

орындаушылық мәнері мен бейнесін айқындайтын шығармаларды талдау жұмыстары қарастырылуда. Н.А. Назарбаевтың алға қойған негізгі мақсатына байланысты жетекші кәсіби шеберлігі мен ұжым жетістігіне қол жеткізу қорытынды бөлімде айтылған.

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SAYATULEKOVA, L.S., KOCHENDA, M.V.

#### MUSICAL HERITAGE OF KOSTANAY REGION: THE BRASS BAND OF ALEXEI GUBENKO

*In the article within the framework of the project "Musical heritage of Kostanay region" the Brass Band Alexey Gubenko is presented. The creative and pedagogical activity of the leader is revealed on the basis of the ideas of modernization of public consciousness, «Ruhani Zhanguy» and "Mangilik Yel", the updated State Public Education Standard. The decision is considered by the head of professional issues in creative and pedagogical activity through the introduction of IT technologies. The author reveals the creation of a repertoire policy reflecting the individual performing style of the collective and its image. In conclusion, the interrelationship of the basic principles of Nazarbayev's leadership, the professionalism of the leader and the success of the team are actualized.*

**Key words:** Alexei Gubenko, brass band, Ruhani Zhanguy, Mangilik Yel, the updated State Public Education Standard, IT technology, Mobile learning, mobile applications, repertoire, arrangements, computer program "Sibelius 6,7.5" (music editor).

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#### STYLISTIC FEATURES OF METAPHORS AND THEIR TYPES IN THE LANGUAGE OF POETRY

##### **Abstract**

*Metaphorical changes in the meanings of words are the most important way of the semantic development of a language. A metaphor in the world of poetry gives the reader a variety of emotional feelings through revealing the imagery of objects. The article discusses these features of metaphors and their stylistic function.*

**Key words:** metaphor, evaluation, cognitive, cognitive semantics.

Speaking about the art of syllable of masters of the word, about style and fiction language in the Kazakh linguistics, it is impossible to bypass metaphor.

Transfer of semantic value from one word onto another by means of a metaphor is the main aspect of language semantics development. Metaphor is not only an element of poetic style giving beauty of speech; it is a common-language phenomenon, the component of language identifying pictures of life according to their similarity. Development of synonymic means takes place on the basis of metaphorical creative process where there is an identification of new semantic word meanings, formation of polysemanticism, and also development of emotionally expressive lexicon and terminology system.

"The main stylistic feature of a metaphor is figurativeness, the message in the form of a trope. For this reason, this type of trope finds broad application in fiction. The use of metaphors of such level is not pertinent in scientific and official business styles..." [1, p. 50].

Each writer possesses his individual poetics, within creativity of one writer, pictures represented by them are acquired by the reader through subjectivity of perception. It is here that the esthetic importance and presentation of metaphors take place.

"Comparison not only prepares a metaphor, but it also gives the chance to it to reveal against a wide context, against the whole", – says R.A. Budagov [2, p. 301].

Use of metaphors and comparisons by women-poetesses can be revealed only in a context and in close interrelation. Scientist B. Chasanoff says: "In word art dominating difficult process is the selection of the most precious, search of the best syllable. Works of the poets owning this skill, possess special style, they are decorated with individual motive. Respectively, there is a personal approach to the use of metaphors".

Metaphor is a complex language phenomenon especially often found in the world of poetry. For poets the use of such type of trope is a way to express the feelings, to decorate a figurative statement of thought.

R.A. Budagov: "The metaphor "works" not in itself, not in isolation, but in the system of the whole narration" [3, p. 302].

Metaphor, being a means of giving effective, notable expressivity to fiction, has to be considered by us as the language ornament defining style identity of a word artist. In any work of art two types of metaphors can be distinguished: the first type is clear to the people, traditional metaphors with use of the figurative, emblematic sense, the second type is used personally, it is inherent individually in the author, not having distribution among the people. Traditional metaphors have the continuous application in everyday life. Such allegoric turns have powerfully entered the national language.

Speaking about traditional metaphors used by women-poetesses, we see that they found the continuation in traditional, familiar, national style. All types of traditional metaphors in poetry of women-poetesses are used by them for expression of an esthetic thought with more powerful emotional coloring. In many cases there is a transfer of a sign of a living being on a lifeless subject. Such metaphors, being a noun in a sentence, act as a subject.

Use of these types of metaphors in lyrics of women-poetesses allows creation of new literary images. With their help there appears an embodiment process, that is revival of all lifeless. Let's give examples of use of an accurate stylistic coloring, the use of traditional types of metaphors:

1. Beautiful life!

Let's experience you, a smooth surface heavenly.

**Earth – you are like a yurta. The sky is like shanyrak** over my head.

I bend over down with **century fatigue**.

("The native earth" 85 p., F.O).

Night.

**The sky – a distant height an immense scope.**

**Stars – a night pattern of agates.**

Like sholpes in maiden braids the spring rings

The wonderful face is stored in my heart, this beauty.

("The native earth" 85 p., F.O).

**2. Almaty – the city – the little girl!**

**Time** – whether **an artist** you are,

Or **burden horseback rider**.

("Greetings" of 55 p., M. A).

Metaphors in poetic lines of women-poetesses are created in various semantic communications. So, in "**Almaty – you are the city – the little girl!**" we observe a metaphorical proper name. By means of the image of metaphors the internal emotional state is observed. So, by means of derivation – transfer of a sign of a concrete subject on an abstract subject, the abstract one – giving of thoughts, ideas, becomes more concretized.

**3. The stream of your determination**, captured by a **flame heart**,

To the one who was near you, opened **a door to happiness**.

("Don't mourn, a daughter-in-law" 45 p., A. B.).

If nearby you are – **spring is in my soul and in heart eternal summer**.

Use of metaphors, in the ratio subject – a predicate in poetry of women-poetesses, gives the shades in the image of life, the surrounding phenomena. With their help psychological overlapping between an interior with the nature is carried out. Opposition of the animated and inanimate nouns in the form of alternative gives the individual characteristic of a represented subject.

**Regret – that is a poison**,

The poison of the last days which has extinguished my laughter.

("Enthusiastic feelings" p. 99, K.A.).

**Life – it is like a carpet**, weaved by different threads.

**Life – it is also a book**, read by someone before us.

("The graceful beauty" p. 188, K.A.).

The use in works by Kulyash of such comparative metaphorical phrases as, "**a regret – poison, heart – the lord, the dream – airy**", visually shows the process of "revival" of inanimate objects. The inanimate nouns used alternatively, strengthen expressivity of the work. "**Life – a carpet, life – the book**" – are also powerful metaphorical phrases. Comparison of life, human life with a multi-colored carpet is pertinent as life is composed of the so-called different strips the cognition of which comes in continuous search of knowledge. So, we see that use of the inanimate phenomena together with concrete subjects defines philosophical thoughts of the poetess.

Any of traditional metaphors are selected depending on requirements and desires of society in this interval of time that promotes updating of consciousness of the person.

The statement of thoughts of the writer for impact on an inner world of the reader by means of the use of metaphors opens moral substance and the emotional contents. In this regard, the metaphor is an emotional element.

"The metaphor, unlike other means of expression of poetic language, influences feelings of the reader directly» K. Zhumaliyev [4, 30-6].

At the same time, in use by women – poetesses of metaphors as figurative synonyms, in estimation of the goals, in brevity of a statement of thoughts, in direct impact on an inner world of the reader pithiness and abstractness is observed.

**1. Lunar light of your eyes**,

**Feelings – flame**, your **body** – is like **plush**.

With tenderness and the warmth, you will melt ice cold souls.

("Aysara" of 113 p., T. Lake).

Love of the poet – it is precious silk.

("If nearby you are" p. 12, F.O.).

Here we observe metaphorical phrases in an equivalent of expensive matters, such as silk, plush. In spite of the fact that this equivalent is used as a traditional metaphor, and it found its

application in the society, with its help the women-poetesses, as a rule, represent the most touching, tender feelings to close people.

Ability for brevity of speech to inform all sense is a property of metaphors that often meets in the told words of women-poetesses.

For more expressional impact on an inner world of the reader the writer uses a poetic means of expression.

In metaphorical phrases common nouns are often used. So, at the use of words **time, the earth, hope, the world, the soul** there occurs transfer of values of the phenomena based on their similarity.

Language of poets is one of the main conditions for the language development. In any of works of art, we will find uses of metaphors and metaphorical turns. Thus, each of poets has their individual style, a special color of this type of trope.

"The metaphor is a source of knowledge of life, of the world. It is necessary to note that any of metaphors possesses the informative function. Besides, thought processes of the person, an informative role of language, rather than its graphic and art properties prevail" [5, p. 154].

The metaphors used by poetesses, are formed by means of suffixes. In whatever period, the metaphorical thinking is always defined by special feelings, thoughts and views.

In use of metaphors, the basis of which is the association on similarity or by analogy, at definition of idea of the work, its estimated properties are distinctly observed.

The metaphors used by Fariza Ongarsynova: **honor will be my sentence, my friends – a lake smooth surface, my people – are the boat, the soul is crushed, buried in the grief, the dream lit honor fire, soaring of my inspiration, a gloomy imprisonment of measured life, life – fight, supporting hope fire, having pulled a bowstring of time, friendship – a tent moving in the wind, etc.**

The metaphors used by Marfuga Aytkhozhina: **lead of my thoughts, flame embrace, life – the abyss, to light a heart flame, the revenge and rage will pare down your soul, the dense wood of my soul, shines as if silver ingot, you are a dark wood and I am only a small leaf let in it, our creator is the bridge, the song is a soul.**

The metaphors used by Akushtap Baktygereeva: **braid is a source, a braid is a dream, raged the lake of my soul, your words warmth is my soul's support, lives freight, a banner of the Kazakh girls, tumbleweed life, a life lesson, a morning wind – as if careful embraces.**

Kulyash Ahmetova: **the evil is a red flower, pedestal of truth, my verses are a gold chain, life is brilliant ice, destiny is the slippery road, a rain of my melancholy, etc.**

In lyrics of poets, in disclosure of idea of the work with the use of metaphors the estimated palette, its informative properties are distinctly observed. Along with that, poets reproduce figurative associations; thoughts are stated with the hidden sense, with emotionally expressional and stylistic color.

B.S. Meylakh tells the following: "Thanks to the estimated moment in a metaphor (always taking place at its emergence) there is a possibility of an infinite variety of emotional coloring of subjects and the phenomena" [6, p. 210].

The process of definition of language loading, sense and emergence of metaphors is one of the most labor-consuming. Carrying out the literary analysis of works of poetesses' features of knowledge of the world of separately taken personality and the people as a whole came to light; the attention was focused on a role of the metaphorical phenomenon.

In cognitive semantics the metaphor is considered as a truth learning tool.

Value of metaphors consists not only in detection of similarity of subjects, but also in creation and destruction of these similarities. Creation of new semantic value is coded in consciousness on perception levels. That can be proved by individual author's metaphors from works of writers.

The metaphor is closely interconnected with poetic thinking, with imagination and with the mind's eye. Artists of a syllable provide their creations which picture visions of the creator for the readers' judgment. Metaphors in their turn divide into individually author's and conceptual. Seman-

tic value of individual and author's metaphors, features of their use, studying consists not only in their figurativeness and beauty; first of all, they are intended for the description of an inner world of the poet.

Above-mentioned examples show abundance of author's metaphors of women-poetesses, (being occasional) the sense of which can be opened only in a context. With their help the poetesses, combining incongruous words, strengthen expressional power of their works.

L. Espekova gives the following characteristic: "Nonce words are the words inherent in only one writer, born suddenly, formed in compliance and in discrepancy with the law of the word formation, serving in a context, with limited opportunities of introduction into the dictionary, in the literary language".

As a whole, considering individual author's applications, it is possible to tell that the purpose is not demonstration of a contribution to language development, but the knowledge of features and word formation opportunities in creation of new words. Nonce words of poetesses are not only comparison of one subject to another; first of all, they are the image of the phenomena of life, mysterious forces of nature, skill of decoration of artistic works.

E. Hanpira explains emergence of nonce words of metaphors as follows: "Metaphoricalness of a nonce word does not result from a transfer of meaning of the nonce word. The nonce word can have no figurative sense at all thus there can't be a transfer; in whom it only exists. Transfer happens at a stage of formation of the occasional word as a transfer of meaning of a making basis" [7, p. 224].

Occasional metaphors of women-poetesses can be considered only in a context; they promote formation of powerful images as are used in knowledge of language features.

In the listed examples we see complete development of poetic language by women-poetesses. We are direct witnesses of development, improvement of metaphors according to time. Thanks to metaphorical phrases it is possible to observe freedom of logical thoughts, high feelings, and the world of nature in close interrelation with the human phenomena. By means of transfer of properties from live phenomenon onto the lifeless, and vice versa from lifeless onto live, animated, pictures of life are represented absolutely in new stylistic value.

All sincere components the poetesses deliver to the reader by means of metaphors, the metaphorical phrases semantics of which only reveal in a context.

The origin of metaphors used by poetesses underlies our national language. Academician I. Kenesbayev: "In the Kazakh language any phrase wasn't formed casually. In everything there is a system. Basis. There are reasons".

In above-mentioned examples of works by Fariza Ongarsynova, Marfuga Aytkhozhina, Akushtap Baktygereeva, Kulyash Akhmetova we observed stylistic features and similarity of traditional metaphors.

Metaphor is one of the most favorite expressive means of poetesses. As in fiction besides accuracy, clarity of words there should be a direct and fast impact on an emotional condition of the reader. As a whole, this has to be a reason of abundance of metaphorical phrases in works of women-poetesses.

Having mastered all samples of metaphors in oral and historical literature, women-poetesses presented them to the reader's judgment already in their own individual use each of their types, thus using them in compliance a metaphor – an epithet, a metaphor – an antithesis.

Studying of application by poets of metaphors in poems, in poetic works proves continuous updating of this trope in language of poetry in time duration.

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**ЕСІРКЕПОВА К.Қ., КАНАПИНА С.Г., БЕКБОСЫНОВА, А.Х.**

#### **МЕТАФОРЛАРДЫҢ ПОЭЗИЯДАҒЫ ҚОЛДАНЫСЫ ЖӘНЕ ОЛАРДЫҢ СТИЛЬДІК ЕРЕКШЕЛІГІ**

*Сөз мағыналарының метафоралық ауысуы тілдік семантиканы дамытудың аса маңызды тәсілі болып табылады. Метафора поэзия әлемінде құбылыстың, заттың түрлі баламалық қасиетін ашып, оқырманның эмоциялық сезіміне әсер етеді. Мақалада метафораның осы қасиеті мысалдар арқылы ашылып, стильдік ерекшелігі сөз болады.*

**Мақаланың мәнін ашатын сөздер:** метафора, бағалаушылық, танымдық, когнитивтік семантика.

**ЕСІРКЕПОВА, К.Қ., КАНАПИНА, С.Г., БЕКБОСЫНОВА, А.Х.**

#### **РОЛЬ МЕТАФОР В ПОЭЗИИ И ИХ СТИЛИСТИЧЕСКАЯ ОСОБЕННОСТЬ**

*Метафорические изменения значений слов являются важнейшим способом семантического развития языка. Метафора в мире поэзии дарит читателю различные эмоциональные чувства посредством раскрытия образности предметов. В статье рассматриваются данные особенности метафор и их стилистическая функция.*

**Ключевые слова:** метафора, оценивание, познавательность, когнитивная семантика.

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#### **МУЗЫКАЛЬНО-ХУДОЖЕСТВЕННОЕ РАЗВИТИЕ НА УРОКАХ МУЗЫКИ**

##### **Аннотация**

*В статье рассмотрены актуальные вопросы музыкально-художественного развития школьников на уроке музыки, средствами музыкального искусства. Особое место в статье занимает обзор воззрений ведущих ученых-музыковедов и педагогов-практиков на проблему воспитания музыкального вкуса в условиях музыкальной деятельности. Освоение учащимися основных закономерностей художественного развития происходит в разнообразных видах музыкально-практической деятельности, направленных на раскрытие художественной ценности музыкального искусства. Установлено, что использование методов активизации восприятия музыки, подводит школьников к целостному постижению духовной сущности музыки.*

*Решение проблемы музыкально-художественного развития школьников связано с необходимостью правильного подхода к выбору высокохудожественного материала, взаимосвязи музыкального искусства с другими видами искусств, способствующих формированию более глубоких и осознанных знаний и представлений о художественном содержании музыки.*

**Ключевые слова:** музыкально-художественное развитие, восприятие музыки, специальные методы музыкального обучения, виды искусства.