



ӘЛ-ФАРАБИ АТЫНДАҒЫ  
ҚАЗАҚ ҰЛТТЫҚ УНИВЕРСИТЕТІ

КАЗАХСКИЙ НАЦИОНАЛЬНЫЙ УНИВЕРСИТЕТ  
ИМЕНИ АЛЬ-ФАРАБИ

AL-FARABI KAZAKH  
NATIONAL UNIVERSITY

Академик

**Мая Мұхамедәлиқызы Бағызбаеваның**

85 жылдығына арналған

**«ҚАЗІРГІ ФИЛОЛОГИЯНЫҢ ӨЗЕКТІ МӘСЕЛЕЛЕРІ:  
ТЕОРИЯЛЫҚ ЖӘНЕ ҚОЛДАНБАЛЫ АСПЕКТІЛЕР»**

атты Халықаралық ғылыми-тәжірибелік  
конференциясының (IX Бағызбаева оқулары)

**МАТЕРИАЛДАРЫ**

Алматы, 28 сәуір 2017 жыл



**МАТЕРИАЛЫ**

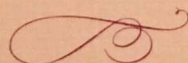
Международной научно-практической конференции  
**«АКТУАЛЬНЫЕ ВОПРОСЫ СОВРЕМЕННОЙ ФИЛОЛОГИИ:  
ТЕОРЕТИЧЕСКИЕ И ПРИКЛАДНЫЕ АСПЕКТЫ»,**

посвященной 85-летию академика

**Багизбаевой Май Михайловны**

(IX Багизбаевские чтения)

Алматы, 28 апреля 2017 года



**MATERIALS**

of International scientific and practical conference

**«ACTUAL ISSUES OF MODERN PHILOLOGY:  
THEORETICAL AND APPLIED ASPECTS»,**

devoted to 85-year of birth of the academician

**Bagizbaeva Maiya Mikhailovna**

(the IX Bagizbaeva's readings)

Almaty, April 28 2017





# HISTORICAL THEMES IN M. SIMASHKO'S PROSE

Kakisheva N.T.

Al-Farabi Kazakh National University  
Kakisheva.nurzada@gmail.com

Interest in the historical subject in the literature of the Soviet and post-Soviet period has always been unusually high and encouraged by the authorities. It is no coincidence that the genre of the historical novel was especially popular in dramatic years for Soviet history. Particular attention should be paid to historical novels written on national material, on ideas of civil liberties, on the intellectual predecessors of the Russian revolution of 1917 (the novel by Olga Forsch, "Dressed with a Stone", "Kühl" by Yuri Tynyanov), a novel about the historical hero "of the people" (about Lomonosov, About Shevchenko, about the artist Fedotov, etc.), a novel about the popular revolt (Alexei Chapygin's "Razin Stepan", Stepan Zlobin's "Salavat Yulaev", Artyom Veselogo's "Gulyai, Volga"), a novel about the emperor, his empire and the people ("Peter the Great" by A.N. Tolstoy). In the Russian literature of Kazakhstan, the genre of the historical novel was also one of the productive genres for a long time. This is evidenced by novels and novels by Nikolai Anov about representatives of Kazakh professional art, D. Snegin's dialogues about the city of Verny and his people, about Pavel Vinogradov and Uraz Djandosov, novels by P. Kuznetsov about Zhambyl and A. Sergeev about the vicissitudes of the difficult period of joining the Kazakh lands to Russia, the novels of Maurice Simashko about Ibrae Altynsarin, Alibi Jangildin, Catherine II, and others. Yet the last of the above writers, writing about the Ancient and Medieval East, about the bright personalities of Kazakh and Russian history and culture does not fit into this historical gallery, it occupies a special place among historian writers who can see modernity "through the prism of long-past events."

According to Gerold Belger, Maurice Simashko (1924 - 2000) had an amazing gift of associative thinking, the ability to gracefully and paradoxically compare and comprehend the disparate facts and phenomena of being. [1, 10]. Pavel Kosenko believed that this man was akin to Shakespeare's Hamlet, who was sensitive to the "connection of times". [2].

From our point of view, the definition of the French critic Alain Bosque, who believed that Maurice Simashko does not resemble anyone else, is most suitable for Maurice Simashko: he is "not in the tradition of classics». It can in no way be considered a novelist of the pre-Soviet or purely Soviet era, such as Gorky or Sholokhov. Nor is he a dissident next to Solzhenitsyn or Sinyavsky ... " [3, 6]. Many critics and researchers prose writer explain the genre identity of his historical novels and novels by his deeply individual approach to history and her outstanding personalities.

Researchers note that in his historical writings Maurice Simashko follows the traditions of another non-traditionalist historian Yu.N. Tynyanova: the hidden citation of historical documents, the widespread use of improperly direct speech, the polysymbolic functions of metaphor-detail. The secret of Simashkov's prose and in his scrupulous, persistent selection of material: the writer, in his autobiographical narratives of recent years, particularly in "The Fourth Rome", told how much time he took from him the preparatory stage of writing a book, finding, acquaintance and critical understanding historical documents, the search for reliable facts in archives and treasures, museums and libraries.

It is also necessary to note the sense of authenticity in the depiction of a particular event in space and time: this is the approach of the historian-chronicler, who must be consistent in describing time. The action in the historical novels of Maurice Simashko occurs in precisely specified time frames: in the novel "Mazdak", for example, the beginning of the events dates back to 891. The framework for action in the novels "Atonement of the Dabir", "Semiramis", "The Fall of Khanabad", "The Bell", in the novel "Gu-ga", etc. are also specifically defined. The same reliability and coteriality is characteristic for the place of action in his subjects. Bright and lively pictures of the life of the ancient and medieval East are based on a careful study of historical evidence combined with amazing author's intuition, phenomenal erudition and efficiency, deep knowledge of the history and culture of the Eastern peoples.

Another distinctive feature was noted by Professor B.Ya. Tolmachev, who believes that the novels and novels of Maurice Simashko tend to philosophize life in the context of eras and the change of generations [4, 34]. A. Ibrasheva calls the historical prose of Maurice Simashko oriental, affirms that only thanks to a deep penetration into the eastern world the writer was able to reliably recreate his history "[5, 6], to which the writer's specific editing of the narrative, which allows him to" conjugate "the temporal and eternal.

Prose Maurice Simashko is diverse in typological terms and does not fit into the usual genre frames. The first stories and novels written on the basis of the richest mythological, folklore and



historical material about the East, collected and studied during the service in the army during the war on the Turkmen-Iranian border near the ancient city of Merv (Mary), school teacher, special correspondent of Turkmen newspapers, The correspondent of TASS, the "Soviet culture", and the "Teacher's newspaper", are united in the historical cycle of the "Tales of the Red and Black Sands" ("Black Sands", "Temptation of Fraga", "Emshan"). The writer himself admitted that in the first story, printed with the approval of A.T. Tvardovsky in 1958 in the "New World". He was not interested in basmachism in Central Asia, Maurice Simashko shows "how come to the Bolshevik revolution simple semi-literate farmers". In principle, the word does not mean serf, especially slave (kul), but a free person who has his own destiny and certain rights. Gunla - blood feud - was the way to assert these rights. The Bolsheviks replaced this custom with the class struggle "[6]. The story of the Turkmen young man Chara, who took the path of struggle and revenge bai-rapist, was received favorably by critics and readers: for example, Z.S. Kedrina noted, the author "with absolute life conviction, with clear Marxist positions" depicts the transformation of man "for himself" into a person "for people", the transition from the ancestral order of the soul to a new consciousness [7].

From a genre point of view, the historical and biographical story "The Temptation of Fraga", dedicated to the Turkmen poet of the 18th century Makhtumkuli, is more interesting and meaningful. Maurice Simashko wrote it in the tragic years for Turkmen culture, on the basis of carefully studied materials he reconstructed the short but bright life of this exceptionally gifted Renaissance personality, a contemporary of MV Lomonosov. Lomonosov, Voltaire, Goethe.

The next novel of this cycle, "Emshan", published in 1966, has a completely different genre character. The writer himself presents the history of his book in the following way: "... It was an itinerant plot, but it had definite roots. He was mentioned in the Volyn annals. I knew him from childhood on the poem by A. Maikov. Sergei Nikolayevich Markov told me something about the writer, and my young friend, Olzhas Suleimenov, then told me that he had seen the grave of Sultan Baybars in Cairo. The epitaph on it said that he was a Kipchak from the genus Bersh. And there was also a Kazakh proverb that it is better to be the sole of the mountain in the homeland than the mountain top (sultan) in a foreign land. I will not write how I collected materials about the fourth Bahrite Sultan of Egypt, the victor of the Mongols and the Crusaders. Scientific works, literary sources only served as a help. The main thing was - that pud of salt, which I ate here. And bitterness wormwood on the lips, when I wrote ... "[6].

Intertextual links of this story with Russian and Kazakh literature and history are interesting and diverse. Apollo Maikov in 1874 creates a poetic cycle "Reviews of history", in which the first is the lyric-epic poem "Emshan". It is a poetic processing of the legend about the Polovtsian khans of the brothers Otroka and Syrchane, taken from the Galicia-Volyn chronicle. The image of the memory that "the dry steppe grass is dry, and it smells dry," evokes in the main hero the forgotten feelings about the homeland: "Death at the edge of the native Miles, than glory in a foreign land!" And is an allusion to the Kazakh proverb: «Басқа елде сұлтан болғанша, өз елінде ұлтан бол». We know that A.N. Maikov was friends with Chokan Valikhanov, often and for a long time communicated with him during the stay of the Kazakh scientist in Petersburg, and, most likely, the eastern plot of the Russian poet was drawn from these conversations. "Emshan" was written after the departure of Valikhanov from St. Petersburg and his death, perhaps A. Maykov restored the sound of the Kazakh word "I eat" from memory, gave it a new sound, putting his understanding of the image of a healing herb given by a friend: "Emshan - the name Of the fragrant grass growing in our steppe, probably the Sagebrush. "

Abdizhamil Nurpeisov believes that it is with "Emshan" Maurice Simashko that "the smell of the East in the stream of history" begins. The writer used the Maikov title in the title of his story, so he consciously expressed his attitude to the theme of the communal life: "The Mamelukes were classical mankurts, and it seems that for the first time in Soviet literature this topic was painful for the whole state system" [6]. Obviously, his conscious orientation toward the identity of the fate of two heroes - batyr Otroka and Sultan Baybars, who left wealth and power in a foreign land and returned to their native steppes.

From other historical stories of the writer it is possible to note a special position of the story "Guga", created in 1982. The dedication "To my comrades from the 11th Military Aviation School of Pilots" sets a certain tonality of the long-forbidden topic-stories about penalty battalions and barrage detachments that existed during the Great Patriotic War. According to the genre, the story is more autobiographical, but at the same time, the authenticity of the events described during the stay of the main character of cadet Boris Tiraspolsky in the penal battalion is so obvious. The story is unquestioningly accepted as a historical story.



The writer himself never mentioned his stay in the penal battalion, the reason for writing was the meeting in the 80's with the front-line friend of the flight school Sapar Usmanov, who shook the secret in the depths of his memory. Appeal to the title of the story - "Gu-hg" again turns us to the intertext: these are the words of the chorus of a song in the Odessa song, with which the penalty men went on the attack, terrifying the Germans.

The protagonist is a typical representative of the youth of the 30s of the XX century, a romantic, a patriot, doing everything possible and impossible to find himself in a special air school, just created in Odessa. During the war, they are sent to the Military Aviation Pilots School, where from "for indiscipline" (for an unauthorized flight to a beloved woman - the first love of a hero), he falls into the penalty area on the Belorussian Front. For the first time in Soviet literature, the truth about penal battalions was shown. Maurice Simashko after the end of the story confessed: "Nothing has been invented in this work, everything is true. But this is only a small part of a terrible war. If you write more about it, the work of art will not work "[6].

The story of the hero's stay for only one month in the war is transmitted through the prism of the perception of Boris Tiraspol'sky. He notes that among the punitive men are very different people: a thief-convict and petty crooks, a fooled accountant and brigadier, the same as Boris, cadets of military schools and even two boys of 13-15 years who stole a bit of official flour from the bag. Extremely briefly, but in details, the feelings of the eighteen-year-old hero from staying in a swamp with a putrid smell due to the blood soaked in everything around, about the trench-the permanent location of every penalty box, the night outings for German automatic rifles and the furious attack in which the punters won Germans, but lost half of the penalty battalion, redeemed their sins before their homeland and themselves, and returned to their former places of dislocation. At the same time, the idea that even a brief stay (only one month) in the penal battalion left a deep trace in the soul of the hero caused a serious mental trauma. M. Simashko shows the reality of what it was, through the eyes of an ordinary participant in this war, proves that war is an antihuman phenomenon, contrary to human consciousness.

As we see, the subject of his historical works is not so much the past, but the trace of the past in the present, not so much the history of the event, but more the aspect of the impact of history on modernity. The writer is interested in the problems of human relations and history, while paying special attention to the role of the masses in history and the importance of the individual in the course of the historical process. Therefore, Maurice Simashko not only reproduces a true picture of the past, but also seeks to reflect the inner world of his characters, to show the contradictory nature of the individual in history.

And, the most important difference between the creative style of Maurice Simashko, the creator of a special kind of genre of historical novel and novel in the Russian literature of Kazakhstan, is that, without direct parallels with the events of the modern world, he touches on topical socio-political, moral and philosophical issues of XX century.

#### References

1. Belger G. Maurice Simashko is a Russian writer who does not look like anyone else // Kazakhstan's truth - 2000 - March 26.
2. Kosenko P. Poetry of the word and the truth of history. Strokes to the portrait of Maurice Simashko // Fires Alatau. - 1984. - March 30.
3. Arrows of the Soul compass // Arguments and facts. - 2001. - № 12. - p.11.
4. Tolmachev B.Ya. Soviet historical novel: a monograph. - Alma-Ata: KazNU Publishing House. Al-Farabi, 1996. - 96 p.
5. Ibrasheva A. Ornamental prose by Maurice Simashko (material and fiction, narrative forms): dis ... kand. Philol. Sciences - Almaty, 2001.
6. Maurice Simashko. Fourth Rome // <http://www.e-reading.ws>
7. Kedrina Z.S. Foreword // Maurice Simashko. Selected. - Alma-Ata: Zhazushy, 1983. - P.3 - 11.

### ТӘУЕЛСІЗДІК ДӘУІРІ ЖАҢА ҚАЗАҚ РОМАНДАРЫНДА: ҚОҒАМДЫҚ-САЯСИ, МОРАЛЬДЫҚ-ПСИХОЛОГИЯЛЫҚ АСПЕКТІЛЕР

Қалиева А.Қ.

М.О. Әуезов атындағы Әдебиет және өнер институты, Алматы, Қазақстан

Жаңа ғасыр қазақ елінің саяси-экономикалық, тарихи-әлеуметтік, мәдени өміріне тың жаңалықтарды алып келді. Жаһандану үстіндегі әлемде болып жатқан толассыз өзгерістер, жаңарулар мен жаңғырулар ұлттық өмірді де сырт айналып өткен жоқ. Шын мәнінде, әлемдегі



<i>Dzholdasbekova B.U., Shanaev R.U.</i> Features of philosophical worldview in I.P. Shchegolikhin's essays	177
<i>Джолдасбекова Б.У., Женис Н.Н.</i> Особенности реалистических рассказов о животных М. Зверева в анималистической литературе Казахстана	180
<i>Nurmoldaev D.</i> Function of a Diary genre in T. Abdikov's prose	182
<i>Еңсебай Г.Е.</i> Лирический герой в поэзии П. Васильева	184
<i>Жаксылыков А.Ж.</i> Методические условия адекватной передачи предметно-концептуального мира поэзии жырау в переводах на русский язык	186
<i>Zhaksylykov A.Zh., Naubay B.N.</i> The image of a man at war in D. Snegin's prose	192
<i>Женис Н.</i> Олжас Сулейменов и кинематограф	194
<i>Жұмағазина Ә.Е.</i> Қазақ поэзиясындағы «Көк бөрі» тотеміне қатысты фольклорлық мотивтің көркем көрінісі	198
<i>Зейферт Е.И.</i> Реконструкция и развитие литературы российских немцев во второй половине XX – начале XXI века	201
<i>Ибраева Д.С.</i> Автобиографизм романа И. П. Щеголихина "Не жалею, не зову, не плачу..."	205
<i>Какильбаева Э.Т.</i> Сюжет и жанр «Глиняной книги» О. Сулейменова в интерпретациях исследователей	207
<i>Kakisheva N.T.</i> Historical themes in M. Simashko's prose	211
<i>Қалиева А.Қ.</i> Тәуелсіздік дәуірі жаңа қазақ романдарында: қоғамдық-саяси, моральдық-психологиялық аспектілер	213
<i>Коваленко А.Г.</i> О постмодернизме и исторической прозе	217
<i>Лазариди М.И.</i> Античный концепт "Благородный отец – Эвпатор" в литературных образах (на материале трагедий Софокла, Шекспира, Пушкина)	222
<i>Ли Э.В.</i> Об изучении имплицитного содержания художественного произведения	224
<i>Ломова Е.А.</i> Рецепция поэзии М. Цветаевой в зарубежной славистике	228
<i>Машакова А.К.</i> Казахстан и дальнее зарубежье в аспекте литературных взаимодействий	231
<i>Метляева М.</i> Темпорально-психологический подход к тандему автор/ переводчик	234
<i>Мухатаева А.Ж.</i> Народная и научная этимологии этнопонимов	236
<i>Оспан А., Какильбаева Э.Т.</i> Инновационные технологии при изучении лирики Олжаса Сулейменова в школе	239
<i>Sarsekeeva N.K., Isakova A.T.</i> Traditions of Ukrainian folklore in the N. Gogol's tale "The night before Christmas"	242
<i>Таттимбетова К.О.</i> О некоторых жанровых особенностях романов И. П. Щеголихина	245
<i>Тахтамысова А.С., Какильбаева Э.Т.</i> Махамбет – Сулейменов – Сулейменов: диалог поэтов	248
<i>Тлеубай Г.К., Джолдасбекова Б.У.</i> Экология природы и духа в романе Ч. Айтматова	251
<i>Utepova R.I.</i> Reflection of O. Suleimenov's poetic worldview	255
<i>Шанаев Р.У.</i> Жанр баллады в лирике О. Сулейменова	260
<i>Яхьяпур М., Юсефи М.</i> Поэзия Кейсара Аминпура: традиции и новаторство	263