to social-literary and political newspaper «Perevodchik» is available. Entering its eighth year of its existence since 1890 the newspaper will be published by previous program continuing to inform readers about the most interesting and authentic events from Russia and other countries and including some articles with useful information for Muslims. In feuilletons there will be put interesting letters of Mr. Molla Abbas about his adventures in Europe and Africa. From this year we will start gradual publishing of encyclopedic compilation which will be continued several years and compose a rich book full of reliable information about all countries, all nations, all greatest people, poets, heroes from ancient times to our days. The first year the compilation will make up a big-format book with roughly 400 pages».

Nikolay Ilminsky contemplates about the newspaper «Tarjiman» having quoted the whole advertisement. He mentions that he is aware of principles of the newspaper from those who are watching its progress. He writes that it is starting to take a dangerous trend that is against principles of Orthodox Christian Russian community and Russian state. Noting that they are discussing what is happening in Omsk while they are in Bahchesaray, he warns that those are not weak enemies. They intend to compare Christian world with Muslim community through experiences of Molla Abbas who has traveled the world and it is beyond doubt that they will focus on advantages of Islam, says

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mythological idea about the death of the body and the immortality of the soul, the last, leaving the body, fly to the sky: *volársele el alma a uno, dar (expedir, exalar) el alma, salírsele a uno el alma, dar (entregar) uno el alma a dios, arrancar el alma a uno*. we see the realisation of the metaphorical scheme MUERTE ES EL MOVIMIENTO DEL ALMA HACIA FUERA in the given examples, that is part of another structural metaphor, MORIR ES PARTIR in conjunction with the religious ideas. These phraseological units in many cases serve the function of euphemization because the notion of death presents different taboo for reasons of religion.

The religious beliefs and funerary rites are also the basis for such phraseological units: *salvar el alma, vender el alma, dar el alma al diablo, encomendar el alma*. Analyzing the predicates (*vender, dar*), we can deduce that the soul in Spanish is perceived as a material object (ALMA IS AN OBJECT).

The reconsideration in the Spanish language of the soul as a material object is explained with the fact that the soul is a substance of the «invisible world» that is why it is possible to characterize it only finding similarities with certain material objects by different parameters. According to the naive belief the soul can be a fragile object or a solid object: *partirle a uno el alma, romperle a uno el alma, robar el alma a uno, sacar el alma a uno*. The heart is also perceived as a material object: *corazón hecho trizas, ablandárle el corazón*.

Conclusions.

We argue, at the conclusion of this analysis, that the somatisms *alma, corazón* are characterized by a rich semantic and complicated motivation with mix of metaphorical and metonymical schemes. As we see the soul and the heart in the naive vision of the world in Spanish are perceived as entire capable of moving through the body, change the size and temperature. These changes are usually associated with changes in the emotional state of the person, which indicates a stable relationship between the concepts of the soul (heart) and emotions.

The heart, on the other hand, can denote such mental and psychological characteristics of a person: the passion, the love, the instinct, the goodness. It is also seen as a spiritual centre of a person. Our analysis is useful for the teaching of foreign languages, lexicography, and psycholinguistics. The study demonstrates the validity of the cognitive theory of metaphor and metonymy. The somatic phraseology in cognitive paradigm presents a very promising avenue for future research.

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Ilminsky. He also shares his apprehensions after Vambéry's work called «Turkic history» has been translated into Kazakh and Russian and published in Kazakh newspaper. «This history made up of tiny pieces of multiples numbers will be incomprehensible and uninteresting to a mass, but for Kazakhs who got education in gymnasiums, Cadet corps, even in universities it might serve as a source for their reveries about them being descendants of Genghis Khan and Timur who enslaved Russia» (1, p.423).

It is also awe inspiring to read Ilminsky's thoughts about distributing translated religious books in schools opened for the children of dependent nations.

The important figures who strived hard to defend human rights of Turkic nations who were oppressed under the rule of the Empire whose aim was to russify minor nations were also supported at the end of XIX century and beginning of XX century. The salient Kazakh enlightener Ibiray Altinsary uly also shared views of Ismayl Gaspraly.

The scholar Dikhan Qamzabekuly analyses Ismayl Gaspraly's concern about the fate of Kazakh nation as well.

«The salient figure who served humanity in his work called «Russian-Eastern agreement» reveals his solidarity with Kazakhs. Having described tenacious and hard working Muslims of Russia he says: «All Muslim nations except Kazakhs living in the Empire are getting their lives improved. It is needless to say that the future of Kazakhs will be established on human values», he shares his hope. It is not the only fact proving Gasprinsky's solidarity towards brotherly Kazakh nation. M.Dulatuly offered one article pertaining to Kazakh nation from Ismayl's newspaper «Tarjiman» as addendum to his work «Wake up, Kazakhs». In that article Gaspraly having expressed his deep concerns about ruthless colonization of Kazakh lands, advises to switch to sedentary lifestyle as soon as possible. He writes: «If by the will of God Khodja Akhmet Yassawee had been resurrected, he would not have taught Islam to Kazakhs, saying «You are Muslims yourselves», but would have travel across Kazakh land and say to every one of them to build cities and cultivate the land». Gasprinsky said the following to Kazakh people who made salah (prayer) that is ordinary people: «Imams among Kazakhs who struggle to teach people to make salah should also struggle to explain this. If Kazakhs die in a famine, there will be no point of making prayer». Having said that he warned the educated Kazakhs: «Pay more attention to your own nation Kazakhs. Russian people have been oppressed, their lives are hard, but they are in the right path. Kazakhs despite being big ethnic group of 6 million people are about to be vanished» (2, p. 98).

Dikhan Qamzabekuly in his research work «Alash and literature» told about Ismayl Gaspraly's paper «Tarjiman», its principles and jadidism among Kazakhs and added some of his thoughts.

The scholar uses the method of investigating the matter comprehensively, acquiring and then summing up when he pores over Enlightenment period in the history of Kazakh literature.

As study of Shokan, Abay career, general enlightenment potential has been carried out and systematized implicitly in Kazakh literature and history, we considered that only from the perspective of general introduction. But greater portion of our focus

has been given to study the inadequately investigated jadidism and Gasprinsky who developed it» (2. P.7).

In our research aimed at understanding the Turkic trend in Kazakh literature at the beginning of XX century we have constantly given special attention to ideas and conclusions of Dikhan Qamzabekuly who researched the matter of reflection of liberation ideas, enlightenment goals, civil spirit in Kazakh literature from the works of well known scholars and analyzed their works from the standpoint of methodology, data compiling.

In a letter from Paris (supposedly dated 1903) it is written about writer's works, important task the writer does in the way of enlightening people, considerable political and spiritual influence of the paper «Tarjiman». That letter was disseminated to Muslim nations living across Russia.

In the beginning of XX century Kazakh public figures talked about press and wrote pieces of art en masse. Gaspraly's influence on those processes has been mentioned only recently.

We believe that Kazakh public figures were also familiar with reflections about historical role of the writer described in the letter from Paris which focused on Gaspraly's works. The model of «Tarjiman» was reflected in Kazakh newspaper «Ayqap» and other publications published by dozens at the beginning of XX century.

The letter the author of which is presumably Akchurin, S.Alpin or Mansudov was written on the eve of the 20 year anniversary of «Tarjiman». It was written in the letter that Europeans start revering writers, Russians esteem Pushkin, the French people show their respect to Hugo, the Polish people revere Sennevich. The special attention was given to such phenomenon and writer's mission was envisaged fully.

«What is the mission of writers? What do the writers do? The writer illuminates dark past of a nation, reminds of forgotten times and make people rejoice. Or they point to the best ways having shown the future in a beautiful manner or condemning bad habits of people and describing them in the best way and narrates the sore subject of people in astounding manner, thus pulling the strings of their souls, and having written compositions in a mother tongue fills the hearts with joy and make souls levitate. Could one find more valuable service than this!?» (1, p.179).

The writer is like a grandfather of a nation, says the letter. It dwells on the matter of enriching the nation's language, renovate and develop it.

«Internal and external success of each nation is closely connected to writers, if our country Russia had not have Lomonosov, Karamzin, Derjavin, Krilov, Pushkin, Lermontov, Tolstoy, Lobacheveny, Mendeleyev, would there have been so many famous figures, would schools have been filled with students, would there have appeared new representatives of art – it is all thanks to writers» (1, p. 179).

Telling about the tradition to revere writers and men of art in Europe, the author of the letter talks about the respect Gaspraly should be given. A new wave of historical renewal for Muslims in Russia driven by the new system of education carried out in twenty five years is highlighted in the letter.

the languages in which the dimension tenancy is of particular importance, so there is a specific verb: *estar*.

The scheme EMOCIÓN ES EL MOVIMIENTO DE CORAZÓN (DE ALMA) is applied to the expressions that fall within the emotional domain of fear or agitation. EMOCIÓN ES EL MOVIMIENTO DE CORAZÓN, DE ALMA: *caérsele el alma a los pies, subírsele el corazón a la garganta, notársele el corazón por las sienas, estar uno con el corazón en el puño*.

The fear can be conceptualized not only as the movement of the parts of the body, but also as the inability to move (*paralizarse el corazón*). This conceptualization feature of the fear is explained by its dual nature: the emotion of fear can happen with mobilization of the abilities of the person to prevent the danger or in asthenic way (passive reaction: numbness, stupor).

The movement of the soul is also often associated with human desires: *írsele a uno el alma tras (por) una cosa, llevarle tras sí el alma una cosa*.

The location of the heart and soul out (in the hands, eyes, mouth) is seen as a manifestation of the sincerity, candor, sometimes spontaneous: *hablar con el alma en la mano, salirle a uno el corazón por la boca, bailarle a uno el alma en los ojos, salirse a uno el alma por los ojos, escapársele a uno el alma por la boca, ofrcerle a uno el corazón en la mano, con el corazón en los labios etc*.

In addition to changing the location, the soul and the heart are also perceived as bodies that can change the size under certain conditions – to broaden or to narrow, which is also associated with emotions, feelings: *estrecharse nuestras almas, ensanchársele el corazón, encogérsele a uno el corazón, tener el alma hecho un nudo, con el alma en un hilo*.

Another parameter that the naive consciousness attributes to the soul and the heart is the temperature, the change of the temperature is also connected with the emotions: *helársele a uno el corazón*. The low temperatures are associated with fear or apathy, the high temperatures – with the passion.

It is worth mentioning that the heart occupies a place that is more stable in comparison with the soul and fulfills the role of a center. As supports O. Kondratieva «the fixed location of the heart as the spiritual center of the person is explained by its connection with the heart as the organ of blood circulation, which has, unlike the soul, the fixed position [4, p. 35]. This feature is the basis of the conceptual metaphor CORAZÓN ES UN CENTRO. This scheme is valid not only for the person but also for other entities: *el corazón del imperio, en el corazón de la hoguera, etc*.

The soul is more movable and under certain circumstances it is able to leave the body of the person, for example, by the fear: *quedar uno sin alma en su almarío*. But the movement of the alma towards the outside more often is associated with death. Death is one of the basic concepts of each culture is performed in multiple lexical units. We can see that the somatisms *pie (pierna, pata)* and *alma* are the most frequent in the Spanish somatic phraseology for the conceptualization of death. The use of the somatism *alma* is linked, in the first place, with religious beliefs, because, according to the

therefore we see the model «metonymy within metaphor (*corazón* is in the source domain and is projected metaphorically to the domain of the psychological capabilities. And the metonymy goes of the *corazón* to these features).

Representing the inner world as a whole, the heart and the soul will be able to designate the whole person in a moral and ethical perspective (based on the metonymic schema CORAZÓN (ALMA) POR PERSONA), which is the same as the precedent schema comes from the idea of the heart as a repository of feelings and emotions (conceptual metaphor CORAZÓN ES RECIPIENTE), and therefore we see a metonymy within metaphor. In particular, this model is used to designate a good or bad person: *alma bendita, buen alma, alma de dios, alma caritativa, buen corazón, gran corazón, corazón bien nacido, corazón de mantequilla de Soria, corazón de oro; alma atravesada, corazón de piedra, alma de Caín, alma de Judas, mal corazón, corazón de chacal (de fiera, de hiena, de león, de tigre), corazón de acero (de bronce, de hierro).*

Analyzing the attributes of these nominative phraseological units, we see that the moral qualities of the person are linked with the spatial characteristics (*grande*), or other properties of material objects (*blando, de oro, dre mantequilla de Soria, de piedra*). of person The heart of the person is compared with that of the animal in the case of he negative features (*corazón de chacal (año de fiera, de hiena, de león, de tigre)*). Although the basic scheme is metonymic most of the attributes are metaphorical.

In addition, in Spanish the somatisms *alma* and *corazón* are used in the function of an metonymic hypocoristic appellative, indicating the potential positive semantic of these lexical units. For example: *Sin embargo, pobre corazón, Judas no soñó con gobernar* [10, p. 154].

O. Kondratyeva, examining the conceptualization of the soul, says that EL ALMA – LA PERSONA is a metaphor. This idea has a right to exist, if one considers the soul as an intangible object that exists outside of man, and is identified with him, but we tend to think of the soul as the part of the man, and therefore the transfer ALMA → PERSONA is a transfer of the part to the whole, that is to say, metonymy [4].

According to the naive vision of the a soul and the heart these parts of the body have their definite places in the inner world of man, and this position is seen as a standard and positive characteristic (*tener uno el alma bien puesta*). But there may be some deviations from this standard in some cases, moving in the vertical axis, from top to bottom. These deviations are usually associated with emotions.

Different emotional states and psychological aspects of man are often transmitted in the phraseology through body movements, which arise, as the result of the metaphorical projection. In the theory of G.Lacoff this type of metaphors is called orientational. Different languages systematically resorte to this type of metaphors to express physical and psychical sensations (hunger, cold, sadness, hatred, etc) so that the experimentante of the same appears as «place» (static constructs) or as the destination (dynamic constructions) of the feelings [8, p. 45]. The spatial dimension is one of the first in that we would think of when speaking of the body: the Spanish is precisely one of

«What is the main reason of our progress in these twenty five years? The main reason in my vision is «Perevodchik» (newspaper Tarjiman) and if anyone thinks of it, they also have to come to such a conclusion. The person who has struggles the most for our progress is Ismayl bek Gasprinsky, I have no doubt about it and hope you share my opinion» (1, p. 181).

In Djamal Validi's article devoted to Ismayl Gasprinsky's biography we could see how in-depth historical assessment was given to his career. Also, there were lines about «Tarjiman» which had opened with enormous hardships.

«His newspaper had been published 1-2 times a week in a small format and with small-scale edition, but the actions spurred by that small sheet were the way more important than Russian «New Times» or some English giant like «Times». Several years passed and fruitful results of his restless efforts were growing in front of his eyes. Under the influence of «Tarjiman» were opened a lot of new schools, many charity institutions, literature revived in different parts of Russia. The Muslims of Russia were getting familiarized and contacting with each other and getting informed about events in the cultural sphere through «Tarjiman». The newspaper inspired some people to perfect their knowledge, some to get involved in social activities and some people to acquire pedagogy and in less than ten years Gasprinsky had found hundreds of supporters who promoted and disseminated the ideas of the great teacher» (1, p.255).

It is also a fact that Gasprinsky used Turkic literary language as an instrument in order to unite the Turkic world. In this connection we need to mention Kazakh educated people at the beginning of XX century who strived to publish purely Kazakh newspapers in order to preserve the purity of Kazakh language. The fact that Ibiray Altinsary uly was well aware of what was happening in the world, processed and analyzed events and used his knowledge in the best interest of his nation, then engaged himself in important initiatives from 60's of XIX century, managed to publish newspaper «Kazakh newspaper» while trying to open a new school, he could not have got permission from the Government, but never gave up his efforts in the way of enlightenment serves as evident that liberation endeavors were also made in Kazakh land.

We could not say that research works have been adequately carried out in this direction. Gasprinsky's initiatives undoubtedly inspired Kazakh intelligentsia leaders to be active. Also, we could clearly observe historical traces of particular trend of Kazakh public figures which they followed due to their necessities, realities of Kazakh people.

«Gasprinsky was an eloquent man as he developed particular style of Turkish language which was different from the language of Istanbul literature specialists by its simplicity, brevity and clarity. It was that language by means of which he dreamed to unite the Turkic world. That belief was supported by the fact that his newspaper could be read in Crimea and Constantinople, Tashkent, Baku as well as Kazan. However it is also known that «Tarjiman» was read everywhere by limited number of educated people who knew Arabic-Turkic literary language, but was equally unclear for literate mass of all Turkic nations. Distribution of «Tarjiman» in all parts of Russia was caused by the abnormal situation in which it was not possible to develop local literature of Turkic dialects, and when the revolution broke out in 1905, like mushrooms after the

rain, there appeared newspapers and magazines in Volga Tatar, Central Asian, and even Kyrgyz languages» (1, p.256).

Even though Gasprinsky made a proposition to include essential Turkic language as imperative component in the last form of school in all-Russia Muslim congress literary languages of Turkic nations developed apart from each other.

Ismayl Gaspraly served a great task of establishing a new school system for the sake of development of civilization. Gaspraly's works done in Islamic direction, general humanity oriented works prove that he had his own view concerning social situations of his days.

Ismayl Gaspraly who was humbled by retarded Islamic civilization, dire situation of Turkic nations started writing literary works focusing on the most urgent and protracted problems of that period.

Viewpoints of Jamal Validi who investigated Gaspraly's literary career in correlation with the realities and trends of that period are of great importance. Validi says that the establishment of new Tatar literature took place in the end of XIX century having mentioned emerging consensus between Islam and modern culture. He concludes that Ismayl Gaspraly was a leader in this trend as well. We contemplate it through articles of «Gabbas Molla from France» periodically published in «Tarjiman» which reflects ideas of the editor himself.

Certain scholars while studying Ismayl Gaspraly's enlightenment career from different angles point that reviving processes in Eastern world must be kept in mind in order to discover the historical pretext of the considered matter.

Ismayl Gaspraly who was recognized in high layers of society due to his initiatives to advocate interests of Oriental nations within Russia in 80's of XIX century was impacted by Muslim Eastern European Capitalism. Primordially independent countries as well as semi-dependent countries were taken over by Capitalism consecutively. France conquered Algeria in 1830, 3 years later England took over Aden, in 1861 England headed India and Bahrain islands in Persian Gulf were conquered. Russians invaded the Central Asia without much resistance. After 1878 war Turkey not only lost its position in Europe, but also lost some of its territory in Asia. In 1881 France conquered Tunisia. During those years Ismayl Gaspraly's work called «Muslims in Russia» was published. Soon later big counter movement of Oriental nations against European occupation started.

When Ismayl Gaspraly started his career guided by renovation ideas Oriental countries like India, Iran, Egypt were experiencing religious enlightenment, liberation movements. G.Gubaydullin carried out significant research work called «Gasprinsky principles» in this direction covering the issue fully. His work was published in 1929 in the reporter of Oriental Faculty.

The author brings about convincing facts and reliable data about historical pretexts of Gaspraly's works referring to significant historical evidences.

We have understood the need to carry out special studies from the perspective of history, social science paying attention to the concept «modernism» given by G.Gubaydullin which is intermingled with Muslim enlightenment, Kazakh enlightenment, liberation battles and Turkic trend.

variation in the Phraseological units, that is to say are in relation of synonymy and can be substituted one for another (for example: *salirsele a uno el alma por la boca – salirsele a uno el corazón por la boca; partirle a uno el corazón – partirle a uno el alma; robarle a uno el corazón – robarle a uno el alma*). However, there are derivatives and fraseologisms in which this substitution is hardly possible. This indicates a greater specialization of the lexical unit *corazón* in the figurative sense of «symbol of emotions, feelings, states of mind of the person» to express the events of the emotional life of the person [3, p. 95].

Statement of the goal.

We are going to specify and analyze the cognitive models more common of the phraseological units with the somatisms *alma* and *corazón*.

Results.

According to the childlike consciousness, the heart and the soul are the organs that are located within the human body and have a location more or less accurate. But these parts of the body may be perceived as a repository for various phenomena of the mind – thoughts, emotions, human feelings, which is performed in the ontological metaphor ALMA (CORAZÓN) ES RECIPIENTE: *abrir uno su alma a otro, llevar a uno en el alma, clavarse una cosa en el alma, pesarle (año sentirle) a uno en el alma una cosa, abrir uno su corazón a otro, abrirle el corazón a uno, clavarle (a clavarse) a uno en el corazón, poner una cosa en el corazón de uno, salirle a uno del corazón una cosa, meterse uno en el corazón a otro.*

It is very common the use of the somatism «*corazón*» in the phraseological units based on conceptual metonymy where this paronym used to refer to certain psychological, mental, or moral characteristics of the person:

- CORAZÓN POR CORAJE: *faltarle a uno el corazón, no tener corazón para una cosa.*

- CORAZÓN POR AMOR: *negocios del corazón.*

- CORAZÓN POR INSTINTO: *decirle (anunciarle) a uno el corazón, engañarle a cabe en el pecho, tener uno el corazón de oro, no tener corazón, ser de buen corazón. uno el corazón,*

- CORAZÓN POR BONDAD: *tener uno mucho corazón, tener uno el corazón que no*

- ALMA POR ENERGÍA (esfuerzos): *poner el alma en una cosa, no poder uno con el (o su) alma, dar alma a una*

These metonymic models are derived from the idea of the heart as a repository of feelings and emotions (conceptual metaphor is a CORAZÓN ES RECIPIENTE), and

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COGNITIVE MODELS OF THE PHRASEOLOGICAL UNITS WITH COMPONENTS «ALMA» AND «CORAZÓN» IN SPANISH

Annotation: *The present work deals with the analysis of the phraseological units that contain lexemes «alma» and «corazón». The study is based on the theoretical principles of cognitive linguistics. It has been taken as a basis the models of conceptual metaphor of G.Lakoff and M.Johnson and conceptual metonymy of F.J.Ruiz de Mendoza Ibáñez. Discusses the motivation of the Phraseological units with the components noted.*

The article aims to reveal the conceptual schemes that motivate the Phraseological units with components «alma» and «corazón», to analyse the similarities in the conceptualization of the two somatisms as the differences and reveal the naive vision of these body parts in Spanish.

Key words: *Phraseological Unit, Somatism, Cognitive Linguistics, Conceptual Metaphor, Conceptual Metonymy.*

Introduction.

The somatisms, or the names of the parts of the human body, belonging to one of the lexical groups older and have a great potential for the phraseological creation. cognitive paradigm, it is precisely the theory of conceptual metaphor and metonymy applied to the analysis of the phraseology somatic opens up new perspectives in the study of language, gives the possibility of disclosing the naive vision of the world, to provide descriptions conceptually rich of how our knowledge of the world is organized.

The concept of the soul (alma) occupies an important place in the structure of the models of the world, since it is directly related to the anthropocentric aspect of the universe [11, p. 385]. The soul is revealed as a component symbolically autonomous, whose name designates as the «headquarters» of the emotions [1, p. 144]. Heart (corazón) is an organ that represents, feelings and spiritual qualities in different cultures. As pointed out by V. Maslova, «the complexity of the study of the symbolism and imagery of the heart is that it is not only a repository of the excitement, but also the center of all life: physical, mental, and emotional» [11, p. 138].

Both the soul and the heart are associated with the emotional life of the person. While the heart belongs to the real world, and the «naive» vision attributed to additional features, the soul is an organ that is not material to the psychic [5, p. 23].

To reveal what is common between two somatisms in the first place, we note the frequency with which the components *alma* and *corazón* are in relations of the free

«Modern European literature calls a movement for the revival of the East as «modernism». We believe that the name is very well chosen, for the Turkic-Tatar «jedidizm» refers to the same concept. Movement among the Russian Muslims is known as «jedidizm» in the Turkic-Tatar literature» (1, p.290).

Among writers whose works were analyzed and assessed by Gabbas Togjanuly is frequently encountered Gumar Qarash.

«The general trend in pre-revolutionary Kazakh literature was nationalism» – says the scholar. Akhmet, Merjaqip, Omar Qarashuly, Sultanmakmut, Jusipbek, Mukhtar, Sabit Donentayuly, that is almost all our poets and writers used to write about Kazakhs' illiteracy, oppression by the Russian tsardom, the fact that just khans and rulers were gone, and Kazakh women were sold for the cattle or money and old way of life had been an obstacle in the way to development. Those who were considered to be example to others were revered elders who cared about relatives, worked for the benefit of the nation and were wealthy as well as generous, men of science who were concerned about the fate of Kazakhs, Kazakh women who endeavored to be with their beloved...» (3, p.23).

G. Togjanuly highlighted the importance of works of the above-mentioned writers as they served the goal of revealing the truth of that period.

Conclusion

It is possible that in explaining this concept lay restrained viewpoints affected by personal opinions, general knowledge or purposely distorted pieces of information.

We treat such ideas as «repudiating radical principles of Islam and succumbing to Western civilization» encountered in the conclusions of Europeans with understanding.

Only a few scholars (D.Qamzabekuly, A.Sharip, M.Tajimurat, etc.) in their research works consider the complicated features, conception, development and historical preconditions of Jadidism.

In this matter special attention must be given to baptism policy implemented in Russia in XIX century.

In fact Russian researchers' approach to this issue might be different. When we contemplate the fact G.Gubaydullin reveals after studying Gaspraly's principles in correlation with political-social, economic situation in XIX century, complexity of the matter start occurring.

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CHANGES & TENDENCIES IN CONTEMPORARY NATIVE ENGLISH

This paper looks at such complex areas in English lexicology as lexical differences between spo-ken English among native speakers and that of learners of English, core lexis for learners to be mastered and: more specifically, neologisms, words in vogue and colloquialisms.

Key words: «Real English», English as a Foreign Language, style, formal, informal, spoken (col-loquial), neologisms, neological boom, buzz words, colloquialisms.

This paper is devoted to such complex areas in English lexicology as the division of English language into model and target languages, lexical differences between spoken (colloquial, informal) English among native speakers and that of learners of English, and core lexis for learners of English to be mastered. More specifically, new words (neologisms), words in vogue and colloquialisms which are commonly encountered in the English language are looked at in this article.

The target readers of the paper are teachers of English, students of foreign languages faculties, and those who require or would like to know more than the average learner of English.

There is a tendency in modern lexicology to distinguish between real English (RE) and English as a Foreign Language (EFL) [5. P. 158]. In other words, RE is the model language to which the learners are exposed as «good sample», and EFL is the target language, i.e. what the learners themselves are expected to produce. However, targets may change during a learner's period of study, and moreover, the native speaker as producti-ve ability is rarely the target: it is the goal for only a small percentage of learners. It is evident that at best, the vast number of learners will not improve beyond intermediate throughout their lives, and are seemingly both happy with this and derive enormous benefits from their albeit practical mastery of English. This is in spite of the fact that there are ever-expanding opportunities (in particular electronic media) to see and hear the 'real thing' (RE) and it has increasingly become available to the teachers of English and learners (especially over the last decade in Siberia and also in Russia and elsewhere in the world in general). Yet at times, this may appear more of a disadvantage than a be-nefit. Hence, the question arises: «Is EFL in any fundamental way different from RE? The answer is undoubtedly «yes», and to many teachers of English and learners this per-haps comes as a surprise [5. P. 184–185]. They are «worlds apart»:

Ushers are the floor managers of the big day. They make sure guests are in the right place at the right time. They also set the tone as they are the first faces guests see. Good manners are essential!

Strictly speaking, veils are inappropriate for second timers or pregnant brides. Having said that, these days it's more about what looks good rather than symbolism, so why not?

Traditionally, wedding cakes were grandiose, tiered, white-frosted fruit cakes, but today anything goes! Let your personality shine through, whether you prefer something sweet and rich, cupcakes or even a 'cheese' cake!

Etiquette says it's okay to invite your exes if you are on good terms, but obviously it depends on how your intended feels about them.

Although you want to follow the rules, remember this wedding is all about you so make it a day that resembles your personality and that you will both remember for years to come as your perfect moment. Trust your instincts, and never mind everyone else's opinions!

Although you'll want to party the night away, it's the done thing to accommodate those who might need a snooze! Make sure there is somewhere comfortable and safe for elderly relations, friends, or babies to have a quiet snooze if necessary.

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Remember that guests can be invited to just the reception or evening celebrations if space is tight. If an invitation hasn't been received it's the height of rudeness to ask for one, and the same goes for asking about a plus one. Some traditional rules shouldn't be broken!

No rings should be worn aside from the engagement ring, worn on the right hand, leaving the wedding ring finger free. The engagement ring goes back on the left hand after the ceremony.

Gifts for the mums are a great idea. Bouquets presented by the groom or best man during their speeches work well, as do jewellery or even hand-written letters thanking them for their help with the preparations.

Or garters to be exact! The groom traditionally removes this from the bride and tosses it to male friends. Whoever catches it should place it on the left leg of the girl who caught the bouquet!

Once upon a time, weddings took place in the morning and gentlemen wore their morning attire, hence the 'morning suit'. These days, black tie is the norm at formal functions, while lightweight suits are best for weddings abroad.

Guests not turning up without warning is obviously a big no no! However, should this happen, delegate to a bridesmaid or planner to have the tables rearranged and settings taken away so you don't leave some guests stranded next to empty seats!

Religious music and readings are not allowed at civil ceremonies so discuss your choices with the registrar early on. Many couples choose to say their own vows, too.

Reportage photography has been popular, but tradition is making a comeback with a resurgence in beautifully-posed shots.

Pre-empting guests' queries is good etiquette, and avoids awkward phone calls and anxiety during the hectic planning process. Make certain all possible information is given to the guests to avoid unnecessary questions such as: Are children invited? Parking facilities? Wedding presents, and so on. Using a personal website means helpful information can easily be conveyed to guests ahead of schedule.

The purpose of a receiving line is for the hosts of the wedding and the bridal party to welcome all guests, but many couples now prefer to circulate between courses – a much more personal touch.

The first wedding speech is given by the father, ending with a toast to the bride and groom. Make sure the groom then thanks the bride's parents and the guests, before making a toast to the bridesmaids. Finally, it's the best man!

Wedding etiquette dictates that the top table should be, from the left: Chief bridesmaid, groom's Dad, bride's Mum, groom, bride, bride's Dad, groom's Mum, best man. This is often a nightmare, though, especially if there are tricky family situations to manage. Sometimes it's best to try a non-traditional plan with two or three 'top' tables with parents hosting their own tables, leaving the bride and groom to sit with their friends. Alternatively, why not have a 'love table' just for the two of you?

different grammar, lexis, phonetics etc. Although it should be noted that most teachers/learners of English consciously and sub-consciously self-censor the English language they encounter and choose to remember, they rarely use many lexical items (e.g. dialect words, colloquial-ism, teen-speak, swear words, slang) of RE, even if they might recognize them, because they are not properly taught how to use them.

In our opinion, adequate language exposure means that a learner can more often select from a number of different ways of «saying the same thing» and know ways of choosing what is appropriate and suitable in a particular speech situation and social circumstances.

We think that teachers have the responsibility to advise on the suitability or opportunities of particular expressions for learners needs to help them acquire «near-native ability when and where learners actually use the language they were taught» [6. P. 138].

With the rapid development and modernization of electronic means of communication, the 21st century has given rise and has brought to the surface of British social life new words and phrases and new meanings to old ones. These are commonly called neologisms.

In Webster's Encyclopaedic Unabridged Dictionary of the English language, we read that 'neologism' is a new word usage, or phrase; the introduction or use of new words or new senses of words [10. P. 958]. This process has received the name 'neo-logical boom' [1. P. 16]. These words have come into active usage over the last 20–25 years. Many of them are completely new to native speakers as well as to Russian learners.

Dictionaries in general, as well as of the English language tend to lag behind the rapid changes in vocabulary and are simply unable to register all new words, and this can lead to misunderstanding of both spoken and written discourse of the native speakers by the learners of English. Two fundamental principles lay the foundation for our choice of new words in the present article: their topicality and frequency of the occurrence [1. P. 16–19]. Many of them have been registered in the latest versions of dictionaries, some by TV corporations such as the BBC, while the usage of the others is (at the time of writing) restricted to a particular area (e.g. London). We viewed more than 200 hundred hours of TV programmes, video and DVD, looked through more than 150 newspapers, and a dozen dictionaries. They include:

- agony aunt – normally in a newspaper or a magazine, but also on television, an agony aunt provides advice to people who write to them about their personal problems. The male version, agony uncle, also exists albeit rarer;
- pay-as-you-go – if you have a mobile phone, you can pay for your calls on a monthly contract or «pay as you go», i.e. only paying for calls as you make them;
- ready meal – a meal already prepared which just requires heating up in the oven or in the microwave;
- to skive – to play truant, or to «call in sick», i.e. not go to school, a class, or work with no good reason;
- a skiver is someone who skives;
- to swig – to take a quick drink or gulp of something;

– upgrade (verb and noun) – to make a machine, e.g. a computer, more powerful or efficient; to improve conditions, standards, e.g. to obtain a better seat on a plane, or a better room in a hotel;

– uptight – angry and anxious about something;

– whiz kid – someone who is young, successful, and very good at what they do;

– wow-factor – something that makes you pleasantly surprised (it makes you say ‘wow’!). It could be used for anything from a car to an advert on television;

– last-minute – at the very last moment, the latest possible time something is possible, e.g. a last-minute goal, last minute shopping, last minute plane ticket;

– whip-round – to do a whip-round is to collect money from a group of people, for example, to buy a joint present for somebody;

– water cooler chat – a water cooler is where people get water to drink in an office. Chat is an informal talk. So, water cooler chat is an informal talk in the office around the water cooler;

– air rage – losing one’s temper and becoming angry and violent on a plane. Cf. road rage, becoming angry and violent due to someone else’s dangerous driving;

– bloke – an informal word for a man, similar to ‘guy’.

– bottom line – often used in business English, and has two meanings: 1) it can mean the most important thing in a discussion, e.g. in a meeting you might hear ‘The bottom line is that we need more staff’; 2) in a negotiation, it might be the lowest amount of money that someone will accept, e.g. ‘I can go no lower than £2000. That’s my bot-tom line’;

– to face the music – an idiom that means to accept punishment when you have done something wrong, or not done something that should have been;

– globalization – often used in business English to talk about businesses or companies that operate or plan to operate all over the world;

– gobsmacked – literally it does mean to be hit in the mouth, but as a word is really used to indicate such a surprise about something so that you do not know what to say;

– grub – literally a maggot, it is more frequently slang or an informal word for food;

– himbo – a good-looking man who uses his looks to succeed or get what he wants. However, a himbo is usually superficial and unintelligent. Cf. bimbo and met-rosexual;

– jet lag – has only existed since people started to fly long distances regularly. It is the phenomenon of being tired or having disoriented sleep patterns after a long plane journey, particularly when there is a large difference in time zones between the place of departure and destination. Jet lag, incidentally, is worse on the ‘red eyes’ i.e. night time flights travelling west to east over several hours;

– motor – an informal word for car. ‘John’s got himself a new motor!’;

– penny-pinching – mean, stingy, not wanting to spend money;

– to rip off – to cheat someone, to make someone pay too much for something. It can also be a noun, so, you might say, ‘Don’t go to see that film. It’s a rip off’;

– shades – literally blinds, they now usually mean sunglasses

– top of the range – the most expensive or best out of a group of similar products, e.g. ‘I have a top of the range BMW’;

K. Matyzhanov pointed similar principles between kiz uzatu rituals from some of the execution of the death.

To wedding and to death cattle slaughter. Married girl sitting on the right in curtain. The body too putted in the right-hand side, collapsed with curtain. It is look like to wear special clothes to girl who married and swathing the corpse. Married girl before going out says «sinsu» (ritual song). For corpse saying «zhoktau». To married girl built special house, to dead person built the aug (cemetery). In addition was similar rituals which performed in their time. After evict dead person, with wishes to increase the generation, was ritual wheat nozzling, it is kept up to this day in some regions.

The researchers established that there are different procedures and ceremonies all the nations of the world in the ancient world, the living conditions of the population, reflected in the various aspects of life in the middle of the sample into the day-to-day life skills, then analysed formations of evidence.

In general, Kazakh people word poetry masters they have thousand-wishers, protection, removal, etc. songs the text attempts to be more tone seems to be connected with a number of ancient customs of the peoples of the world.

In the life of peoples in the world there similar tribes with turkic people procedures says about that they in origin existed same household and social conditions.

British wedding traditions state that the bride stands to the right of her Father. They lead the procession, followed by the bridesmaids and pageboys.

We love the new trend for sending the bridesmaids in first, not only does it help build the excitement even more, but it gives you a few more moments alone with your Dad before making your grand entrance.

Traditionally, bridesmaids were used to help ward off evil spirits, dressing similarly to the bride. Today, many brides choose to dress their girls in outfits that flatter their figures – much kinder in our book!

Banning kids works if it’s a very formal or evening-based affair. If you are not inviting children, simply don’t put their names on the invitation. If you’re inviting an 18-year old who lives at home, they should receive their own invitation.

The first dance can be daunting but it’s best to have one picked out as even the most shy of couples will find themselves encouraged out for a twirl. Etiquette dictates the groom should also dance with both mothers, the bride with both fathers, the mother of the bride with the father of the groom and vice versa and the best man with the chief bridesmaid, too!

Traditionally, one would wait to see who was attending before sending out a gift list, but times have changed! It’s pretty standard to include a gift card with the invitation nowadays. Many couples ask for money towards a honeymoon or replacing older items at home.

Etiquette says the groom should organise the honeymoon as a surprise for his bride. However, in reality, it’s so important to the bride that it’s likely the destination will be a joint choice – if not just hers!

world was different, was different their views on religion and faith, but their religion originally comes on from the same dependence on natural phenomena.

If we say about ancient faith of Kazakhs it has many challenges, like other nations around of the world. At the time of construction patriarchal and tribal buildings they adhered shaman religion. In this religion the human worshipped to the nature and its phenomena, the sun, the moon, the stars of heaven, fire then they sacred to their dead ancestors after the «God». The scholars of history thinks that the shaman religion was appeared after worshipping between cult of one God and a cult a lot of God. Indeed, the shaman is connected with worshipping many Gods, is not it? They worship to the fire, sun, heaven, ancestral spirits.

Like that Turkic tribes has their own characteristic faith, then they from different tribes united to one common faith. For example take the faith «holy». «At first, people around the world, including some of the things the faith of the people in the «holy», it was gradually become a tradition,» writes X.Z.Aqnazarov. In the beginning, giving special attention to the object or phenomenon, it has become the sacred and going excellent. Thus, they thinks that some of the things are «holy», if this «holy things» respected, it leads good things, if not, it will lead trouble and disastrous. Properties of the substance or phenomenon was «holy». Here, this holy thing which we encounter in our life realized that the source of good and bad, that's cause of the product's goodness and consider of the consequences.

The animals and plants which are basis of humans life was cause of birth the religious views. From ancient times people from find their own food was depended to nature, feeled despite its condition, can not find the cause, think thst all of this things are «wonderful» and «excessive» force, known as one of the all-powerful.

Kenzhekhan Matyghanov scientist who special studied kazakh family folklore aimed the folklore and ritual procedures in the family customs procedures comprised it as a whole system.

To account as results of long years of research experiences the scientist K.Matyghanov carried out a systematic study to family ritual complex formation, ultimate value, mythological context of the communication channel connections formed by the impact of specific cognitive effects.

By studying in this area there are first about death rituals associated with the death of a person. Birth, marriage practices in the later states.

The girl is in the process of saying to «sinsu», countries farewell ceremonies – one of the firm between Kazakh customs. Most scientists who studied the tradition and spiritual world of Kazakhs says about traditional national memorial clear principles from «kiz uzaty».

General farewell to her way of seeing, in the traditional culture of the majority of the people of the world sinsu songs pronunciation procedure is comes from ancient ritual.

In wedding rituals crying, sinsu, farewell (cying) procedures memorial folklore as one of the most obvious signs of the population on the coast of the White Sea.

In the marriage proccedure the verses which said have a many issues.

– video diary – whereas a diary is a book in which you might write down your thoughts, a video diary is the same thing, but you film yourself instead;

– barney – a noisy argument: to have a barney is, therefore, to have a noisy argument;

– big-headed – arrogant, e.g. ‘I do not like him. He’s really big-headed’;

– blast from the past – someone who or something that reminds you of some-one or something you’d forgotten;

– booze – a slang word meaning alcohol, or its verb form meaning to drink alcohol. A boozer can either be a person who boozes regularly or heavily, or an establishment where drinking takes place;

– sandwich course – one year in a (usually, although not exclusively) univer-sity course spent working for a company or in industry, or spent studying abroad for experience;

– soccer mom – in Britain ‘mum’ is used to mean mother, but in America, it is pronounced ‘mom’. A soccer mom is an American mother who lives in the suburbs and spends a lot of her time taking her children to their sports activities etc, but the term is now also used in the UK;

– to chill out – to relax, calm down or take it easy;

– wiki – a website that anyone can edit or modify. It usually contains information, and anyone can add or change the information, e.g. wikipedia.

Fashion is a very unpredictable and usually ephemeral phenomenon (today you are a star, tomorrow nobody can remember who you are). The same happens to buzz words (words in vogue). Buzz words become or have already become worn out and emptied of their initial meaning by over frequent and careless use. They are too widespread, and as a result, are very well-embedded in the fabric of the language Some of them are «modish and inflated diction clichés» [11. P. 228–229] which are a rough and ready way of referring to a body of words and phrases that are familiar, but hard to delineate and delimit. In origin, some of these words are often scientific or technical; others are the creation of popular writers and broadcasters, some of them are the product of elect-ronic communication. As their popularity increases, so their real denotative usage/value drains away, which can almost be compared to the process of monetary inflation. Here are some examples of buzz-words:

– blog – abridgment of ‘web log’, a website usually maintained by an individual, with regular comments, descriptions or pictures and video of events;

– to blog – to add comments or material to a blog;

– blogger – someone who writes blogs;

– a must have, must haves – something that you need (but probably never knew it);

– to log on (into)/off (out) – to start work (enter)/finish (exit);

– nang – brilliant, super;

– gimmick – gadget; (advertising/promotional trick);

– (to) boost – (to provide) great support, encouragement.

To use a language properly, we ideally ought to be aware of what forms of language are appropriate for a given situation, or as Geoffrey put it ‘variety labels’ (formal, informal, polite and etc...) which are reminders that the English language is not a

single one, but many languages, each of which belong to a particular social situation or geographical area. The English used in formal communication is in some ways different from the English used in informal conversations. The English of speech tends to be different from the English of writing in several ways [2. P. 211, 12]. This kind of language variation is called style. By style in this paper, we mean the relative degree of formality that characterized a speaker language as influenced by the location, occasion, social status, relationship with others [7. P. 99].

Martin Joos has cut this range of language variation into 5 'slices': *frozen* (the most careful and elegant variety, reserved for very important as symbolic moments), *formal* (generally serious level of language use), *consultative* (the plain everyday style), *casual* (normal, relaxed style, appropriate to conversations with friends), *intimate* (grammatically and phonologically reduced style used with the closest friends and family) [8. P. 29–35] (our formatting)]. Consultative, casual and intimate are the real varieties of informal (colloquial) speech style. The question arises: «What styles should be referred to spoken speech?» Russian linguist Fajenova proposed making a distinction between spoken English for native speakers which embraces consultative, casual and intimate styles, and spoken English for the Russian learners of English which covers only two styles: consultative and casual. She believes that the intimate style for the learning purposes is not suitable because it could be applied in a limited number of social situations by Russian learners of English [4. P. 27–34].

We presume that Russian learners have the choice to acquaint themselves with the situations of intimate style in order to enlarge their general language competence.

Informal (colloquial) language is the language of private conversation [2. P. 11–12]. It is the first type of language that a native speaking child becomes familiar with. Nowadays, public communication of a popular kind, e.g. advertisement, newspapers or a lecture-reading style, occasionally called coffee-talk style, employ a colloquial manner.

We are certain that there are other categories of neologisms which can be included in this article, but in any case, we hope that this paper has provided an insight to help to increase the lexical competence of the learners of English.

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THE FOLK TRADITIONS AND CUSTOMS

The folk traditions and customs are one of the most precious treasures in society, in spiritual and cultural world.

Many centuries and times has passed before the nation Kazakh became Kazakh. Kazakhs were separated from the Turkic peoples, became a separate nation preserving and respecting all traditions and purity of their own language. The people around the world held customs like totemism, fetishism, animism, magic and shamanism. And Kazakhs are believe such customs too.

When we speak about Kazakh traditions of Islamic religious law – it is impossible not talk about effects to Sharia and our customs. Since the existence of human community customs the intellectuals are collected for many centuries the traditions and religions. They formed their own cultures, behavioral psychology and gave as an example to the generation. And they continues to add new ones to historical, economic, etc. circumstances. The customs and traditions, strict compliance which continued from generation to generation is show the unity and integrity of this nation.

In the valley of Turan which reaches of the Caspian Sea, there located and lives for thousands years and centuries ancestors of the Turkic peoples. But then, the tribes are united, as a result of an increase in the number of livestock peoples moved around the same area of the ancestors of the Kazakhs.

Ultimately, religious and spiritual concepts of the Turkic people are laying in the beginning, which is the first initiative of religion in totemism (animate and inanimate objects and animals, plants, honor, and worship them), fetishism (natural phenomena, all members of the worship of animals), animism (spirit, soul, worship, shamanism, Witchcraft), etc.

The first congregation depend on of various phenomena of nature and humanity was helpless in the face of risk. The earthquakes, thunderstorms, flaming, to burn from its location, the volatility of the dome of the sky rainbow after the rain, rain, fuel eruption of the mountain, volcano etc. natural phenomena and malignant diseases people understand that «wonderful» and think all of this is the work of force and called it «Taniri», «Kok Kudaiy». Therefore they are looked the sky, and then wished only the good things. Then invented some legends about that «God». As a result, then appeared the religion. Of course, geographical and environmental conditions of the people in the

Analysis of the Kekilbaev novel in terms of the transformation of the inner world of the character allows you to penetrate more deeply into the artistic world of Kazakh literature of the late XX – early XXI century, enduring value art cloths which is to use a wide spectrum of figurative-expressive means to facilitate the spiritual and moral viability many generations of readers.

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LITERARY TRANSLATION IN TERMS OF INTERLITERARY CONTACTS

Summary

The theoretical aspects of translation as a form of interliterary links were clarified in the article. It was investigated that the translated work compared with the original has its bright features, which is characterized by qualities such as the relationship of object translation, a specific feature of communication complexity of the original as to possible new translations. The article is demonstrated that the specificity of translation is determined, on the one hand, its place among other types of translation, on the other hand – its relationship with the original literary work.

Key words: literary translation, literary contacts, work, original, author, phenomena.

I.

The current level of comparative researches is defined within the meaning of translation as an independent phenomenon of the literary process as a special segment of works of art that have defined place in the literary relationships with their characteristics, typological properties, laws of functioning caused by double sources of appearance at the crossroads of cultures. In clarifying of the role of translation in Cross-Language Literary contacts, the fruitful thing is the creation of new aesthetic values on the native soil. The study of translation as a complex interliterary phenomenon is active the last time in Ukraine. Significantly, the attention to literary translation as a factor of literary links had been already observed in the nineteenth century. Ukrainian translation of the nineteenth century was addressed to the intelligent layers that were mostly bilingual (multilingual). Therefore, it played not only an informational function (potential readers could read the work in some metropolitan language translations – Russian, German or in the original), and all above – the function of nation creation. This translation allowed for direct, without intermediaries, Ukrainian cultural communication with foreign literature and helped to establish the idea of the possibility of direct cultural ties between Ukrainians and foreigners, and therefore the idea of cultural and political equality of Ukrainians with other European nations, considers Maxim Strikha [6, c. 9]. Thus, the translation has a special place in the literary process and it is one of the most demonstrative manifestations of interliterary (and then somehow intercultural) interaction, considered primarily in terms of functionality in perceiving literature that enables to detect artistic proportionality of two literatures.

a certain symbol of freedom, turns into a story about the ascent of the soul of the great ruler of the divine truth. The only source of it, as well as all things – God. «In the silence of the wondrous night which promised recumbence and delight for body and soul, willpower Lord again sent a mood disorder tortured soul on a barely visible path that promised ahead of the desired haven, like a piece of paradise». [3, 438]

This piece of land – the sacred Mecca. Dream-like virtual hajj, the Lord of the crowd of pilgrims – one of the most powerful paintings of the novel. Lord of trying to act like other first perceiving prayer as the voice of God for help. And then the Lord comes to the most sacred place for believers – the black stone of the Kaaba. But here it has the unexpected – should bend like a stone just alive, pulled back, eluding it into one side or the other.

Striking on the importance of the sacred image of the rotating black cube, found by the author, is fantastic and incredible, but to characterize the hypertrophied human consciousness, performing Hajj own soul to God, he is unique power of poetic conception. Sleep completes pitiful picture of Lord of the prostrate running, screaming, shouting words of the prayer: «O All-good, the Almighty! Ready to fulfill your every will, but do not deny in his mercy! Be as generous to me as to other faithful slaves yours. «For the first time thwarted with such compassionate lips, words of repentance. But apparently, does not reach its hot prayer to the Almighty.

Turns, rolls along the sacred stone of the Kaaba, and had no strength catch up with him. The dream ends, but does not complete a difficult spiritual work of a man endowed with unlimited power and suddenly think about life. Painful reflections have led the hero to realize that «the dream, dreamed on the eve of the hunt, was a sign of impending ordeal, a sign of destiny, the call of the spirit of ancestors, and that the sacred Kaaba stone stubbornly eluded him in a dream, it was not more than a confusion and despair of the soul in hopelessness at an impasse». [3, 457]

Architectonics of the text is structured logic soul searching hero form of the question serves as his categorical paradigm. Mental torments have become increasingly intolerable. Torment continued, did not help reading the Qur'an and reflecting on it, does not help the all-consuming war. Lord suffered punishment – «terrible infirmity bound him, and opened up beneath the black abyss ... It still smoldering spark of sanity, but doubt and fear more resolutely seized his whole being, flowed over all his veins, and he implicitly understood that it is in them concluded his death». [3, 460]

End of a legend turned inglorious end of the life of the Overlord – the same sinful, as well as all the commoners. Death equalized Chosen fate with those whom he called defiantly disobedient, black, despicable human race.

Two major themes – pernicious of despotic power and inspired creative work of the architect – brilliant writer disclosed in bright psychological narrative. Masterfully owning all forms of literary psychology, Abish Kekilbaev created a unique painting of a historical novel, a full-blooded linked by many threads with ancient origins of folk wisdom and moral values.

author does not use by extensive dialogs situations, in contrast, the main role is played by constructs an internal monologue or indirect speech narrator.

«Looking at the drops like tears and disappeared without a trace somewhere in the depths of the pool, he felt that his heart wears off thawed. A dense snow cover severity and cruelty, the frozen in the soul for many years to come, like has melted, crumbled by some unknown to him tender feelings that resembled gentle spring breeze, and Overlord of all went limp succumbed sadness of loneliness. It suddenly woke pity». [3, 283]

«When, in those distant years of wandering exhausted wife, ashamed to lean on him, happened, only timidly, girlishly touches his shoulder and requested the indistinctly: «My strength is gone ... will support a little bit ...», he clearly saw in her tired eyes quaint tangle of human feelings». [3, 284]

Inner world of man is portrayed by the author in the process of constant and continuous mental flow. Each painting replacing each other situations structured complex palette of feelings and reflections of heroes. And, above all, the main character – Lord, endowed with a strong-willed nature, never to no one bowed his head, but suddenly trembling and bewildered in front of the amazing power of love, turning to his wife's insidiousness and betrayal.

«Overlord was discouraged. In a discreet silence the crowd lurked something suspicious. In thoughts and assumptions he spent sleepless nights ... Again and again he went to the window and every time shriveled, was filled with anger and disappointment at the sight of the blue minaret silently gloat over it.». [3, 429]

Gradually the mental state of a person that has lost inner composure, takes him into the world of distorted images. «Sometimes it seemed minaret indulgent laughed at lost calm ruler. And with him, fancied grinning crowd of thousands, swarmed at its foot. Simple idea so impressed him that he desperately grabbed with both hands behind his head and, exhausted, crouched. Not understanding and not wanting to humble ourselves before to him recalcitrant elements disgrace, the Lord is looking for support in the ordeal of a warrior that towered it above mere mortals and is always given a chance to defend their honor with acute sword in his hand. But come hour when «was the shame of honor and faithful blade was powerless». [3,445]

Depth of coverage feelings, contradicting conventional solid conviction of the infallibility and unlimited power, forcing again and again to seek the elusive truth. It is obvious that under the influence of excitation and opacities mind, amplified nervousness, fear, lethargy and inability to see things for what they really are.

«Choking fog, as if a fume he overlaid soul, somewhat cleared, thinned, but the total desired clarity on the heart does not occur. Blessed drowsiness and severity spreads over the body, but the spirit is awake. He felt a strange desire to quietly dissolve in gloom the night, to merge with exhausted merge with silence». [3,437]

This desire can be seen underlying philosophy oriental, when the recovery quintessence of mind is possible only in silence. The lack of peace of mind was considered a sign of loss of connection with your own soul – a source of creative vitality and joy. For this purpose tends hero of the novel, in which the ancient legend about the tower,

II.

The goal of the article is to clarify the theoretical aspects of translation as a form of interliterary links.

III.

Scientific interest in the problems of intercultural literature began in the late of the eighteenth century. (Y.H. Herder, Y.V.Goethe). The most complete display issues such relationships were in the works of members of the comparative method in literary criticism, which was formed during the XIXth – XXth centuries. Some aspects were reflected in D. Likhachev's, M. Hrapchenka's, V. Zhirmunsky's, N. Conrad's, A. Volkov's, V. Matviyishyna's and others' investigations. For example, V. Zhirmunsky emphasized that the similarities between literary phenomena studied in their international relationships, based on the one hand, on the similarity in the literary and social development of nations, on the other hand – on the cultural and literary contacts between them, and it means that one should distinguish typological analogies and the literary process called impact. Then the literary influence is possible in the presence of internal analogies of literary and social process. Nevertheless, from the point of view of methodology and research methods the lack of this fundamental distinction immediately leads to distorted of the real picture of international relations and contacts [3, c. 123]. A significant contribution to the study of this problem in Ukraine was done by M.Drahomanov, I.Franko, O. Beletsky. The theoretical basis for the examination within comparative literature studies were D. Dyuryshyn's investigations. He pointed to the special role of translation for the study of interliterary process, based on the fact that «literary translation» is one of the most visible manifestations of the interliterary interaction» [2, c. 129]. Here he saw the ontological nature of translation as «an acting product of interliterary communication, also he determines and defines itself the interliterary communication [2, c. 129]. In fact, the translation is an important part of the national literary process because it mediates between literatures, it would be impossible without it to talk about the interliterary process in its entirety. the important thing in the process of translation is also the original choice, which is often caused by internal needs of perceiving literature, its ability to somehow learn «tongues» literary phenomenon, it may be a certain way (integration or differentially) react to its artistic expression [2, c. 129]. The problem of the study of national and interliterary aspects of research literature, world literature forming a significant role assigned in D. Dyuryshyn's works. In the circle of his interests – the ways of detection of understanding the patterns of interliterary development through the light of reception works explore a cultural and artistic space among other things by means of comparative analysis of literary phenomena: «The main purpose of comparative studies we see in the establishing of typological and genetic nature of literary phenomena (work directly, process, etc.) within the

national and eventually – on the scale of world literature. Thus, the place and the picture of historical links between individual national literatures» is naturally determined.

In addition, every literary phenomenon is seen not only from the point of view of its separation or isolation in themselves (in monological way), and in its relations with various art scene (in a constant state of creation dialogue polylogue). D. Dyuryshyn shares the view of the equivalence of national literatures, each of which provides a unique contribution to the world literary development, considering that the national identity of each should be studied against the background of the general laws of world literary process. The scientist focuses on the role of translation, its importance due to the comparative literature: «In the studies of translation and various translator concepts of comparative lack of participation, which deals with interliterary contacts and relationships that embody not only the starting point for the origin and the genesis of translator activity, but also internally modify, determine the nature of the specific techniques and individual decisions» [1, c. 126].

Translation activity particularly active in the transition to a new style formation, in the periods of unstable literary norms and the crisis in the ruling to date art systems. Then the literature needs to fill existing in its evolutionary potential gaps.

Academician M. Conrad stated that the intensification of literary contacts occur, as a rule, «in the moments of major historical turning points» that determine the national life of countries and people. Hence, the experience of centuries of national cultures derived one conclusion: the era, which is typical lively cultural exchange, were both eras most rapid development of national cultures [4, c. 315]. However, what attracted and attracts certain people in the culture of other nation? First – new ideas that transform the world, fresh flavor of the original «alien culture», its national unique ways in which advanced humanistic ideas are expressed. «Alien» becomes «yours» due to complex and hard work over the development «of foreign sources.»

The national and international dialectic you can best reveal it through a comparative study of literature, beginning with «pillars» of clarifying internal springs of each literature and therefore interrelated and interacting literature. The objective laws of literature and culture of all is that the spiritual results of individual nations become common property. The national one-sidedness and narrow-mindedness become impossible, and from numerous national and local literatures, a world literature is produced. The national literature, despite the identity, act the constituents of regional and world literary process and keep the general laws. I. Franko said: «National culture, in general, and literature in particular developing not one template for complex depend on local conditions – social, historical, ethnic, geographic, etc.» [7, c. 383].

The problem of «the foreign author and the reader» is the most complex and interesting subject of Comparative Literature. The interaction of literatures in different historical periods, beginning with the appearance of the prerequisites for the Rapprochement of Cultures in the period of Romanticism, there was unequal socio-cultural conditions. The scientists in the field of comparative studies believe that any national

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THE TRANSFORMATION OF THE INNER WORLD OF THE CHARACTER IN MODERN KAZAKH PROSE

Abstract: *In the article «The Transformation of the inner world of the character in the modern Kazakh prose» presented observations of the dynamics of the inner world of the characters in modern literature of Kazakhstan. On the novel «End of a Legend» by A. Kekilbaev author investigated artistic and psychological concept image emotions worldview shaped characteristics that allows to know the specifics of creativity and attitude, philosophies, spiritual dominant personality masters of the word. Particular attention is paid to textual analysis, is a collection of citations, argues the theoretical observations of the author of the study.*

Key words: *kazakh literature, prose, transformation, inner world, text, image, character, author, the art world, the specificity.*

In Literary and other humanitarian fields of knowledge inalienable elements of scientific interest have become psychology, knowledge of psychic life through the mysteries of man's inner world. «In psychologism one of the secrets of long historical life literature: speaking of the human soul, it speaks to every reader about himself [1,15]

Novel by Kekilbaev «End of a Legend» – one of the most characteristic in this relation to works of modern Kazakh literature, where the complexity of the psychological experiences and feelings are especially bright and significant, organizing the space of the narrative interweaving behavior and mental throwing. Feelings that are experienced heroes drama of earnest and unrequited love, expressed the young architect in stone built for the wife of Timur minaret. But Overlord misunderstood them, which led to the most cruel and tragic end – the ingenious master was blinded and deprived of language. «On the basis of this simple, it would seem story A. Kekilbaev has created profound moral and philosophical study of the bottomless abyss into which plunges man and mankind «exorbitance of power», disfiguring of the life and soul. And, above all, the life and soul of the tyrant, devastates the desire for absolute superiority even before God himself, « – writes critic Z. Kedrina. [2, 9]

Despite the importance of evaluation, however, it must be emphasized that the story has come down from the depths of centuries and relating to the legendary history, left a mark in the hearts and minds of the people as well as his wounds were left military defeats, and genuflection before the great Timur. Contradictory and destructive of life vicissitudes cruel oppressor of peoples suddenly cease to cherish his pride, it hurt the feelings of the common people, who managed to create an amazing building in honor of the women of Tamerlane and thereby destroy the existence the mighty ruler. The

he was one of them. Dukenbai Doszhan is one of that person whom we can say much, think much and tell without stops from nights till sunrises.

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literature cannot successfully develop without interaction with the literatures and cultures of other nations. They focuses on the fact that the use of historical-comparative and functional methods of research not only helps to establish the links between different literary phenomena, but also promotes to deep penetration in the ideological and aesthetic content of each of the compared products. Translation also belongs to the genetic contacts, as national literature liaises with other literatures. However, a literary translation has a dual nature: on the one hand, it is a product of interliterary communication, but at the same time, it largely determines and defines it. Translation has three main functions: informative (mediation), creative and communicative. Traditionally, it was thought that the main function of translation is mediation as a theory of translation fell within the national literary process or understand national literary process too pragmatic, so one-sided.

As a manifestation of interliterary contact, it can be considered an example of the «influence» or perception.

One of the problems of literary translation in the context of comparative literary studies – the correlation of context of the author and interpreter context. In the context of recent literary translation is very close to the first context. The criterion of correlation or contrast, differences of both contexts is a measure of the ratio of data validity and data taken from the literature. As a manifestation of interliterary contact, it can be considered an example of the «influence» or perception. One of the problems of literary translation in the context of comparative literary studies – the correlation of context of the author and interpreter context. In the context of recent literary translation is very close to the first context. The criterion of correlation or contrast, differences of both contexts is a measure of the ratio of data validity and data taken from the literature. The writer goes from reality and his perception of it to the words assigned to the image. In other words, if the data is dominated by reality, it refers to the author's work. Translator comes from existing text and playing in the imagination of reality through its «secondary», «complete» the perception of the new figurative embodiment enshrined in the translated text [5, c. 655].

IV.

In the light of such studies a literary translation in the broadest sense of the word (from one language to another, from culture to culture, art from one system to another) is an interliterary contact form, by means of communication between national literatures, an essential aspect in the future of literature (including comparative) studios, while the method of restoring and maintaining dialogue between artistic personalities artistic directions eras.

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of three revolutions and was lasting 150 years «. Before journalist asked him: «If writers of prose are gathered for one line, how do you think where is your place «. Dukenbai Doszhan answered: «I put Kekilbayev, Magauin before me in searching without laziness, developing without pauses, describing in new style, then I have the third place « – («Almaty akshamy «, №46, 2005 year, 21 of April). There is the truth in the writer's words.

Last literary works of the writer are Keshirim, Kan Tartu, Aleksandriya kitapkhanasy, Zhanyp-sonu, Kyzyl kenish okigasy, Zhan tattı, they show human life in different sides, color and picture are peculiar, magical and philosophical realism method give a new feature for his literary works. Dukenbai Doszhan (09.09.1942) is an owner of state present (1996), a laureate of a national present named after M. Auezov (1987), He was respect person of Turkistan city, Zhanakorgan, Syrdariya, Sozak, Otyrar regions. He is an owner of ordains «Parasat», «Kurmet». Several dissertations were written on the theme of lexicon and simple words of the writer. Many writers wrote about Dukenbai Doszhan creativity, for example, Saule Seidenova's «Sud'ba pisatelya» (2008), Alpysbai Musaev's «Literary horizon of D. Doszhan's works Д « (2011). KH. Koktandi wrote a book «Oi gladiatoty « (2005) about the writer. It can be noticed that Dukenbai Doszhan's sign is different with own color which describe surrounding world. He draws with live words. He often got mystic style and wrote in thought stream. He tries to open whole inner world of heroes and to get readers' hearts.

Dukenbai's stories give true life in peculiar pictures. He used live words in writing, he wrote with heart. Old wise men said that there are three things which are forever. The first one is a language what is always together with the people., the second one is generations linking, the third is kindness to person. In this theme academician Marr writes «Be with people taking their language into consideration». Especially: a language what is rich and which morphological usage and syntactical beauty is complete will live forever. If one of these things is a language, especially Kazakh language, What is better than to write in this language with words from heart. ?! If we open the explanation dictionaries as «Kazakh tilinin tusindirme sozdigi» of quarter of century in 10 tomes we can find out that many examples of these dictionaries are taken from Dukenbai Doszhan's works. Due to we should mark that Dukenbai Doszhan had a passport of writer from Cooperation and Information Ministry of the republic of Kazakhstan which shows that he is the most reading writer. In conclusion I would like to end with Abish Kekilbayev's speech: «Dukenbai Doszhan is a strong man who has a word spirit. He was a persistent from childhood and he never stopped till getting results. When man got old ages he will become more hypercritical. In this progress time we can find out from the writer's works that he wrote with a big criticism of Balzac and Flober «, with these words we can see how he appreciated the writer's work and his creativity. Critic Zeinolla Serikkalyev said about Dukenbai Doszhan's work in this way «He is a writer who sharpens a dagger about the pen». Certainly the writer did not to stop writing till his death: if there are two person who wrote much, who thought much

This work was translated into Russian, Ukrainian, German, Madyar, Mongol. According to this work rdak Amirkulov shoots a film «Otyrardyn kuireui» in two parts. Scientists are dividing Dukenbai Doszhan's creativity into three periods. The first: important literary historical works about historical events from 60 years – they are books «Zhibek zholy», «Otyrar», «Farabi». The second: literary ecological works on theme of national spiritual life's death, ecology of character – they are such books «Zauual», «Dariya», «Tabaldyrygyna tabyn», «Zholbarystyn surleui», «Kisi akysy». The third: works which describe life of great person, such novels as «Mukhtar zholy» (1988), «Abaidyn rukhy» (1994, 2008), «Alyptyn azaby» (1997). He is one of the writers who write about new heroes of 21 century. Readers got Ak orda novel warmly which is about history of our independence («Elorda», 2005 year). True story «Astananyn bas arkhitektory» was printed in «Roman-gazeta» (2007 year) and turned into reader's wealth. The writer was awarded a present «Best modern novel» of the «Young guard» for a book «Trudnyi shag « in 1974. He got a present «Best book on historical theme» of the Ukrainian publishing house for his novel «Zhibek zholy « in 1988. A name of the writer was put in the second tome of USA's encyclopedia «People of literature and art», the third tome of «National encyclopedia», « Abai encyclopedia «. Dukenbai Doszhan' first story was printed in his 15 years old age in 1964. Historical stories are different with describing modern problems. Readers found them exciting and interesting and they were translated into 20 languages. Every work of Dukenbai Doszhan is historical and philosophical creativity. He is one of the writers who write about great person of XXI century. We can notice that each of his works is written in simple words and discussed on great ideas. Especially his little works are favorite for readers. When you can read literary works of Dukenbai Doshzhan you can find out new way and stream in life and you can feel big desire to looking for something useful and profitable. In every work of writer is laying emotions, worrying, inner world of the writer. It is possible to name every work of the writer. But the best work is «Mektep» in collection of short stories «Arman balanyn bastan keshken okigalary». There are life moments which no reader can miss. They are sweet school time, best time in universities, when reader get acquainted with the writer's work they will remember about that time, it seems that readers are in fairy tale or on journey.

Once Mukhtar Auezov said: «I lived in the period of two formations». A hero of the story «Paigambardyn olimi» seen three social formations. At the beginning Myrky was described as well-known man and a son of rich myrza who lived in Saryarka. Then he got trouble after red revolution. Time to time he was alive. He went out socialism and came to capitalism suddenly. Then he lost everything and father also died. Myrky was confused by beautiful dancer women and he opened an organization taking a credit from a bank. At the end this woman who thinks about only own profit, she leaves Myrky with debts and get lost. In the epilogue: we can see Myrky, who gets Mekke, then Arapha with tears on the face. Readers are afraid of this hero's face and character metamorphose who has three ladders of social life. In the article contemporary critic writes «I read for the first time a work of Kazakh prose which tells the story of events

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PUBLICISM OF DUKENBAI DOSZHAN

Dukenbai Doszhan is a reputable person, a public figure with a big name, a national writer of Kazakhstan, an owner of state present and one of the great person who has greatness and respect, judiciousness and kindness at the same time. He was born in Zhanakorgan region, Kulanshy village in 1942. His first poem and article were printed in «Kazakstan pioneri», «Ekpindi» newspapers when he was 15 years old. Masterpieces of this well-known writer of Kazakh literature were translated into more than 20 languages, printed in 7,7 million copies. A theme sphere of Dukenbai Doszhan's literary works and research works is wide. Stories and novels as «Otyrar», «Farabi», «Zhibek zholy» concerned historical events, but «Zauual», «Kisi akysy», «Dariya», «Tabaldyrygyna tabyn», «Zholbarystyn surleui» are dedicated to theme of present epoch. Novels as «Mukhtar zholy», «Abai ainasy», «Alyptyn azaby» which made great person life speak in literary language make a special group. Dukenbai Doszhan's works are allocated with own style, figurative language. The writer is used to describe whole sincere disorders by emotions link and thoughts stream. It will be right if we notice that his work called «Eki dunie esigi» is an important historical data about a history of Turkistan city and a process of building of Kozha Akhmet Yassaui mausoleum there. Also story «Urei» which was built on high policy conflict's problems, as official's finding mistakes of each other, their preventing, firstly, watching at activities, then preventing from getting aims, leaving own place from policy is equal with death. It is given as a battle till death. And next literary work novel «Zhibek zholy» is a historical literary and philosophical work. A rich life of Otyrar in Central Asia was described by child's love. He gave an idea that reasons of becoming poorer of such big and prosper city are following: being drunk by own wealth and prosperity, becoming envious and greedy, becoming a slave of own desire. Otyrar got down because of its citizens who started being drunk by own wealth and prosperity, becoming envious and greedy, becoming a slave of own desire as Atlántida which drown. This work was translated into Russian, Ukrainian, German, Madiyar, Mongol, Pushtun and printed. Throug the plot of this book Ardak Amirkulov shoots a movie in two parts called «Otyrardyn kuireui» and was presented to people.

Famous writer Dukenbai Dozhan made own contribution with content and literary peculiarities on development of tradition genre of Kazakh literature and its acquaintance with people. Dukenbai Doszhan wrote in different genres and themes, and there the main theme is a man and his life, lifestyle and work, sincere features and changes which take place due to a discussion of history and destiny, between time and space, big searching and important exploring, beautiful stories and true events, deep thoughts

and sincere emotions, with help of professionalism and oratory. Mainly, certainly, writer's work and own peculiarities, searching streams are noticed in his works. It is clear that when he wrote he uses own life experience, features, life events, lifestyle, human life in different sides. As we got clearly from writer's sign, social phenomena, images of periods, positions of life, human world and different sides of human work make his readers to pay attention. Certainly all of this shows that Dukenbai Doszhan has a big desire to live in literary way, love to art, honesty and professionalism, respect and responsibility for own work.

We took a pen every day... he wrote on the floor ... he could not think without dream... these word about Dukenbai Doszhan will be in all readers' minds. It is known that Dukenbai Doszhan is a writer who became a classic of Kazakh literature has a magnificent language, wide literary outlook and he saw world in pictures, he has own place in Kazakh literature. It is pity that Dukenbai has not been among us, but is a right of life. Dukenbai Doszhan left this life in his 71 years old age, a writer who has a lot of readers, who is a an owner of State present of the Republic of Kazakhstan, a laureate of national present named after Mukhtar Auezov, a chief editor of republican magazine «Culture». But during this period readers could get his 11 novels, 23 stories, 100 adventure stories. Every work of Dukenbai is different. Theme area of literary works and research works is wide. Language colour is as a rainbow. He wrote with a symbol and dream. He is a great story-teller who can describe simple thing with literary word. Abish Kekilbayev's words such as «he has more painting qualities, he is a writer who writes deeply» about a language peculiar, his picture by words are definitely true. Now it should add words of Akim Tarazi which he said at the writer's exposition in academic national library: «Giving one word in several meaning through the describing shows Dukenbai Doszhan's feature. I recognized style of Dukesh».

Even that time when soviet epoch declared that Kazakh are not intelligent the writer proved an existing of prosperious cities in Kazakh land and civilization comes from the East by means of own literary works as «Otyrar», «Farabi», «Zhibek zholy». He deeply researched materials on data about our national great person leading by Abai and Mukhtar, whose names were drowned and became a victim, he looked for materials from archive and made own contribution on acquainting these names to people. He worked at the archives a lot and could give all knowledge and information through generations. After event of December he wrote a novel «Alan» about how patriot youth stayed against to strong system and how that strong system destroyed their life. In order to get these achievements he worked hard, using whole power of eyes and heart, using own pen as a tool.

He was one representative and single person of historical prose looked for and found out historical data about Kazakh people and could give to generations.

By literary works as «Mukhtar zholy», «Abai ainasy», «Alyptyn azaby», «Abakty» he proved that he is not only writer who left own way, but also researcher who works hard. He wrote own works from different point of literature and brought all peculiarities of literature to readers, describing national traditions, beliefs and could

describe national lifestyle with literary words. He wrote about spiritual and political life of independent Kazakhstan, a patriot mind and a battle of power which is against to them in his novel «Ak orda» in big scale, leading own friends in literature.

When Dukenbai left this life mass media wrote with big regret that he was a ind, esthetic man, peculiar, who could see all features of category human-society-nature and appreciated it, he is an owner of talent who could describe Kazakh character with literary words. («Dala men kala» 18 of September, 2013year).

Dukenbai Doszhan's readers got 11 novels, 24 tales, more than 100 stories in 7,7 million copies. His books were translated into the main languages of the world: exactly, English, Russian, Chinese, German, Madiyar, Spain, Japanese, Pushtun, Mongol, Ukrainian, Moldovan, Tamil and others. The writer was awarded a present «Best modern novel» of the «Young guard» for a book «Trudnyi shag « in 1974. He got a present «Best book on historical theme» of the Ukrainian publishing house for his novel «Zhibek zholy « in 1988. A name of the writer was put in the second tome of USA's encyclopedia «People of literature and art», the third tome of «National encyclopedia», « Abai encyclopedia «.

In 1983 his novel «Zhibek zholy» and one group of stories were printed in the appendix of magazine «Druzhba narodov» 300 copies.

He worked on historical and actual questions. According to this we can say surely that Doszhan always had, has and will have a lot of readers. Because of this Dukenbai Doszhan is one of writers who has many readers.

By first literary works as «Otyrar», «Farabi», «Zhibek zholy» (1965-73) Dukenbai Doszhan got a name of pioneer of the historical theme. He was the first who visited archive which was closed by national safety committee during sixty years and then using these materials he wrote a book «Abakty» (1992) and and literary novel «Alan» dedicated to the events of December in 1986. These two books are preserved in found of rare books. A story «Al-Farabi» was based on true information. Abunasyr from Otyrar attended religious schools in Bukhar, Bagdat in order to get knowledge and last days of his life he lived in Kuddys, which is called now as Damask . When he worked at the position of secretary of Saif ad-Daula sultan he translated scholars of Ellada into Arabic language. He wrote scientific explanation to the works of Aristotle, Platoon. At the end of life Abunasyr he died... on the caravan of sultan...30 two floors house...he was ill much...on the half way. He regained consciousness and told abstracts of own life, describing by literary words. This story was printed in «Zhuldyz», making the writer a famous man in his 23 years old age. In own time «Farabi» was translated into Russian, German, Madiyar, English, Mongol, Ukrainian, Turkish languages and became a single collection. Novel «Zhibek zholy « is historical and literary philosophical work. He described with big child's love to Otyrar city of Middle Ages. Otyrar got down because of its citizens who started being drunk by own wealth and prosperity, becoming envious and greedy, becoming a slave of own desire as Atlántida which drown. A strong plot and subject line of this novel are interesting for all readers.