

THE CONCEPTUAL METAPHOR IN ABAY KUNANBAYEV'S POETICS

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ABSTRACT

Abay Kunanbayev's metaphorical poetics as a new esthetic system in relation to the old before Abay's poetry presented by works of the Kazakh poets-zhyrau of 14-19 centuries is analyzed. The article reveals the essence of Abay's innovation in metaphorical poetics characterized by creation of the new types of metaphors, including, author's metaphors, which were introduced into poetry from the fund of the national sometimes colloquial language and by designing of many metaphors from old traditional tropes and the application of periphrasis. The Abay's innovation is specified by peculiar literary strategy of the conceptualization of the extensive bulk of symbols, markers, metaphors, poetic figures, allegories, euphemisms within the frame of thought-out philosophical "iman" (decency) and "kemel-adam" (perfect man) system; the revealing of the righteousness, the sanctity and social activity in the field of national mentality. The functionality of each Abay's metaphor should be determined by profound productive Abay's concept, which penetrates all his creative work.

Key words: metaphor, conception conceptual sphere, introversion, genesis, implicit level, allusion

1. INTRODUCTION

According to linguistic aspects, the Abay's poetry is correlated with the poetry of Kazakh zhyrau. The poetry of zhyrau is the natural genetic link binding the innovative Abay's poetry with all Kazakh poetic tradition rising from the roots of the centuries-old esthetic development of Turkic melos and an ethos [2]. At the same time for a number of reasons we see the deliberate and polemic Abay's deviation from linguistic traditions of zhyrau's poetic principles. Such deviation is not circumstantial as Abay realized that the language and the system of images of the prior genealogy zhyrau is not suitable for the expression of the national psychology of the 19th century Kazakhs.

The language of the zhyrau poetry imitates the language of the Kazakh heroic epos. The plot and the audio sequence of the zhyrau poetry go back to canons of all Turkic epos with the motives of regret for the Golden Age of nomads and the idealization of the most blossoming phases of the horse and nomadic civilization [3]. The poetry of the zhyrau of the 18 and 19 centuries (Makhambet, Zhiyembet, Bukhar zhyrau) is characterized by ironical intentions about the policy of the Kazakh khans; it demonstrates the mature and socially verified author's position [1]. Nevertheless such ironical motives even the condemnation of the khans' policy do not transform the type of the unified canon tradition as the poetry has no such a super task to introduce to the world literature the space of the person existentially turned to himself and reality, reflexing a phenomenon of the existence of the world in personality. It is known that a principle of the introverted art of the western type was formed mainly at the beginning of the XIX century. Abay Kunanbayev is the first Kazakh poet, who has realized this esthetic breakthrough – he revealed for the national literature the inner spiritual world of the ordinary person with his existential worries. In other words, Abay has opened for the national literature the psychological space of the person, who is reflexing a life phenomenon. Therefore, the Abay's poetry is a natural phenomenon with the denial of the bases of the canon poetry, which is characterized by its firm composition and rhythmic unambiguity. It is a new poetic discourse with the word, which does not maintain the common knowledge or verify the canons, it tries to find and creates the new world, which is appealed to the worries of the ordinary man, who is not the hero, the batyr or the khan.

The comparison of the discourse of the zhyrau poetry with Abay's discourse is necessary for the profound understanding of the scale and depth of the Abay's poetic reformation.

Objects and methods of research. The object of the research is the Abay's metaphorical poetics as the complicated and innovative phenomenon in the Kazakh poetry of the second half of the 19th century. At the same the methods of the analysis have the following principles: comparative-contrastive, historical-literary, descriptive, interpretative, conceptual and semiotical.

The application of all these methods in the analysis shows that Abay does not postulate in the famous formulas the stereotypic truth of the habitable world of the nomads. He is looking for the spiritual world as the real psychological space of the subject of existence, self-understanding and self-reflection; as someone, who found his identity in the infinity of the Universe. It is a dramatic even a tragic existence of self-detection and self-fixings in every day life. We see the same in the conceptual sphere of Abay, who pointed out in his prose that Kazakh man is failed to keep up with the modern world, its social, political and civilizational demands. The

century hibernation and the inertia of stereotypes removed the people from the new technological era. Therefore, the Kazakh poetry rehabilitated itself in Abay's poetry. In the esthetics of one person, the verbal culture of the whole nation has made a breakthrough of the century development, denying the canons, destroying the principles and forms, losing something, but finding at the same time the new space, the new word necessary for the mental life of ethnos in the reality of severe and difficult era. It is the revolution in the esthetics of the poetic word and it cannot but bleed by flesh wounds.

The word as the instrument of thinking, as the picture of the world and the fatal plan of the life was reflected in Abay's poetry. It seems that the same words are used in Abay's poetry; they are sometimes hidden in quotes referring to zhyrau poetry with the help of irony and intonation.

*There are no proverbs of the old men in my reserve,
I will not whine to cattle, I am a poet,
I have different words, different aims,
And the one who listens will give me the answer now.*
[4, p.72]

However, by conceptual, semantic and expressive function this word has absolutely different generation. Abay consciously draws the distinction between his poetry and the poetry of zhyrau – five century prior genealogy poetry. He shows the difference of two verbal worlds – the world of zhyrau and his new poetry, which does not repeat the common knowledge, but opens the new horizons.

*Shortanbay, Bukhar-zhyrau and Dulat...
Their songs are the old clothes with sheer patches.
Oh, if it would be possible to find at least one connoisseur, -
In a moment these defects would be found by his glance* [4, p.76].

With the help of these words, Abay implicitly formulated the integral esthetic program. With the intension impregnated with bitterness and sarcasm, Abay shows that the Word of the poet should be connected with alive soul of the person, expressing the nuances of his inner world, satisfying his moral expectations, reflecting the ethical and moral retrievals, the dynamics of the world and personality cognition. Consequently, Abay was the first one in the history of Kazakh poetry who introduced not the abstract anthropological principle into the literature (it was a typical world of the nomads in epic poetry), but the personality, the spiritual world of the simple Kazakh man with his real and evident worries. The subject of worries for the former poetry (the soul of the person) is not typical; it has been esthetically closed by prohibitions of the canons and the principles constantly requiring the idealization and the exaggeration of the epic hero. The basic working principle, proposed by M.M. Bakhtin was about peacemaker in epic poetry and the availability of the ethical and temporary distance in relation to the object of the representation based on a pathos of idealization and sanctification. [5, p. 456]. The new introverted poetry does not have such a distance because the instances of the object and the subject are psychologically connected, identified and disengaged in the existential fact of individual life.

The Abay's poetry is esthetically simple, relaxed and exempted from ritual dogma and canons, cleared of a cliché and epic schemes; the internal person of the text saw the huge world for the first time and the eyes of the ordinary Kazakh man peered into it. Therefore, it is possible to say that for the first time in the Abay's poetry there was a conceptualization of the poetic discourse, its real poetic semantization. It means that the world around has been for the first time seen and endured by the person as the object of internal beauty; he was mentally decoded and reconstructed; he appeared as an image of the existential alternative of existence in a word phenomenon as the life invariant. The conclusion is that for the first time the Kazakh poetry became subjective and spiritualized by Abay. Due to the total conceptualization and poetic symbolization the Abay's poetry presented a man, who saw, recognized, reconstructed and endured the subject world within the frame of the intimate and mental phenomenon of the psychospace. The existing, evident entity of the objects and the nature itself become a unique value in Abay's poetry; it is the subject of the full poetic act of the creation – the soul finds herself in the valuable center of the feeling, painful and self-conscious world. Such sensible semantic loading of the subject world is explained by the strategy of conceptualization and symbolization of the world as a special mental space where it is possible to pronounce the Word, actualize and reconstruct the language world and introduce the new beginning into the space of the word. Having changed himself as the creator of the new word, Abay could transform the mental world of the nomads, which was hopelessly covered by inertia.

The conceptualization is the new principle of the poetic thinking introduced into the Kazakh literature by Abay. It manifested another level of art thinking, another type of the symbolical generalization and hermeneutic concentration of meanings. The Kazakh poetry of before Abay period did not know such principle and system of consecutive and concentrated application. Abay in the Kazakh poetry symbolizes and conceptualizes such concepts as Love, Woman, Science, Knowledge, Morality, Dwelling, Earth, Nature, Future and Past. On the one hand, he concretizes them, on the other hand he semantically integrates and marks it within a philosophy of the development and the genesis of the personality and nation.

The things and the nature in Abay's poetry metaphorically demonstrate the life and indirectly reveal for us the soul of the person. Therefore the metaphor as the trope and the mental tool becomes one of the main constructive and symbolic element in the Abay's world. The metaphor in Abay's constructive schemes is connected with the conceptual field; it is an element of the hidden, but systematic correlations. The conceptuality and the broad associative (mediated) field are the criteria distinguishing the Abay's poetry from the poetry of akyns and zhyrau. They are urged to actualize the thinking of the recipient, to establish the new

level of the world understanding and world vision from the position of the truth of the real condition of the nomads in technologically changed era. From this point of view the Abay's metaphors have special semantic and mental loading, they are the keys to the world of new and large-scale connotations. The metaphors, establishing the new level of thinking and knowledge, provoke psychological reflective analysis, pay person's attention to his inner world and act as the irritants, shattering the peace and illusory balance of the nomads who are the recipients of all invectives of the poet. And it is not accidental because Abay at the turn of the XIX and XX centuries acts in mental space of Kazakh people as the critic, the destroyer of century foundations and at the same time as the organizer of the new beginnings, which were unknown for the steppe.

The conceptual nature of the Abay's poetry demonstrates difficult and paradoxical intelligence of the poet, the formation of the new poetic discourse, which was the revolution not in literature particularly, but a new philosophical and esthetic paradigm of the national mentality. On the basis of this paradigm, which was profoundly analyzed by the group of the Kazakh poets, writers and thinkers of the XX century, the culture of the artistic creativity appeared. This issue is connected with M. O. Auezov's epic "The Path of Abay" [6].

Many experts wrote about Abay's intelligence, however the consecutive, philosophical and culturological analysis of his works according to ontologic typology was not realized. We should not forget that Abay is the author of the new poetic and philosophical discourse in Kazakhstan. That is why it is necessary to formulate the significant parameters of his works: the profound understanding of the internal semantic plan of the Russian literature and philosophy, the knowledge of the paradigms of the western literature and philosophy, encyclopedic awareness of the Arab-Persian and Turkic-Chagatay literature and the baggage of the theological erudition. Besides, Abay was the carrier of centuries-old national spiritual and esthetic culture. This culture was not a dead weight in his soul, it pulsed and moved him to creativity. Abay created wonderful musical compositions, song romances within the frame of the new melos, the eposes lived in his heart and motivated him as a certain immemorial ideal.

This difficult and universal baggage of spiritual and esthetic knowledge, the educational pathos, the deep compassion to the people, the understanding of the urgent necessity of changes and the social experience in a position of the volost inspector, the thorough understanding of the psychology of the people and steppe dealers have specified the reformatory activities of Abay, his verified strategy in philosophy and literature. Such multifaceted parameters of the personality and his real work connected with implementation of the plans characterize Abay as the unique personality in the history of the people had to mark a new era of the steppe human life and show the necessity of the constructive repartee to the new challenges of the history. His fight, the tragic element of life and extreme interlacing of the problems, metaphorically concentrated the whole epochs of the suddenly accelerated development of the nation; they clearly demonstrated the unusual complexity of the forced construction, which was not performed a century ago by all collective – ethnos. Abay felt it, he understood his exclusive and complex mission, that is why we see the bitterness of the themes of the loneliness in its poetry, the expectation of the inevitable isolation, the conflict with environment and the rupture the relations. As well as A.S. Pushkin, Abay perceives the prophetic role and the identity of the poet [7, P.165-164].

The distinguishing features of the Abay's poetry from the poetry of zhyrau were the enormous semantic loading of each significant word, the associative correlativity of each metaphor, the difficult philosophical field, the vector breadth of allusions and the social actualization of the lyrical systems, which were turned not to the myth or the lost Golden Age of the nomads, but to the life, to its social topical character. The Abay's verses are intimate and semantically open for reading, they are addressed to the soul of each person, especially to the person from the Kazakh world, and they have symbols and the signs of history. His verses are clear for those who are ready to understand them. His verses are dialogically naked and sharpened because they require the moral responsibility and the answer. Such dialogically actual and open poetry turned to the widest social and assimilating field (to the nation) influencing on mass consciousness was not noticed by contemporaries. It is known that the innovative nature of Abay's verses, their social sensitivity and the strained heat of the motives provoked the ambiguous reaction of tribespeople, especially reach landowners and governors; there were people who have been seriously offended by his verses and the poet was seriously subjected to prosecution, denunciations and assassination attempt.

Abay's retaliatory blow was in the form of sharp invectives, venomous sarcasm and the castigating irony. The mature period of Abay's creativity demonstrates the fact that the literary fight became his lifework, the conductor of his main ideas. The educational motives were transformed into the urgent appeal to knowledge; the criticism of ignorance, obscurantism and hypocrisy, sarcasm and irony in relation to the idle estate of bai, young rich landowners spending time for entertainments were amplified. The sympathy and compassion in relation to the deprived people were deeply designated, the appeal to national, historical consciousness became even wider and the appeal to study the advanced achievements of the people had more loudly and more clearly sounded. All these aspects say that Abay was aware of his popularity, he intentionally turned his poetry into the wide dialogical field, addressing not to the contemporaries only, but to the future generations of Kazakhs. The activity of the spiritual and moral beginning of the identity of the poet, the leading role of the intellectualism and universalism of the poet's strategy and the conscious attitude to his role in the society endowed the poet with undoubted qualities of the seer, the leader of the people, who is predicting not only the future, but a path of the people to their future.

The understanding of his role, the conscious acceptance of the destiny of the national poet – a tribune are brightly shown in the program works of Abay, such as "*Olen – sozdin patshasy soz sarasy*" ("the Poem is a

leader among the words, their valuable attire"). The word *Olen* has a role of a complex metaphor here, it symbolizes the poetry. Therefore the poetic interpretation of this word turns into a difficult, multipolar polylogue with systematic appeal to the ethnos history and the role of the poetry for the service to the national mental consciousness. At the same time this appeal is only the part of a wider dialogical discourse (practically all Abay's poetry) turned to the consciousness of the poets and contemporaries to remember their obligations before the people. Abay reminds the leaders of the people the form of the immemorial poetic word: it was a master of the thoughts, the great tool of the leaders and the priests, conceptualizing the ideas, realizing the will, reflecting the colors of the most complex feelings; the word could cure the sick soul and revive the fallen spirit. If this word is consigned to oblivion now - it is a fault of the ignoramus and flattering poets of the spiritual hibernation. If the listening environment is ignorant and the poet is in the solemnity of the tribune - it is a problem of the whole nation. Further Abay reminds the readers that the awakening word appeared in the steppe together with sacred suras of the Koran, it coded the ethical laws, established the ideals and measures and moved the morals and conscience into the forefront. If the sacred word does not possess the vital essence why Allah has sent it through the prophet? Thus Abay places the word on the highest pedestal, it has the saving (clearing) role. Kazakhs should remember about the tribunes of the antiquity, the judges and the sheshens being famous for their empty eloquence, Abay sets a rhetorical metaphor: "*Ishi altyn, syrty kumis soz zhaksynyz Kazakhtyn kelister kai balasy?*" (It happens very seldom when someone can write the voiced verse, by form it is a silver, in fact it is a gold) [4, p.72]. Conceptualizing and strengthening a metaphor of the gold word with unfading value, Abay criticizes the poetry of the past, convicting it and showing that the poetry is near the rich tables, trying to get a miserable pittance for mercantile purposes. Such pathetic old poetry - the beggar, which lost the status and turned into a small coin. Moreover, the poets bootlickers have turned the word into the instrument of falseness and revenge, using it for dirty slander, trying to dazzle throwing people into foggy bog of the disastrous mirages.

The main semantically - functional tropes of the zhyrau poetry were the epithets and symbols, but the stratagem of Abay's versus is the conceptual metaphor and such expressive features of his poetics is not accidental. The metaphor allows Abay to unite the broad range of intellectual, social and spiritual meanings, to connect them in a single semantic corpus with the hermeneutic informative plan for those who understand him. Abay followed the ancient Kazakh national intellectuals, apprehensible for a particular group and connected with the Persian and Sufi literature with special codes and markers to hand the knowledge and intimate truth over. Abay started to create the new generation of the poets who were between western and east cultures with assimilated knowledge of both global civilizations. That is why he uses the metaphorical language of parables, generalizations and oxymorons, but not favourite rhetorical figures of speech of the Sufi poets, who lost themselves in a beautiful eloquence. In respect of the relevance of a new discourse Abay was the poet reformer who has anticipated the time. Here it is necessary to remember the poets of the XX century: O. Mandelstam, M. Zhumabayev, B. Pasternak, A. Akhmatova who during difficult political time of dictatorship and censorship started to use the language of a multidimensional and branched metaphor, continuing to defend their position.

The difficult psychological nature of the new poetry demanded from the reader the immersion, active thinking and sincere work; its intellectual depth, the scale of the semantic field, the specific allusion, the inter texts and quotes inevitably turn the Abay's poetry into multidimensional metaphorical meta-space. The metaphor allows the poet to create the multifunctional fabric of meanings, which is expressive and vivid in spite of its informative loading and complexity. Abay introduced difficult, leitmotif type of a metaphor into the Kazakh poetry, thereby he transformed a poetic discourse, having changed its historical function. This trope is becoming more complicated semantically from work to work, in fact, it represents the constructive element of the systemic reasonable concept of the moral and ethical evolution of the person through education and self-improvement; it is the subtle and effective tool of Abay. He gradually influenced on consciousness of the Kazakh poets, so the Abay's school of poets appeared [8, P.908-909].

We will consider the metaphor of a collective image of the Kazakh people "*Kalyn elim, kazagym, kairan zhurty, Ystarasyz ayzyna tystu murty. Zhaksy menen zhamandy aiymadyn, Biri kan, biri mai bop endi eki urty*" ("Oh, my Kazakhs, my poor people! The mustache, which did not feel the razor, which hid your mouth. The blood is behind the left cheek, the fat is behind the right cheek. Where the kindness is, where the evil is, will your mind understand it?") [18, p.32]. This complex metaphor, appearing in other works, is divided into a large number of microimage metaphors, which develop the same idea of haplessness, vulnerability, and the ignorance of the Kazakh people: "*Aksakal shygar bir shetten: Malyndy ari kaitar dep, Malshylarga kankyldap. Bai bagusym desin dep, Shakyryp kymyz bersin dep...*" ("With a stick, in a white shirt, a grey-haired Aksakal is in a hurry. He cries: "Turn the herds! Stand aside, do not raise the dust, the shepherd!" Perhaps the bai will wish to invite you to kumys, you, who is the most obsequious of servants") [18, p.54]. "*Arak ishken, mas bolgan zhurttyn beri, Ne paida, ne zalaldy bike almai zhur*" ("The dissipation and alcoholism are everywhere, nobody thinks about friendship and advantage") [4, p.36].

By conceptually complex metaphors in Abay's poetry and constructive elements of his semantically difficult world, we consider such systematically developing concepts-images as Poetry, Nature (summer, fall, winter, spring), Woman, Science, Person, Steppe, Chronos (past, future, present), History, Love, Ignorance, God, Dwelling. These complex concepts-images sometimes appear in a generalized symbolical form, creating informatively difficult topos, but sometimes they are implemented in the local, saturated microimages. It is noticeable, special, and innovative line of Abay's poetics.

The social theme (the transformation of the person and his life) is extremely important for Abay, it takes the central place in his positive philosophy of life as the prepotent thought generalizing all meanings, all plans, all nuances of his poetry, prose, oratorical activities of a certain humanistic program. His thoughts about the destiny of the people, the necessity of science, technology and education development, his fight for the social future, for the exit from a gloomy ignorance, patrimonial dissociation and double oppression occupy the poet's imagination. These thoughts are transformed into his main and lifelong reflection, his emotional and moral intensions are inevitably returned to this circle, being arranged sometimes into the doctrine of the pious man (*iman*), or into microimages-metaphors, allusions, allegories with educational sense. Abay is the poet-innovator who entirely devoted his poetry to the national care, aims and tasks and dropped it from abstract epic heaven on the guilty earth. At the same time the macroplan of the national reality – daily routine was introduced into the poetry and for the first time the literature of Kazakhs was filled with clear, simple national language with the whole set of colloquials, sometimes rough words, the wide register of ironical (sarcastic) characteristics, hints, labels, definitions and euphemisms. This language is nationally flashing, expressional, bright and metaphoric, in accordance with many parameters it differs from all prior Kazakh poetry. For the first time the loud, vivid and convincing voice of Abay was used by Kazakh people, who at the turn of the century started to think about their destiny. How this language differs from the sublime and abstract language of zhyrau devoted to the epic ideals of history, the remote past! The Abay's poetry is generally devoted to the present time, which implicates the future, requiring fight, self-improvement and knowledge.

2. RESULTS AND THEIR DISCUSSION

The analysis has allowed to receive the following results: Abay applies and conceptualizes the new types of metaphors, including occasional, constructional and author's metaphors. The conceptual metaphor became for Abay one of the most effective principles of the generalization of the important meanings not only for the creation of a poetic picture of the world, but also for the formation of the doctrine about other national world with justice, with clever Kazakh man, who tries to absorb the scientific achievements and the man of wisdom, who rules over society. Today we can say that it was the utopian model of the impossible reality, however for Abay this model had a vital value. All moral and ethical criteria of Abay proceeded from this model of the educated society and the just person – Kemel adam. Abay sincerely tried to achieve this ideal and all deep thoughts of Abay were connected with this ideal dictated by the works of Sufi thinkers, Al-Farabi, Ibn Arabi, Al-Gazali.

The number of poems, such as "Keldik talai zherge endi", "Ozgege konilim, toyarsyn...", "Zamanakyr zhastary", "Kozinen baska oiy zhok", "Zhastyktyn ony zhalyndap" (this list can be expanded considerably) convicts the ignorance, which was spread over the steppes, the arrogance and conceit typical for the steppe feudal lords and bigwigs. The moral-ethic program of Abay, his doctrine about the full-fledged person "Kemel-adam" or iman esthetically rule over the thinking of the poet, influencing on constructive system of Abay, creating new tropes (metaphors) or attracting the traditional images, semantically transforming them. Such metaphors include the following examples: *bel* (height, the pass), *tuiyk* (deadlock), *kaiygy shygyp iykka* (sorrow, grief nestled in the ridge), *ishtegi dert* (the illness of the soul), *kyzyl til* (eloquent language), *kara konilim* (a gloomy soul), *kara baskan* (dispirited by trouble), *konil kozy* (a the eye of the soul), *koinyna tykkan tastary* (bear a grudge), *kur tilmenen zhigaly* (what was obtained by chatter), *shoshka tuar sozderi* (bad, shameful idle talks), *adamnyn nadan auresi* (the subject of the ignorant desires), *zhelopke* (the tireless racer), *zhurektin kozi* (the eye of the heart), *karangylyk perdesi* (be blindfolded), *konili beck sokyr* (the blind soul), *zhurekte aina zhok* (the truth of the mirror is in the heart), *kari dunie* (the old world), *kuiygy shayan*, *beti adam* (the creature with the face of the man and the tail of the scorpion), *ku zaman* (crafty time), *kyzba bass* (the hazardous, passionate person), *baly tamgan zhas kamys* (defenseless youth, young maidens) [9, P. 80-88]. These metaphors and euphemisms are qualitatively divided into opposite poles of social, psychological and mental value. The essence of these values is observed in the context of moral and ethic philosophy of Abay, receiving associative expansion and the exit to the parallels and ranks of the paradigms and markers fulfilled by national consciousness designating borderlines of the human spirit and the historical position of the whole ethnos. We will build the gradation of the images of a positive rank: *bel* - it is not just the pass, it is the height of consciousness, culture and knowledge; *zhelopke* - it is not just a racer, it is the person who is more knowledgeable than his relatives; *kari dunie* - it is the invariant of the Koran formula *zhalgan dunie* (the frail world); *baly tamgan zhas kamys* - it is the young spring cane with dew and juice, in poetic reconsideration - it is a defenseless new generation, young maidens, possible victims of the violence. *Zhurektin kozi* – it is the eye of the heart, intuition, the awakened consciousness of the person; *zhurektegi aina* – it is a mirror of the moral truth, conscience, a capability of the person to see himself from outside, to analyze and judge himself. *Kara konilim* - it is a gloomy soul of the poet, the thinker who feels pity for the people, tribespeople and worries about their difficult situation. We will consider images of the negative rank with a negative value: *tuiyk* – it is the deadlock of the social development, lack of education, the deaf ignorance; *kaiygy shygy iykka* – it is a sorrow, a grief, nestled in the ridge of the ignorant, oppressed person who is a victim of deception, violence and exploitation; *ishtegi dert* – it is the illness of the soul, an infernal condition of the ignoramuses, the greedy social tyrant; *kuiygy shayan*, *beti adam* – it is the creature with the face of the man and the tail of the scorpion, the chimera, the monster, the image of the ignorant, uneducated person, rich, powerful man, practicing the

violence in relation to disadvantaged persons, despising those who call for science, culture, education and enhancement.

The poet used the whole palette of language expressive means. Abay skillfully applies the traditional, processed by the Kazakh epic poetry metaphors, such as *kyzyl til* (eloquent language), *zhelopke* (the tireless racer), *kari dunie* (the old world), *ku zaman* (the crafty time) and the units of the national language, phraseological units of *koinyna tykkan tastaru* (bear a grudge), *kur tilmenen zhigany* (what was obtained by chatter), *kaiygy shygyp iykka* (a sorrow, a grief nestled in the ridge), including book expressions of the Muslim apocryphal origin *konil kozi* (the eye of the soul), *adamnyn nadan auresi* (the subject of the ignorant desires), *zhurektin kozi* (the eye of the heart), *karangylyk perdesi* (be blindfolded), *konili beck sokyr* (the blind soul), *zhurekte aina zhok* (the truth of the mirror is in the heart), *ku zaman* (the crafty time), *ishtegi dert* (the illness of the soul). The special sign of the Abay's skill and the criterion of the breadth of his palette is the attraction of the resources of the national language with a colloquial shade; the lexical units, which did not become the mediated poeticizing objects earlier: *shoshka tuar sozderi* (bad, shameful idle talks), *kuirygy shayan*, *beti adam* (the creature with the face of the man and the tail of the scorpion), *kyzba bass* (the hazardous, passionate person) [9, p.113].

3. CONCLUSION

This analysis shows that Abay is the poet with a wide language palette, fearlessly and skillfully introducing into the poetry different style linguistic plans and layers, which are traditionally high, rhetorical, and colloquial with inclusion of *varvarizm*, rough expressions. These are the signs of the laboratory of the poet-innovator.

Abay generalizes the condition of the people and accusation of the ignoramuses, enemies of education and culture in the poem "Talay soz budan buryn kop aitkamyn..." (1895). This work frankly and constantly says that Abay wanted his people to be well educated and esthetically developed and he spared neither strength nor resources or words for this purpose. However, he sums up saying that the Kazakh people are mentally-slower than other nations, they understand the simple truth slowly and it is difficult for the poet to melt the ice in their souls by tears and bleeding heart. So the conceptual metaphor "Kozdin zhasy, zhurektin kanymenen erituge bolmaidy *ishki muzyn*" was born. Such capacious, socially associated metaphor with the hard and ruthless invective for the native people is not accidental, it is not an incidental image, but the programmed generalization, which is characterized by heavy moral psychological state of the poet, who is so tired of long-term and hopeless fight. It is known that the poet was a social outcast, he was a victim of the slanders and persecutions not only from the part of the rich people, but also from the part of colonial administration, which organized his secret surveillance. Nevertheless, the poet does not lose the hope and begs the people (his readers and listeners) to drop everything, to stop the empty joy, to reflect his words and open inner meaning of what he speaks about. So the significant author's conceptual metaphor *sozdin ishi* was born. The Kazakh poetry did not have such a construction. It could appear only in the new individualized poetry, armed with the world meanings, relying on the carefully developed author's strategy in order to change all parameters of the people.

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