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AL-FARABI KAZAKH
NATIONAL UNIVERSITY

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Sarsekeeva N.K., Zhenis N.N.

To the issue of animalistic tradition in folklore and literature of Kazakhstan

The article deals with animalistic tradition in folklore and literature of Kazakhstan. It reveals a stable image-motivic complex, which includes images of horse, camel, wolf, dog, with ancient mythological tradition. For example, literary works by M. Auezov, S. Sanbaev, M. Magauin, O. Bokeev viewed gallery of animalistic characters revealed similarities of epithets, comparisons, analogies, the depth of philosophical content. The images of these animals have important ideological and aesthetic functions, the most important of which are psychological and characterological features. In the hierarchy of animals in the literature of Kazakhstan championship belongs to Tulpar – a winged horse, which is explained by the ancient mythological traditions. In the work «White Aruana» by S. Sanbaev the image of a camel in is filled with new meanings, it becomes multi-valued, it symbolizes loyalty to tradition. The dedication and loyalty of the dog in the works by M. Auezov and M. Magauin shade meanness and cruelty of both humans and wildlife. In O. Bokeev's prose are represented the characteristics of animal behavior and the conditions of their habitat. The analysis led to the conclusion that life in the steppe space due to the lack of clear boundaries led to a synthetic perception of the world by nomads as a single, large house of people and animals, as a result appears the motive of inseparable connection with the animals and space in the works of Kazakh writers.

Key words: animalistic tradition, image, motif, national, nature, people, mythology.

UDC 82.0

Сәрсекеева Н.К., Жеңіс Н.Н.

Қазақстан фольклорындағы және әдебиетіндегі анималистік дәстүрлер туралы мәселелер

Мақалада Қазақстан фольклорындағы және әдебиетіндегі анималистік дәстүрлер туралы мәселелер қарастырылады. Ежелгі мифологиялық дәстүрлерді қамтитын жылқы, түйе, қасқыр, ит бейнелері кездесетін тұрақты бейнелік-мотивтік кешен анықталады. Анималистік бейнелердің көрмесі М. Әуезов, С. Санбаев, М. Мағауин, О. Бөкей шығармаларының негізінде қарастырылады, эпитеттердің, салыстырулардың ұқсастықтары анықталып, философиялық мазмұны ашылады. Аталған жануарлар бейнелері маңызды тақырыптық-эстетикалық функцияға ие, олардың ішінде сипаттамалық және психологиялық функциялары. Қазақстан әдебиетіндегі жануарлар иерархиясының басында тұлпар бейнесі тұрады. Бұл ежелгі мифологиялық дәстүрлерге байланысты. С. Санбаевтың «Белая аруана» шығармасындағы түйе бейнесі жаңа мағынаға, көпмағыналы бейнеге айналады, дәстүрлерге беріктікті сипаттайды. М. Әуезов пен М. Мағауин шығармаларындағы итке тән адалдық пен беріктік адам бойындағы сатқындық пен қатыгездікке қарама-қайшы келеді. О. Бөкей прозасында жануарлардың қимыл, іс-әрекетінің ерекшеліктері, олардың тұратын мекені максималды шынайылықпен суреттеледі.

Түйін сөздер: анималистік дәстүрлер, бейне, мотив, ұлттық, табиғат, адам, мифология.

Сарсекеева Н.К., Женис Н.Н.

К вопросу об анималистических традициях в фольклоре и литературе Казахстана

В статье рассматриваются анималистические традиции в фольклоре и литературе Казахстана. Выявляется устойчивый образно-мотивный комплекс, включающий в себя образы коня, верблюда, волка, собаки, имеющих древнюю мифологическую традицию. На примере художественных произведений М. Ауэзова, С. Санбаева, М. Магауина, О. Бокеева рассматривается галерея анималистических персонажей, выявляется сходство эпитетов, сравнений, аналогий, глубина философского содержания. Образы указанных животных выполняют идейно-эстетические функции, важнейшими из которых являются характерологическая и психологическая функции. В иерархии животных в литературе Казахстана первенство принадлежит тупару – крылатому скакуну, что объясняется древними мифологическими традициями. Образ верблюда в произведении С. Санбаева «Белая аруана» наполняется новыми смыслами, становится многозначным, символизирует верность традициям. Преданность и верность собаки в произведениях М. Ауэзова и М. Магауина оттеняют подлость и жестокость как людей, так и представителей дикой природы. В прозе О. Бокеева с максимальной точностью изображаются характерные особенности поведения животных и условия их обитания.

Ключевые слова: анималистические традиции, образ, мотив, национальный, природа, человек, мифология.

TO THE ISSUE OF ANIMALISTIC TRADITION IN FOLKLORE AND LITERATURE OF KAZAKHSTAN

Kazakh literature, like every other national literature, has its own system of favorite, stable images, characterizing its individual aesthetic originality. The searching of modern Kazakh prose carried out in different directions, the domestic literature firmly based on the folk tradition. Kazakh people have even original folk genre – pastoral songs in the folklore, which do not occur in other nations, in particular, in Russian folklore. This circumstance determined the artistic image of the Kazakh animalistic prose. It should also take into account the fact that to the development of animalistic themes in the works of modern Kazakh writers greatly influenced their own written literature. It is interesting, in our opinion, to follow the national specifics of national literature by analyzing the image-motivic complex, which includes images of animals.

Artistic achievements of modern Kazakh prose are largely associated with the development of animalistic topics. Works by O. Bokeev, S. Sanbaev, M. Magauin significantly pushed the boundaries of the image «of the animal world». Writers' gallery of animalistic characters is broad and diverse, as represented by wild and domestic animals, which perform a variety of ideological and aesthetic functions in the works. Animals in the works of animalistic orientation authors are specific representatives aul natural life. Representatives of the wildlife – tigers, wolves, foxes, gazelles, weasels, rabbits, ferrets, gophers – inhabit the boundless steppes. Pets – horses, camels, sheep, chickens, dogs are known to be an indispensable accessory of aul farmstead.

A sense of openness, born due to unending movement along endless steppe, is the dominant feature of the attitude of the steppe inhabitant – the world is perceived not static, but dynamic. Therefore, in Kazakh people system of values do not dominate the material, but spiritual values, including the ability for rapid movement, the conquest of space is fundamental. Over all this quality is inherent in Tulpar – Winged Steed. It is no accident in the hierarchy the championship of animals belongs to it. According to a well-known researcher Gachev G., «*It is inherent to nomads to feel and think the world like a horse and talk about himself though the horse*» [1, 64].

The value of a horse image in the Kazakh literature explains the mythological traditions of antiquity. «*The horse symbolizes the cosmos in all its diversity*» [2, 32], being one of the central images in

myths about prime-creation, the event of Harmony from the Chaos. «*The whole universe is spinning around the center of the world, the golden pole, and the staff of the god Tengri. To this pole attached two Khan's horses, two stars: Ak bozat – Sparkling White Horse and less bright – Kok bozat – Brilliant Blue Horse*» [3, 21].

In Kazakhs' national artistic traditions the image of a camel is not as frequently as, for example, images of the wolf or horses. At the same time, being one of the four sacred animal, it reflects world perception features of the Kazakh people and in almost all mythological traditions appears as a symbol of uniting basis (the horse symbolizes the upper world, the ram – the material is average, a cow – the lower, underground). Combining these three levels, the camel serves as a symbol of existence, space unity, and therefore has a «*conceptual capacity, fulfilling the function of people's world view ideology carrier*» [4, 131]. It as well as horse linked to myths about prime-creation and the laws of space devices. So, the camel, together with a horse, a sheep and a goat tried to change the existing world order and for this purpose has caught the Pleiades – the huge space worm and held him on the earth.

In the Kazakh tales about animals camel image is interpreted quite ambiguous. In some cases, it symbolizes wisdom and endurance, immense maternal love («Bozingen», «Bota»), in other cases – gullibility, naivety and folly («Animals and comrades», «How animals got rid of the cruel khan tiger», etc.) In the artistic world of the Kazakh writers of the 2nd half of the twentieth century, the image of a camel, which has absorbed mythological, folkloric performances, filled with new meanings, its image becomes multidimensional, multi-valued. Thus, in the novel by S. Sanbaev «White Aruana», according to the Kazakhstan researchers, camel represents «*loyalty to tradition, she brought up her*» [4, 81].

In Abay Kunanbayev's philosophical views nature and its constituents are central. He created the famous cycle of the seasons. Topics such poems as «The horseman with an eagle», «The Shape of horses», «Winter», «Spring» were distributed in the previous poetry, but Abay solves them in a completely different, realistic manner. In his poetic works Abay often uses figurative-expressive means of folk poetry, comparing, in particular, the thought with the puppy, stayed and lost in the steppe. A favorite character in the world of animalistic literature is dog, and its image in the Kazakh literature is due to the antiquity of mythological beliefs. Dog for Ka-

zakh is a ambiguous being. On the one hand, a dog is considered a sacred animal. Once it was a man, able to speak and was person's friend. Therefore, it was impossible to kill the dog, kicking, beating

At the same time it is a symbol of the underworld. Thus, in one of the Kazakh legend says that the dog accidentally betrayed Batyr and as a punishment was lowered into the water, i.e., in underworld. Therefore, in the presentation of Kazakh dog means the semantics of belonging to the other world. Until forty days newborn was wearing a shirt – *it koylek*. This meant that the child is still in between the world of the dead and the world of living. In animalistic prose of Kazakhstan with the image of the dog as well as in world animalistic literature linked to the theme of loyalty. In one of the Kazakh legend tells that when a person after death falls into underworld, it is subjected to trial by domestic animals. The dog, no matter how good or bad the owner treated it in life, always ready to defend it before the Almighty, showing their devotion both in life and after death. In a story by M. Auezov «Kokserek» in a deadly battle with the wolf, the main enemy of the steppe peoples, joined Akkaska, dog which was faithful to its owner. M. Magauin in the story «The Death of greyhound (Gibel borzogo)» pathetically reveals the «inner world» of his favorite animal – dog, showing its intelligence, kindness, loyalty, and selfless devotion to the man.

In the works of Kazakh writers selfless serving of man, loyalty, devotion of the dog are shaded by betrayal, cruelty to other beings. So, the wolf Kokserek in the story by M. Auezov showed thanklessness by killing the boy Kurmash, who has suckled him and reared him. In «The Death of greyhound (Gibel borzogo)» by M. Magauin fidelity of the dog Lashyn to its owner shaded betrayal of his wife – after her husband's death Kamila immediately becomes Esenzhol's mistress who was guilty of her husband's death. Philosophical orientation determines the poetics of the story. In this work by M. Magauin animalistic images, despite its proximity to the people, are not endowed with human traits, and only perceived as extraordinary realities of the natural world. Kokserek, on the one hand, is depicted as a reality of the natural world, he lives in the text with a real-sensual life. The author emphasizes in its natural animal ferocity – its belly is always insatiable, despite how many a man feed a wolf, it looks into the woods. On the other hand, Kokserek from the first pages of the story has become a legend. People ruthlessly destroyed the family of a newborn cub, in addition, becoming the adult, Gray Fierce

lost its queen – beautiful white wolf. Always hungry, prowling in the wilderness, wolf was too big for aul dogs. Kokserik is proud so that, no matter how much it was not beaten, it does not give the voice.

In domestic literature about animals are portrayed as accurately as possible the characteristics of the animals, the conditions of their habitat. Here is described in the novel «The death of Greyhound (Gibel borzogo)» by M. Magauin: «*Busty – so enduring in the race. The neck is short, muzzle is cheek-boned – so toothy and strong. Its hind legs with squat lower thigh – a sure sign of speed...*» [5, 431]. Such descriptions indicate that the author knew anatomical features of dogs. Such examples are numerous. The author of the dissertation «The Kazakh animalistic novel of 1960-70-ies (Genesis, imagery, narrative forms)» G.A. Altaeva writes: «*The story by M. Auezov distinguishes deep philosophical content, raises it to the level of the philosophical saga. That is what distinguishes his story and puts on a par with prose masterpieces of world significance*» [6, 85]. Before the reader is presented mythologized image of the wolf. Steppe forged the character of the wolf, but it also contributed to the formation of the hunter character, inspired him with some notions of good and evil..

The image of the wolf is one of the most frequency in the Kazakh literature, it has a very ancient tradition. In ancient Turkic mythology the wolf served as the subject of worship, it is a totem with which connected the origin of many Turkic peoples. The wolf is the most popular character in the Kazakh fairy epos.

The image of the deer is also a cosmological, and legends about golden cosmic deer are known to Indo-Europeans. The deer is not a predator, he is from the category of the persecuted, not the persecutors, and this determines its leading function in O. Bokeev's animalistic prose («Stag-man»). Animalists writers often use such means of psychologization as a psychological portrait, interior monologue, the memories, the image of the internal state of the animal-hero. It is interesting «speech characteristics» of the hero – the dog in the work by

M. Magauin: in some episodes Lashyn endowed with «inner speech», while the external manifestations correspond to the natural behavior of the animal. However, the image of the animal is not identified with the person, still staying in the perception of readers as a real natural creature – the dog.

One of main signs of the genre structure of animalistic works is a life story or the individual facts of animal life, and so the image of the animal should embody its natural essence. There is no desire to psychologize the image of white Aruana in the story by S. Sanbaev: The author does not attribute to object of image, to the white aruana ability to think and make conscious actions. In this story there is no direct humanization, but only a «decoding» camel's behavior and external manifestations of its mood: «*It was as if diminished over this morning, aged, its wool is matted, soiled. Groaning, it slightly shook its bloody head, its eyes were tightly closed, and to long eyelashes often-often fall red peas*» [8, 338].

Thus, the world of nature, the animal world and the human world in the works of Kazakh writers, that are developing animalistic theme integrates the system of similar epithets, comparisons, different analogies. Kazakh writers show the world of wild animals from different perspectives: as a real human environment, and as an aesthetic object, and as a means of opening the human nature, and, finally, as images and symbols. Comparisons and contrasts, the analogies between the human and animal worlds are subordinated to the task of creating a unified philosophy of the world, a complete picture of reality in the works by M. Auezov, O. Bokey, S. Sanbaev, M. Magauin. Kazakhs addiction to a particular image of the animal lies in the peculiarities of the Kazakh people thinking that emerged as a result of the nomadic lifestyle. Life in the steppe space, the lack of clear boundaries have led to a particular, synthetic perception of the world by nomads as a single, large house of people and animals, as a result appears a motif of a close connection animals with space in the works of Kazakh animalistic literature.

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