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THE USING OF «NAZIRAGOILYK» METHOD IN LITERATURE (EPOS KHOSROW AND SHIRIN)

After Kazakhstan has reached its sovereignty, we started to learn our past and the corners of the history. Researchers began considering our primary literature, which had been changed a lot century by century. Significant attention is given to the works created within the times of Islamic Era and Altyn Orda period. Generally the literary works written in the period of Altyn Orda take one of the most important places in Kazakh Literature. Turkic poets of those times tried to learn about other nations' literature and culture too. The works, which they found familiar to their mode of life, were rewritten in their native language and even given new changes based on their thoughts and ideas.

It's obvious that Classic Eastern poetry had given the birth to the formation of Kazakh Literature. Spiritual connection between Kazakh Literature and Eastern poetry is run by the method called «naziragoilyk». In Eastern Literature, chapters that were well-known by many readers were performed by poets in competition – they demonstrated their mastery and developed the chapters. So this was like infinite process in the way that time by time these chapters were evolved by the next generation and so on. Another generation contributed new meaning to the chapters, and that is how new creations were born. In Eastern Literature the poets showing their talents, gave each other the «replies» or «feedback» in the form of new creations («reply» – «nazira» in Arabian language; «tattabu» in Persian language). It was never considered as interpretation or copy. The famous researcher Mukhtar Auezov commented as following: «Well-known historic facts were basement for one poet's work and then performed again by another poet in the next generation and that is how new works were created, each poet added his own contribution. The repetition of the chapters in every poet's works was never viewed as a copy work or translation. It was like a new version, new interpretation as well as a new breath of the creation. So this method was counted as allowable and given a name as «Nazira» or «Naziragoilyk» method.

For understanding of the peculiarities of naziragoilyk method in Kazakh poetry, firstly it is important to learn the scientific aspects of the following – subjects and ideas that were drawn up in the works of Eastern poetry representatives. The main thought uplifted by eastern artists is recognition of human's inner features. So the hero of the humanistic literature is free and independent person; he is a researcher, who learnt different kinds of science; he is an artist who delights people with his talents; and finally he is a simply kind person. Poets concluded that the whole universe is created for a human-being's sake; man is a core of the living; everything in the world is here for serving the human and his happiness. Eastern humanist poets required the man to be morally pure, flawless, mannerly, kind, polite and patient.

One of the works created on the base of Naziragoilyk method – «Khosrow and Shirin» epos is familiar with Kazakh lyric eposes. The proof of this statement is the idea and subject, compositional structure, ways of description and decoration manners of Qutb's epos. This epos was formed on the foundation of sincere feelings, so the negative characteristics as evil, betrayal, trickery and untruth are shown against the opposite features as humaneness and kindness and so on. The creation of Qutb gave a huge contribution to the development of the literature. Even though the epos «Khosrow and Shirin» is about love feelings, poet filled it with thoughts about devoutness and humaneness. The work is the source of spiritual enlightenment.

So talking about the features of Naziragoilyk method in «Khosrow and Shirin» epos, by the initial version written by Ferdowsi, Shirin was a slave's daughter, who fell in love with Nausharuan's grandson Khosrow. Khosrow was Iran's latest ruler, who didn't accept the prophet and cut his letter down. It must be highlighted that the original of the «Khosrow and Shirin» and its oguz-kypchak version have common foundation. The scientists claim that the interpretation of Qutb can be counted as a solitary novel.

In Qutb's interpretation, all particular scenes by Nezami are not repeated much. Qutb left some important moments of the period where Nezami lived and instead of them, he included by himself the social and political issues of XIV century. Though Qutb knew that all ideas and thoughts marked by Nezami in the past are still actual for the time that he was living. That is why the translator did his best to save the initial idea and story line of the primary version.

Nezami mostly described the city life, the castle of the ruler and his incomparable garden. Qutb generally paid attention to Altyn Orda oguz-kypchak people's style of living: cattle breeding and hunting. In Qutb's version, the heroes were always armed; also they were excellent at horse-riding.

Nezami loved to describe the wealth of the government, carpets and expensive furniture all over the castle; big celebrations with people drinking wine and having fun listening to kobyz music. The version of Nezami started with ceremonial initiation of Khosrow, about his coming to the throne. Otherwise Qutb started the epos with statement that Khosrow was well-educated and kind person.

In Nezami's picturing, after losing the throne, Khosrow Parviz fell in love with a girl from Derbent – Shirin. This feeling was mutual, so the girl wanted to find him. But Parviz got married on Mariyam, who was a daughter of the Caesar Babyl and forgot about Shirin. Even if Shirin had a love-rival sculptor Farhad, she still didn't forget Parviz and did not stop believing. After the death of Mariyam, the lovers finally got together. But Sheroyeh, the son of Parviz from Mariyam, killed his father and tried to get Shirin by violence. Poor Shirin could not handle the misfortune and committed suicide on the grave of her beloved Khosrow.

In Qutb's version names are changed, but the story, subject and compositional structure remain the same as in Nezami's description.

By Nauai's storyline, Khosrow is a negative hero. That is why he named the epos not «Khosrow and Shirin», but «Farhad and Shirin» and made sculptor Farhad the main

hero of the story. After the evil and crime received from the ruler's side, told in the previous version, Shirin killed herself on the grave of Farhad.

Nezami paid attention to the portrait of the rulers, and Nauai mostly described the picture of simple people. There were sayings in Sagdi: «Nausharuan told his son: «Be the protector of the feeble and the poor; do not think only about yourself; if your people is fine – you will be fine». Parviz told his son Sheroyeh: «Be fair to everyone if you want to succeed. Pressing your people is like cutting roots by yourself. If you see someone harms your people, you must punish him strictly». But the poet didn't take into account that in the end Sheroyeh became a bad ruler and end up killing his own father. After Parviz Khosrow's death, his friend and painter Shapur spent his last years of life poorly. Shapur complained by himself: «I spent my whole life serving you, Parviz. Why did you leave me when I'm old?» [7; 34-35 p.].

Making a conclusion to the words above, Naziragoilyk manner is a literary phenomenon gathered century by century; it is a long-term historic process of creation of one composition from another one and so on. Kazakh poets who learnt Naziragoilyk method, created new works basing on the statements, humanistic ideas in the works of famous Ferdowsi, Nezami, Fizuli, Jami. So they could enrich Kazakh literature with significance, new ideas and also with the new means of decoration and description of the story. It clearly shows how meaningful was the connection of Kazakh literature with another nations' art and culture.

The works written in the times of Altyn Orda take a special place in the whole Kazakh literature. The work of Qutb also contributed to the development of our literature. Taking into account the love feelings in «Khosrow and Shirin», he could add and mark a lot of positive features as humanism, religion and kindness. The spiritual endowment of this work is enormous.

In times when it was almost common to interpret the most famous works of Eastern poetry, there were several methods of this action. One of them – Naziragoilyk method: the initial storyline remains as a foundation, but poet can fulfill the chapter with his own ideas and thoughts, so it becomes a new creation with another forms and compositional structure. Translation method is a bit different from naziragoilyk. Using this method, the poet can make some changes in particular story chapters including his own opinion, but the original genre and the core stays the same. Qutb practiced this method while translating «Khosrow and Shirin». He tried to save the primary story and idea, forms and specialties of the epos' structure, but added the social phenomenon which took place in Altyn Orda in XIV century.

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ОБРАЗЫ ДОМА И БЕЗДОМЬЯ В ПОВЕСТИ В. РАСПУТИНА «ПОЖАР»

***Аннотация:** В статье исследуются тематическая оригинальность повести В. Распутина «Пожар», своеобразие художественного конфликта и системы образов, а также поэтические особенности решения важнейшего мотива не только анализируемого произведения, но и всего творчества писателя. Мотив утраты доминирует в повести, определяя ее композицию.*

***Ключевые слова:** мотив одиночества, мотив утраты, одинокий человек, душевное состояние героя, авторская позиция, пейзажные описания, символические образы, мифологемы «огонь», «путь», «дом».*

Символические образы дома и бездомья пронизывают все творчество В. Распутина. С особой силой они проявились в «Пожаре». Дом для героев повести – это не только «строение для жилья», но и характеристика человека, его нравственности, места в обществе и природном окружении, это квинтэссенция мировосприятия героя и его отношений к семье и коллективу. В приподнятом настроении уходил Иван Петрович от прошлого в неведомое и заманчивое будущее. Легко, освобождено и ровно шагало ему, «<…> будто случайно отыскал он и шаг свой и вздох, будто вынесло его наконец на верную дорогу. Пахло смолой, но не человек в нем чуял этот запах, а что-то иное, что-то слившееся во едино со смоляным духом; стучал дятел по сухой лесине, но не дятел это стучал, а благодарно и торопливо отзывалось чему-то сердце» [1, с. 415]. Вместе с героем оживала от зимней спячки природа и земля: «<…> Натягивались отзывчиво, поддаваясь первому отогреву, сосенки на берегу и пригарчивал воздух, уже вязко проседал под ногами снег и отмякал дальний речной раствор. Весна отыскала и эту землю – и просыпалась земля» [1, с. 415].

Baibolov A., Sagindikov N. The using of «Naziragoilyk» method in literature (Epos Khosrow and Shirin).....	59
Абкадирова Э.А., Петешева В.А. Образы дома и бездомья в повести В.Распутина «Пожар».....	62
Садуахасова М.Б. Ағылшын тілінің әлеуметтік желілерде қолданылуы.....	65
Қабатаева К.Т., Шәйтөмиров К. Лауазым және әскери атақ – дәрежеге байланысты атаулар.....	68
Тлеуқенова М.С. Алаштың асыл перзенті.....	70
Абдрахынова Н. Қазақ халқының амандасу дәстүрінің ерекшеліктері.....	74
Леонтьева А.Ю. Пространство Китая в поэзии И.В.Одоевцевой.....	81
Gryshchenko Ya.S. Linguoculturology as an actively developing field of linguistics.....	84
Кенджаева Б.Б. Основные составляющие и принципы формирования коммуникативной компетенции.....	86
Надршина И.Р. Концептуализация времени в поэтической картине мира Рашида Назарова.....	94