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## IRONIC-GROTESK DISCOURSE IN T. SHAPAI'S SMALL PROSE

**Abstract:** *According to the anthropocentric trends that have developed in modern science, the focus on complex phenomena in human psychology, the author's worldview, his aesthetics and philosophy become the core of an individual author's style, its important stylistic components, one of which is irony. Currently, researchers clearly show the concepts of irony as a stylistic device and its result - ironic meaning, and pay attention to the fact that their relationship, manifested at different levels of the language, ensures the meaningful unity of the text. The article is devoted to the analysis of the function of irony and grotesque in small prose works of the writer T. Shapay. Specific examples show the author's skill in using ironic and grotesque means to identify social shortcomings and contradictions in the human character.*

**Key words:** fiction, prose, irony, humor, grotesque, idea, plot, essay, example, theme of the work.

Ironic laughter is based on the desire to understand the contradictions of any phenomenon of being. We are not satisfied with some of life's problems, and the reason for our sarcastic speech is to evaluate the phenomenon from the point of view of an ideal position and achieve correctness. "Laughter is our only spiritual activity, which is often at odds with the cause that caused it. This means that laughter, being undoubtedly a pleasant feeling, is primarily a reaction to an event that our eyes see and our ears hear and which is subject to negation or discussion [1, c. 17].

In contemporary art, irony is used as a critical tool to help show the harsh reality of the difficult period in which we live. Tursynzhan Shapay is unique among the writers who effectively use the universal function of irony in our national literature of the beginning of the new century and depict the multifaceted and contrasting characteristics of social life in short prose.

T. Shapay's book "The Soul of a Kazakh" includes stories, artistic essays and miniatures written by the writer at the turn of the century. The breath of the time of

the transition period, some aspects of human characters, phenomena in the modern state of consciousness, with their interesting content, light language and artistic expression, delight the reader. The works in the book are grouped into three chapters: "Laughter and Tears", "Letter" and "Bir Miskal". The social significance and critical nature of the issues raised in the book can already be seen from the beginning of the rhetorical question in the introduction: "I understood: somehow we will not die of hunger. The name of the tajal who came to us is different. There is a struggle for the soul of the Kazakhs. To get a decent answer, you need to ask a decent question. The Russians immediately asked the question: "Who is to blame?" Then "What to do?" The answer was devastating: 1917! The unasked question of the Kazakhs in this century is Hamletian: "Are we there or not?" Or "To be or not to be?" [2, c. 23].

No matter how acute the problem is, the author tries to convey it with irony. The narrator's opinion is expressed not in a direct insult or criticism of anyone, but in the use of various shades of irony, such as mockery, joke, mockery: we understand, now, let's go ... raise the waist, tighten the waist ... let's wipe the skin, throat let's squeeze... and then we'll see... woo... bydy-bydy. God Himself said, "Take it now!" "We have received the independence we asked for... but are our souls and spirits free?"

The ironic flow in the author's intention often intersects with the channel of thought based on his own judgment. Such lines, leading the reader to think, are distinguished by the nature of the review, which conveys a lot in a few words. In this case, there is often room for an internal dialogue: "Soul! ... Is there a soul in Kazakh?!" My opponent is stuttering... "Where is our spirit? Where is our soul! If I say "no", what does the fate of the ancestors of Kazakh ancestors, carved in stone, say? If I refuse, then where will the evidence of the history of the terrible story written on paper, and the legend through the mouth? Isn't the trail of galloping horses from the mouth of the Huang He to the foothills of mighty Rome the genealogy of the spirit of my ancestors? Kaztugan, Bukhar, Dulat, Abai, Akhmet, Magzhan... is this just a dream, a dream?! If there is no soul and spirit in the mouth of the Kazakh, God, why does my soul hurt?

In many works that consider irony as an aesthetic category, it is said that it does not fully belong to the paradigm of laughter, but corresponds to other aesthetic

categories with its oppositional orientation to the nature of the depicted phenomenon. Irony has both comic and tragic origins. "While mockery in irony is its main focus, it does not fully fill the content. "Seriousness is the essence of irony, and the moment of a serious or tragic attitude to things is relatively more important here than in other forms of laughter." [3, c. 63].

Although the author's irony is based on the praise of the negative and appears as an object of interest on the part of the narrator, it is intertwined with criticism that reveals its true nature: "I envy many of my brothers. Quickly gets used to any time, absorbed without a single scratch. For them, there are only two steps between "Capital" and "Kuran". They bow the head of the two worlds and keep them equal with wisdom: even if the world shoots jambos (an ingot of silver that was given to the one who knocked it down during shooting competitions) pulling the bowstring or if the world plays on you like on a kobyz - this is his weapon. And he will definitely win a prize ... I envy. But I understand: this is the courage of the soul, not the strength of the spirit. Due to the lack of internal iron stake. They are like the head of a sunflower: whatever sun rises from its roof, it repeats its path until it sets. They are like wax - wherever you go to the fire, it bends and drips.

In the volume "Laughter and Tears" the author talks about our modern laughter. Many thoughtful thoughts, showing the succession of laughter and tears, watered with irony: "... For many years we laughed at each other because of perfection. After all, we thought that all these unrest were temporary. It will come out in the blink of an eye - I wanted to laugh. A person who laughs feels stronger... smarter. We wanted to feel... But... We laugh a lot. We laughed nervously. We cannot say whether we are strong or weak. Laugh and laugh... we've lost our minds... The transition period hasn't passed!" The irony behind such reviews of the narrator is distinguished by its socio-philosophical meaning.

The conceptual meaning of the work is sharpened by the depiction of individual situational scenes: "Indeed, I said, why not look at this world, at all the disgusting things, from a different point of view. Immediately I looked around with the light. There is a lot of light around me." The narrator then overhears a conversation between

his kindergarten-age younger brother and a girl of about seven or eight, who swings him on a swing and hears rude words.

In the folds of comedy in the author's works lies the writer's ironic attitude to the realities of modern Kazakh society. Readers are exposed not only to the difficulties caused by the “unpassed” transitional period, but also to the syphilitic aspects of the norms of behavior and life problems that have been formed in the minds of the people for centuries. In these works, pictures from the life of the country are embroidered, embroidered with their own artistic style, which the author portrayed sharply, with humor and irony.

The character of the speaker is an intellectual, creative, critical thinker, capable of condemning social problems with his correct opinion. For him, the goal is not to make people laugh, the author wants the reader to think for a moment about the variability of life, to judge the laws of the depicted life. Here the hero and the author are not the same person, but there are many similarities and similarities between them.

The range of expressive shades created with the help of irony in a literary text is extremely wide. In order to enhance the expressiveness of the thought expressed, fragments of other texts that are well known to readers are sometimes used, or they “enhance” the relevance of the content of the text with references to the works and conclusions of famous thinkers and figures. For example, in the description “Carnival ... carnival ...”, hinting at the conclusion of the famous philologist M. Bakhtin about carnival laughter: “You gained independence without thinking, you sold it to the market before you lost your mind, you became a millionaire in blink of an eye... or you lost all your perfection and became a slob, i.e. you sit naked, covering your ass with your hands - what "great change" could there be in the past? Morality, spirituality (for example, honor, shame, honesty, compassion, etc.) ... a bright future ... your mind is poisoned by some imaginary, false concepts, now: wealth, money, money and money (and, dollars if possible), free sex, freedom to say what you want, a bright concept of "live now" and architectural ideas, isn't everything clear?! What other “values can be changed?” he writes. All the people consider the current life as a carnival: “Ah, carnival, carnival! Everything is in full swing ... Nobody is afraid of anything, nobody

is ashamed of anything, nobody cares about anyone, because everything is a game, a carnival. A crazy party that crosses the ocean and crosses the border to the rhythm of crazy music, tears its shoulders, becomes furious and hot.

The categories of laughter are associated with a person's ability to perceive a real phenomenon, to express their point of view on it. The originality of irony as a form of laughter, a form of knowledge and representation of being depends on its subjectivity. Irony depicts the discrepancy between the subjective understanding of the phenomenon and the objective situation. Irony is based on subjectivism, which tends to aim at any objects and phenomena. Irony is based on the reasoning mind of a person, he can suspiciously look at any thing, phenomenon, judge from the opposite side, and turn it into his subject: "The lie in us has gone to the face, it has become so peaceful that he is getting fat like a giant, and now - it will burst. "False promises that cannot catch hold of the tail of the country's officials, false prices in the markets, in shops, false praise from top to bottom, false complaints, false respect, false joy, false weddings ... deceived by lies ..." ("Lies and Sneezes"); "In South Kazakhstan, locusts are massively persecuted. We are being massively reduced... We are being reduced, reduced... The fight against the black locust and the black people is nearing a successful conclusion..." ("Reduction").

The author is inclined to use irony to bring literally absurd things to the surface, to highlight various problems of society within the framework of a certain concept and skillfully convey them. For example, an ironic story called "Oh! .. Oh! .. Oh! .." begins like this: "There is nothing more mysterious in the world than the relationship between a man and a woman. Between these two there is an even more mysterious connection ... Yes, that's the problem ... It seems that there was no one in our backward wild country who would not cringe or even blush when this problem was discussed for a long time. was found. We used to call this problem simply "sex" in the language of advanced humanity. Pleasure! How long have we been in the grip of false shame ... "

There are moments of dishonor in being dishonest to directly explain the negativity of some of the inappropriate things going on in the public mind and public attitude. The crowd ironically explains that we are ruled by a foreign culture and expose

our national mentality to strange situations as "negative correctness": you say "sex" - it's over. All clear. It's us who complicate life... If you see a beautiful girl on the street, you don't bother to describe her: you say "she's sexy" - that's all. Everything is clear ... In general, the word "sexy" turned out to be a general definition of all that is good in this world. You don't sweat proving that this is a man, you say "this man is very sexy" - that's all. No problem! No one doubts that this man is a good citizen, a respectable man and a brave man...”.

Within the framework of this concept, he analyzes the place of social phenomena, artistic techniques in art, social groups, shows their place in the transition period. At the same time, objective irony is used as a universal means: “Postmodernism, of course, is a very sexual phenomenon. And before that, our idealist - socialist realism - was a real man, eh. His sexual orientation was totalitarian! If you don't get used to it... they will force you. Do not change to Sotsek (a polite form of socialist realism). Let's say, even if you were just joking with Modeken (a polite form of address to modernism), without realizing it, you would know”; “Only our parliament is stable. Our parliament is blue. After all, no one loves or hates it ... This is a separate country: they love each other, they hate each other - other people do not care about them. This is a world that is in conflict with each other. This is an abnormal phenomenon for which there is no cure, that is, sexual immorality ... ”. Despite the fact that he tries to convey the idea with a smile, the author wraps various social vices with sarcasm and expresses his own verdict on our shortcomings.

The existential-ontological orientation of the author's philosophy is recognized by the fact that it comprehensively depicts the mistakes of the transitional period in Kazakhstani society and covers up with the help of irony the gap from life's shortcomings to the socio-social state. Ironic memories are an important tool for art gathering, "mastering the material intellectually", "mastering life dialectically" [4, c. 254].

Tursynzhan's prose depicts various problems of our modern life, various aspects of human character in an interesting way. An “understandable” story is extremely non-instrumental and looks at the emergence of a “generalist” (singer, poet, musician, etc.),

an “Interesting” story is a “new Kazakh”, who left the parliament only thanks to money, even if he is naive and he has no holes in his head (stupid),” a monologue told with an ironic exclamation. "The Fleeing and the Persecuted" is a sarcastic monologue about the art of speech and writing. In "Advice to a Little Brother on the Path of Science," he gives humorous details on how to defend a dissertation and earn a degree. In his reflection "Found - whose" touching on the problem of corruption in his book, he ironically explains from today's point of view the meaning of the proverb "The found belongs to the one who finds, and the goat belongs to the one who grazes": "... someone's pocket, remember, it's immoral. And to investigate the root of what was found is stupidity. And this, remember... a dangerous thing. For you, of course. Did we say “what is found is earned”? That's all. Let's stick to this word. So the problem is to find. And those who graze goats - let them graze. Let's see if it takes off..."

If we look at the essence of the story called "Trade with the Kazakh", then we will be satisfied with the analysis of the place of our native language - the Kazakh language in modern society. All these questions are covered in the above-mentioned story, which consists of two or three pages and is depicted with light humor, playful laughter and effective irony. Kazakh behavior and psychology, emancipation and social mentality formed in young urban families, traces of globalization and urbanization in the public mind - all this converges and finds a shortcut for the reader through the narrator's vision.

The works in the book "The Soul of the Kazakhs" are diverse in terms of genre: from fiction to essays, literary works, parables and fairy tales. In a number of cases, elements of imagination, phantasmagoria, and dreams are successfully used. “People and Dogs”, “Review” - epistolary, “Targil” - an allegory, “Mirror Palace” - a dream book, “Kazakhs and We”, “Legend”, “Mouths and Ears” - a fairy tale, “Friend”, “Saint”, “Saitan”, “Legend” works are written in fantasy, phantasmogorical style. At the end of the book “Kazakhs and Us” with its romantic exclamation, and “Song of the Spirit” with its optimistic mood leads to love for life.

Romantic reflections in a work of art gravitate toward the subjective-dominant, opening up a field for the creative freedom of the ironic. The artistic "I" ironically looks

at all aspects of life, there is a comprehensiveness and universality of subjective ironic consciousness. The subjectivity inherent in the nature of essays in most works, a clear author's position, the author's opinion on a certain issue, a free form of narration, a small volume of the work and a focus on dialogue with the reader, a description of reality and judgments about it, break some stereotypes and open the way to free thinking.

The author's humor, ironic style and aphoristic language are universal means, his laughter is understandable to all readers. In short stories, to create laughter, such techniques as exaggeration, understatement, paradoxicality, alogism, revealing the inconsistency of what is seen with its meaning, irony and clowning (self-irony) are used: "The 20th century, you know, crises gnaw, shake wars ... finally, water, he installed a computer instead of a leaky brain. One of the most powerful properties of this artificial brain is its robust memory. The brain was replaced with a machine, thought with information, mind with erudition" ("Paken and ... 20th century"), "A hack is a phenomenon in which every time he kicks, he gets prettier. While kicking, we made a name for many hacks. We lost a lot of dignity kicking... Now people don't know you, they know the person you kicked! All you have to do is make a profit!" ("This man").

The genre principle that the writer adheres to is to depict what he saw, to reflect on its insignificance, to condemn his antics from a different perspective within the framework of a short prose, novel, essay. Characteristic features of the author's style are the combination of ironic pathos and light humor, laughter and sadness in his works. As S. B. Rubina says, the ironist "does not prove the truth, he seeks it, reveals it and even looks at it with suspicion." [5, c. 5].

Many of Tursynzhan's works are characterized by the introduction of meaningful collections with an underlined exclamation, and the narratives are focused on the topic. For example: "Two things are clear: one is death, the other is rent." You've been waiting for one all your life - it only comes once. You don't expect a second one. Every month, at a certain hour, at a certain minute, he comes by mail as greetings from Azirael" ("Apathy"), directs the inner semantic rhythm of the work. Such situational



alternations follow the narrator's contradictory statements of opinion and begin in a manner of "distracted irony": "We only want fun. We only want news! We watched this farce for months. We are not hungry. There are so many great things ahead..." "...We cleared the border with China (to our advantage, of course) and secured it (they can no longer!)... We held the international (!) Eurasia Film Festival and reached the world level with a hat in one day. - here's the news!" ("Listen to the news"); "Man is made by man ... You're right - work. Work is sacred! But who said that the sacred cannot be valued?! Work should be valued for your work and well paid. It is interesting that in our time this unshakable principle has become a law only for fools. Smart people get paid less. You can even park for free..."; "Actually, I think there is a spiritual relationship between a wise man and a hungry wolf. Both are hungry. Both are angry. But, thank God, they are both full. The difference is only in the ways of fighting for life. ("Closed and someone).

The language of the artist as a whole is understandable, simple, aphoristic. The inclusion of the narrator's introductory words in the stories brings the language of these works closer to the spoken language and makes the reader more attractive. Although the words of the characters are not individualized, their inner world and spiritual actions are revealed through dialogues and monologues: "... I have a lot of brains, but no money. After all, money has no eyes - they do not divide a person into honest and dishonest, smart and stupid. So I think the only thing left in this world is to live on stupid money. I think again, in this world, however, there is justice. For example, Almighty Allah gave Myrkymbay great wealth. However, he gave me a clear mind. Allah Almighty then said: "You know the rest, boys" (I think he said the same). This is the word that I sent you to experience in your short days of life, share food without strife" ("The Downtrodden and Someone").

T. Shapay effectively uses elements of the grotesque in his stories, essays and miniatures, included in the book "The Soul of the Kazakhs". Grotesque is one of the ways to create laughter, which combines fear and laughter, ugliness and sublimity in a fantastic form, connects the incompatible, connects reality and impossibility, reveals

contradictions. In the grotesque, in addition to external unreality, there is a deep artistic accumulation of important life phenomena in a fantastic image.

The grotesque is one of the complex phenomena of literature. As an artistic image, it is distinguished by its duality and contrast. The grotesque is widely used for satirical purposes, as it always means deviation from the norm, conventionality, exaggeration, naked mockery. On the proximity and features of irony and the grotesque V. O. Pigulevsky: “Unlike irony, which is of an intellectual nature, the grotesque is a special kind of corporeality (corporality). The grotesque body is inferior, monstrous and ugly in relation to aesthetics”; “The common basis of irony and grotesque is the combination of contradictions, the play of contradictions. ... Irony and grotesque are united by ambivalence and criticism,” he says. [6, с. 37].

In the book, the situation in the minds of people, the painful states of social life, the signs of mental disorder are sometimes likened and conveyed by grotesque descriptions. For example, the author grotesquely depicts today's Kazakh society: “... I will say: like Siamese twins, a monstrous generation was born, one of which looks at the Kazakhs, and the other at the desert. This tragedy of ours is entertainment for others. The world is interested in this monster. His big head experimented from the very beginning with the dismemberment of other common members of two separate poor people. The cold hand passed through the aorta and heart. Now break his heart and let him go. Two poor heads, not feeling that their hearts are the same, like gray soup, are arguing with each other. Someone says: you are stateless, a surrogate for Russia and Europe, you are an abstraction, you are nobody. The second says: your language is no good, you don't even have literature (never!), your culture, history - everything is doubtful... Trouble does not come alone. As if that misfortune wasn't enough, a head grew out of the two of them. A real hypocrite! If he turns to his right shoulder, he will say “Kazakh”, if he leans to his left shoulder, he is ready to lick the paws of his comrades ... Such a slob!”

In the painting “Carnival... Carnival...”, the “carnival participant” depicts each social group in the form of different animals. For example, politicians and economists are phoenixes and tigers, oppositionists are jackals, scientists are foxes, deputies are

sheep and goats, journalists are rabbits, big and small thieves, robbers are wolves, skunks, minks, sharks, pikes, etc. Showing the life of such groups in masks of various animals during the carnival, the behavior of these animals is revealed. Grotesque images based on life's contradictions give ironic judgments: "For example, this group of like-minded politicians and economists is marching in front of the crowd, whose fate is changing every day. Sometimes they want to walk like a phoenix, and sometimes they want to walk like an Asian tiger (they do not recognize the blue wolf of the steppe). Finally, he chose a snow leopard that will not come down from the top of the mountain (what to do now?!). That's right - let him live on a snowy peak. We are not able to go there either – we do not have enough food."

The story "Master of the House" is a work written in the style of the grotesque. The narrator sarcastically conveys his satisfaction with his position as soon as he introduces himself: "I am a "typical" Kazakh of this time. I am an ordinary city Kazakh, I live on the fifth floor of a five-story building. I am the owner of 34 (70) square meters of space in the air, surrounded by stone walls. In addition, I am the rightful owner of the little property that I have collected in my mind in this house. Children listen to what I say. My power over a woman continues ... "Introducing himself in this way, our hero makes a special emphasis on the word" average ":" ... What else does an average Kazakh with average height, average income, average salary, average job and, accordingly, average prestige need?

The instigator of the main conflict in the story is the growth of property in the house. Previously, they were for the benefit of the Master and served him well. Now they protest against Master, hold a general meeting, point out Master's shortcomings, curse him, and finally, "Let him go!" makes a decision.

Speaking on behalf of the estates, the context of his speech with the accusation of the Master is as follows: "The Master has recently stopped looking at his blanket and cutting it completely. Every day is a guest, every day is a holiday... What kind of shame is this?! ... We are tired, we are exhausted ... Nothing comes to the owner's mind - everyone who wanders around in search of food, who is looking for entertainment, is a friend of this person. They come from afar: they drink, eat, play cards, fight - why is

this an endless feast, an endless holiday ?! The words of the bookcase: “The names of my precious books are not visible in the dust, like cloth ... Since you stopped reading books, this house has been inhabited by a demon ... This apartment is now the home of the devil's parties. It seems that others call this house the Saitan Club...”.

Speaking about the interior of the house and its owner, the author depicts the state of modern society. It shows the sycophancy, affluence, corruption, theft of public wealth and the sale of land that have taken over today's society. The unsatisfied behavior of modern people, the way of life, the relationship between society and power are explained through things.

In our literature, the satirical tradition continues and creatively develops, including old folk-author tendencies in the use of irony. The content-structural channels of oral literature and the national culture of laughter are filled with new modern literary-conceptual, language-stylistic features, bringing contradictions in society and people to the consciousness of our contemporaries with the help of meaningful laughter through various shades of irony. . Proof of this can be served by the work of T. Who are we talking about? The main methods of studying comedy in the writer's work include the author's style, types of artistic pathos, and works with a comic component.

We will give only one example related to succession in the process of development of irony in literature. Although Tursynzhan's story "Here's what we did... what we did" is a short story about art, but it also includes tribalism, separatism, competition between social groups as a form of criticism. Many works have been written on tribalism in Kazakh society. In them it is said from all sides that tribalism is a disease that becomes a disease that affects society. For example, A. Kekilbaev in his novel "Ellen-Alan" conveys the tendency of each party in the past centuries to pull in different directions and look for flaws in the enemy as follows: "...Three families are pulling in three directions, and they want to keep two or three khans for themselves. When it is done by two, how can it be three? If we talk about it separately, like everyone understands. Each of them asked: "Where did I go before I was united?" - ten continues. And if you start worrying about how to find a good word that will correct public

dissatisfaction, all the same fatwas will be forgotten, and everything will pull you in different directions [7, с. 237].

A chapter Kazakh satire O. Aubakirov in his story "Sikyr" describes tribalism in the Soviet period: "...Interestingly, if five million Kazakhs have ten million tribes. That's what I mean: one person is divided into two clans and is not alone. For example, the father is from the "Kybrgaly" tribe, and the mother is from the "Omyrtkaly" tribe. Then, at the beginning, the child with two births either stood on the side of the father and fought with the mother, and sometimes stood on the side of the mother and fought with the father. Vne ego is a disease worse than cancer, which pulls the face to the ground. Cancer is just a joke, and it kills..." - said the satirist. [8, с. 195].

In the mentioned work T. The basic problem of tribalism is described in the Kazakh language: "...According to the law of this country, even if you throw three people into the air, you have to burn them, burn their hands and feet, sprinkle them with oil, and kill at least three people in order to это соединил" is a story hinting at a sharp joke! It's true that we are still observing the consequences of such an epidemic as tribalism, which poses a threat to the development of the nation and erodes society!

Irony, as a malicious and sharp form of laughter, moves to the level of meaning and becomes a metaphor of language. This shows its important feature in the context of modern socio-cultural and aesthetic reality. The study of irony as a special form of laughter allows us to understand changes in modern aesthetic and cultural consciousness, to recognize their character and changes.

Irony always has an edge, such a comic effect is born from the discrepancy between the usual understanding of a thing and phenomenon and its image by the writer. When sharpening, a "dual" reality appears due to the distortion and enlargement of ordinary real forms, which are the reality of the subject and the reality of the object. Ironic exacerbation often occurs through hyperbolization, grotesque, parody, caricature. Grotesque in irony can be funny, but it always uses the tools of satire, such as convention and fantasy. Unlike satirical parody and caricature, ironic parody and caricature will have a philosophical content. "Jokes and humorous approaches and comparisons are easier to remember and understand than dry explanations; Timely and

emotional highlighting of key questions allows listeners to understand its meaning more clearly. [9, с. 89].

Tursynzhan in his later works ("Kambak", "Unpleasant Character", "Shyрмаuk", "Eternal Video", "Status", "Miracle Day", etc.) contained complex everyday problems within the framework of a short text that meets today's demand, his With a unique skill of ironic imagery, ten portals to our literature. Each work of "a writer who has found his own genre", who knows how to depict laughter and tears, becomes an artistic world that awaits literature lovers.

An ironic view of the world often becomes relevant in periods of crisis and turning points in the history of mankind. It is known that the new period, which began at the end of the last century, represents an era in the history of our country with a lot of contradictions, confusing problems and complex problems.

A. Kekilbaev also considered the intellectual core "the leading direction of modern prose, which develops from year to year" and "the completion of public thought with a subconscious melody, limited only to bitter irony, which does not turn into bitter sarcasm" [10].

Irony helps the reader to appreciate moral values, to see the meaninglessness of ordinary life. Literary works T. Shapaya is recognized as the best examples of ironic short prose, which mourned the loss of our nation, entering the XXI century, shared its grief, looked into the heart of Kazakhs and scourged their honor.

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