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WAYS OF REALIZATION OF “ETERNAL NATION (MANGILIK EL)” CONCEPT IN THE NOVEL

(Illustrated in the novel of T. Zakenuly “Eternal stone”)

Abstract. The article tells about the genesis of the realization of the artistic concept “Eternal nation” in the novel of the writer Tursynkhan Zakenuly “Mugitas” (“Eternity in stone”). The author of the article tries to uncover the main motive reason for the narrative, and also conducts a comparative analysis of both the artistry and the historical events that took place in the novel. In the context of the novel, the concept “Eternal nation” is embodied through historical anthroponyms and toponyms, in reproducing the spiritual values of the Turkic world, also characteristic of the Kazakh people, reflected in the artistic details of the work. The author of the article demonstrates and brings to the forefront reminiscences and allusions to certain socio-historical and religious-cultural events, points to signs and other examples of the artistic use of literary paths within the framework of the concept being studied. In the novel “Migitas (Eternity in the Stone)”, published in 2012, the image of the ruler-kagan of the Turkic people from the monuments “Bilge Kagan”, “Tonykok” and “Kultegin” was reflected, “the word of the Heros” is also one of the images, making up the basis of interesting storylines of the novel. The above-mentioned monuments represent the edification advice of the rulers of the Turkic people to their descendants.

Thus, the author of the article concludes that the mentioned monuments of the 6th-8th centuries became for the writer Tursynkhan Zakenuly not only a topic of creative search, but also an interest in writing the novel “Mangitas (Eternity in Stone)”.

Key words: concept, Eternal nation, Tursynkhan Zakenuly, Kazakh novel

Introduction. It is worth noting that works which focused on researching “Eternal nation” notion as an artistic functional concept were not published until now in Kazakhstan literary study. During research work we noticed that there are lack of fundamental scientific researches which considered the concept in terms of literary study, even there are only few of them. But, there are huge amount of scientific research findings and novice views in national linguistics conceptual studies’ outputs.

According to the researcher V.Z. Demyakov, the meaning of the concept is the original source of truth. Those are different concepts, ideas, social opinions, perceptions first become fertilized in the memories of the people, in the minds of the ethnoses, acquires some forms. National ideas that served as seeds for cultural concepts, eventually broadens their spheres, go over into complex formulas that embrace concepts in different periods and ages. V.Zusman's name is mentioned amongst of those who have researched more deeply the term “concept” in literature. He draws attention to the consideration of the connection between the author's personal perception and the commonality in the nature of the artistic concept. “Such perception brings together the concept with an artistic image that covers specific-sensitive and common points” [Zusman, 2003].

Moreover, considering contemporary Kazakh literature, especially massive novel genre in terms of cognitive aspects opens gates towards cutting edge opportunities and novice data. To strive for such conceptual researches will complement and improve in the new scientific cognitive context instead of denying previously achieved former theoretical paradigm results in literature study.

Being considered as research topic of the concept category of the notion “Mangilik El” in native literature study for the first time defines relevance of our study.

It is worth to mention that the periphery of the concept “Mangilik El” in the novel of T.Zakenuly “Mangitas” is the ancient texts of Orhon-Yenisei scripts and social ideas with divers viewpoints that arose individuals among nations in every period of history are concepts. At this point it is appropriate here to explain historical-educative importance of the notion “Eternal nation” in inherited scripts from ancient Turkic period leaders to future generation.

The text of the ancient Turkic scripts, political, economic, social and cultural condition of people described in this scripts, and their investigation in terms of scientific paradigm were basis to artistic composition of Kazakh novels which were written in XXI century. In this regard, we took as an object of study in our research the concept “Eternal nation”, and other macro-micro concepts, notions, another conceptions in the novel “Mangitas” of writer and historian Tursynkhan Zakenuly. “The results of this kind of researches give opportunity to exploring deeper of main and macro-micro concepts, to explanation of writer’s world view and to expand the area of the national artistic concept sphere” (Dilek, Akhmetova, 2018). The novel was published in 2012. Inscriptions, bequeathed to generations that would preserve the state and people, to perpetuate independence written by the order of Bilge Kagan and his adviser Tonukok who ruled in the VII century by Turkic tribes, immortalized on stones by Yollyg-tegin, served as a historical fact of T.Zakenuly's novel “Mangitas”. The basis for the title of the novel, as the name reveals served as a commandment and advice which was carved on stones for the Turkic peoples who had one story in the VI-VIII centuries, one geographical zone, politicians who ruled the country, Kagan diplomats, leaders and priests.

Methods. We will apply the comparative, interpretational, experimental, statistical frequency, spherical and other methods and approaches of research in the course of determining the mental structures of the concept “Eternal nation” in T.Zhakenuly's novel “Mangitas”.

Results:

1. Several basic and supporting concepts will be identified which are parts of semantic field of the concept “Eternal nation” in the artistic text of the novel.
2. Approaches of recoding from logical-positive and religious-philosophical concept “Eternal nation” to artistic concept will be defined.
3. The artistic symbols that show the worldview of the author will be interpreted.
4. Historical and political images that developed the idea of “Eternal nation” will be analyzed.
5. We have analyzed the classification of values which has supplemented the content space of the concept “Eternal nation”.

Discussion. The novel is distinguished due to it could show a panorama of those times, thirteen centuries ago when today's Kazakhs, Kyrgyz, Turks, Uzbeks, Azerbaijanians, Khakases, Tyvas, Shovas, Gagauz were cohesive and close-knit people. As it turned out in the course of the study, apart from research works there are no works in Kazakh prose that describe the everyday life of people in the VI-VIII centuries.

One of the main reasons for the birth of the novel was the opening of a scientific duplicate of the monument Kultegin in 2001 at the Eurasian national University named after L.Gumilev located in Astana, the capital of Kazakhstan, made in Japan. The scientist T. Zhurtbay continues to say: "The novel, unfolds the story (the author's style in the novel - edition) with the reunification of the capital of the Kazakh people with their thousand-year historical values, at the same time puzzling readers with the question “Why do we need a monument of Kultegin? Why is it valuable?” and seeks an answer from the spirit of the eternal stones thousands of years ago” [Zhurtbay, 2015]. The author's intention can be easily noticed in these expressions “I think that only with the help of the

monument Kultegin, we can raise the historical self-consciousness of our people to a new dimension” [Zhurtbay, 2015].

Chronotopic category in the novel plays a high artistic function. The author uses the methods of narration, description and imaging to present to the reader of the 21st century the events of the VI-VIII centuries that has turned into a blurred past in our days. Events in the narrative are evolving in a static (stable) and dynamic (progressive) features, largely cover the second period of the newly founded Turkic Kaganate. Reunites with the insurmountable spirit of that time, pleases with victories and militancy of the Turkic kagans and leaders who built a glorious state, inspires with their mistake. The reader can feel with all his heart the historical essence, the bright color of the ancient ages. The true writer's achievement of the author is measured by the fact that he could present the reader a successful work.

Despite the fact that the phrase “Eternal nation” is not found in the novels written in 2000-2015, the novel is quite rich in content poetic language units, figurative lines, descriptive thoughts that add to this concept. But in the novel of the writer T.Zakenuly “Mangitas” the phrase “Eternal nation” met 9 times, the cognitive model of the concept “Eternal nation” was structured in the author's individual psychological consciousness through the artistic signs below. According to the methodology of the conceptual study, we will give excerpts from the core of the concept of “Eternal nation” in the discourse of the novel, excerpts from the periphery, the actual and historical shell, the author's poetic description, expanding other content spaces. «The artistic concept has a wider associative and figurative layers, correlated with aesthetic information existing in the minds of the addressee and addressee, without which HC is not fully understood» (Sergeeva, 2006).

Utopia "Mangilik ate" which they dreamed about, turned into the truth of today. “Oh, the ancestors of the Turks, your dreams to build “The Eternal Nation”, “Eternal state”, it's our dream too” (Zakenuly, 2015). “The dream of the formation of the Turkic people and perk up in the spirit, rallying under a single sign, reimbursement of the lost and left behind in the other, the dream of erection of “Eternal Nation” have deeply rooted in the hearts of all three (Yelteris Kutluk kagan, and kagans that came after him, his brothers Bogchor and Baga Tanirken shad)” (Zakenuly, 2015). Tonukok, riding his horse, said, “even if we can't rule the world, it was enough to keep the vast steppes on which the hoofs of horses stepped during the times of the kagans Bumyn and Kultegin”. – All around are enemies. Do you know that? Do you think that to get lands, to enlarge the frontier?” (Zakenuly, 2015). As we have noticed, the principle of the construction of the Eternal nation of the Turks that is, the Kazakhs for centuries has not diminished in content and is considered to be among the viable social ideas. Excerpts from the text show the golden rule that for the country the banner of which the construction of the Eternal nation, the most important is the unity, cohesion, the consent of its inhabitants.

The author put forward a well-known study that suggests the theory that in the territories from the tundra, the Pamir Mountains, Bulanay and Korgalzhyn from the north to the Shu and Talas rivers from the south where lived ancient Turks, today the Kazakh state is living. The novel basically begins with historical events in the second period of the Turkic Kagans and ends with the erection of the fortress of the Eternal nation in the city of Astana. Events narrating the stories of ancient states from the beginning to the end are set forth in the manner of the spirit of the sage Bilge.

Moreover, as we noticed from the text above, the concept of an Eternal nation was reflected in the author's mind in utopian terms. But, we want to emphasize that we do not agree with the author's decision to assign the idea of Eternal nation to utopias. artistic ideas in the context of the novel show more clearly that the idea of an Eternal nation is viable, besides, if it was a utopian concept in the VI-VII centuries, it would not have revived now after 13 centuries.

The content and complex notions that form the basis of the concept of the Eternal nation are clearly expressed in the novel. A number of such concepts include myths about the Motherland, the country, the capital, the President – the head of the state, independence, land, Fatherland, language, religion, wolf. The cognitive model of the mentioned concept will be supplemented by a number of other social, political and legal values.

Many studies about the ancient Turks describe them as barbarians and uncivilized people. But today when Kazakh historians are revising materials relating to ancient Turks in the original, it turns out that the Turks had a relationship with Byzantium, Iran, India, Persia, Arabia. And the Romans also have lines in their historical inscriptions that during the times of Istemi and Ton Yabgu kagan the Turks established the relationship between the above-mentioned countries between Korea and Rome.

We considered the notions of “Kazakh”, “Kazakh”, “Kazakhstan” as an associative field of the concept “Eternal nation” and the above mentioned concepts were manifested in the poetic perceptions of the author in the following way.

“... Today’s Kazakh state is situated in the territory of Western Turkic kaganate in history. Although, one thousand two hundred and seventy years passed, mounted Kazakhs remained in the same territory. The hordes of the kaganans, the palaces of the holy abode, the eternal cemeteries and the stone columns of those warlike ancestors remained as witnesses of the past on the lands of the Kazakhs, did not they?. Then, Kazakhstan is the image of that valiant kaganate flourishing again in the twentieth century in its place of honor” (Zakenuly, 2015).

From the excerpts from the text it can be noted that the author captured by a sense of pride from the fact that Kazakhstan is a representative of the Turkic people. Only from these passages one can notice the artistic outline of the Eternal nation of which its spiritual and material heritage has been formed since ancient times. And the concepts about Turks and Turkic kagans make historical layers of the concept of the Eternal nation which gathered in it. Descriptions about the nature, character and historical description of the Turkic people are given by the author's illustrations in the following passages. “Oh my kinfolk, which is ramified into six nations, forty-one nationalities, one hundred and seventy million people! Listen to me! Be proud by reading the glorious history of your ancestors, repent of hearing that you were mistaken, deceived by your neighbors, and that you could not go straight on keeping the goals of the glorious and honorable kagans. Think of your stories that are full of great courage and sorrow. Oh son of Turks, how you are pure and naive. How you are confiding. You are exactly like the steppe where were you born. You were as pure as you can, as spacious as you can. You were generous. You became a wolf as you roamed and scoured about” (Zakenuly, 2015).

“ The ancient Turks revealed in the sixth and eighth centuries about the emergence of a new front in the background of the entire human civilization. The ancient Turks in the era of their heyday that ruled in the territories from China to the Crimea, not only founded a strong state but laid a powerful civilization. At the time of our ancestors when they ruled Bumyn and Istemi kagans dominated the whole world and subjugated them and established peace and tranquility on earth. They conquered the strongs, forced to obey the powerful. To the rocks of Kydyr in the east, to Temir-rapyk in the west, they settled their people, and erected a huge Khaganate” (Zakenuly, 2015).

The re-establishment of the Turkic people their kaganate, the establishment of their borders, the adoption of legislative norms occurred during the times of Yelteris and Kutluk kagans, and the liberation of the Turkic people from the vassalage of the Chinese and the achievement of free life on their land happened at the time of Kapagan kagan. “Turks have their own peculiarities. They their own tradition and customs as well as language. If they did not ride the horse, did not eat the meat, did not drink koumiss, did not stay in the yurta, they could not live. To force them to farm is equal to push to their death. They their own cool rocks and fresh springs. They miss their yellow fields. How can they subdue such glorious nation so easily? How can they force them to farm and to force them to dig canals and ponds?” (Zakenuly, 2015). In the last sentences the nature and positive features is clearly described and the most important is the love to the liberty and freedom of the Turkic people. The lives of the people who want an Eternal nation must be directly related to the customs of a bright life.

The artistic exposition in the novel about Astana explains the importance of the beautiful appearance and the geographical location of the country's capital. From the point of view of the author the resettlement of the capital to the center of Kazakhstan President N. Nazarbayev is believed as the right decision. Because, the center of the country should be far from dangerous

regions, distant from borders. If to rely to history, also Turks build their center Orda-balyk on the banks of the river Orhon of their state far from China, where they can not step, even though they could they would not be able to stand to its cold. kapagan Kagan also changed its capital from the border Saryozen (Yellow River), Orta zhazyk (Ordos) to the lands of Otuken on the banks of the Orkhon, which had a harsh winter and unfavorable nature. That is to say, in order to be safe and sound in the territory of the country and with its peopl, it is necessary to pay attention to its geographical position. Location of the center, of the capital city away from the enemy threat guarantees the security of the country. Transferring the capital of Kazakhstan to the central part of the country can be called the Kazakhs president's reliance on the Turkic experience or historical coincidence. in the novel, the author's statements and descriptions about the capital of Kazakhstan Astana are, are given in the following lines.

“Tumeke look, did our ancestors think that we would build Astana city that became famous for the whole world on the Earth which we achieved with the help of muscle power and the spear point and settled there permanently?” (Zakenuly, 2015). “But today Tumen during the conversation said unexpected news. But it was a welcome news that one of the Turkic eternal stones in the Mongolian lands will very soon be brought to the new Kazakh immense blooming city of Astana” (Zakenuly, 2015). “As from the very first of them a copy of Kultegin's stub reinforcement will be delivered to Astana within one or two weeks” (Zakenuly, 2015). “Yerkebulan was not also shy. Besides, it is very frosty in the capital of the country, in the street a very cool breeze” (Zakenuly, 2015).

The cited above extracts introduces scientific and artistic feature, centuries-old historical-informative image of Astana, the capital city of Kazakhstan. The artistic power of the genre of this novel is complemented and improved historical facts. Some moments of the work give the reader deep historical knowledge than an aesthetic impression. Historical facts about Astana enrich the content layer of the concept “Eternal nation”.

The artistic discourse of the work also consists of images showing the mythopoetic system of the people. «According to V. I. Karasik (2002), a Russian expert in linguistic culture, discourse analysis is one of the most effective tools in investigating scripts as a type of a concept» (Dzhumalieva, Kasieva, 2019). The archetype of the wolf myth in the collective consciousness is harmoniously combined with the symbolic images in the cognitive consciousness of the author, and complements the mythological basis of the concept of “Eternal country”. We encounter such notion like “Turkic sparrow” in the novel. In those days, when black birds flew from the north every year, the Chinese began to beware and fear that they are “Turkic sparrows”. Following the black sparrows, Turkic cavalry immediately appears, and steal and plunder Chinese locations. With cavalry, black sparrows also fly away. And that’s why Chinese compared Turkic children on black sparrows, and adults on hooded crows. But, the bravery, intrepidity and courage of Turks in the novel compared with grey wolf. Below we will show the author's images describing the coincidences of the nature of Turks and wolves.

“The son of Turks was born from she-wolf. The Turks flag and sacred object was a wolf. The dogs take after their owner. The wolves take after wolves. The wolf never licks bowl as the dog does. Its wolf-cub howls towards mountain too. Misses its mountain, valley, power. If the sky does not fall, if the grey ground does not crack, Turkic nation and their sacred wolf will live. He is born simultaneously with the nature and dies with the nature. Your people with a blue flag, living in a noble spacious abode will live forever with the Sun, the Moon, the black Earth, the holy land and water of the Turks and its wolf-patron will protect it forever” (Zakenuly, 2015).

In folklore, and in the literature of both Western European and Central Asian peoples, there are many myths and legends associated with the image of the wolf. Mythology of the wolf finds artistic embodiment in the work of the outstanding contemporary writer, connoisseur of folklore and world culture of Chingiz Aitmatov. Images of wolves in the novel “And the longest day last a day” Aitmatov not only act as a conceptual core of the idea of legitimacy, but also the righteousness of the cruel punishment to man for his barbarous attitude towards nature and man.

“The Huns lost all of five mountains (before the time described in novel - publisher) at the back the Huang he river (Altay, Alatau, Kulantau, Borili tau, Shugay rocks), bemoaning them, approaching towards distant north and have moved to boundless lands between the mountains Khangay and Karakurym”; It (Alatau – pub.) was the place to where the Huns accustomed and had very strong bond with it, after being banished from the Huang he’s north side by Tsin Shikhuan (Zakenuly, 2015).

In the course of the novel, stylistic and grammatical errors that contradict the nature of the Kazakh language occur frequently. For example as said “It is more intriguing to wait for festivity than to participate in it” the Eurasian University too, a major educational institution in Astana, where he makes the wok, this week is eagerly preparing for the event of the arrival of the monument Kultegin and the international conference. The collocation “he makes the work” in this sentence should be given as “he does the work”. The work can not be made, it can be done.

On page 64, in the novel that was published in 2015, three sentences ended with the helping verb “еді (was)” and repeated three times consequently. In the same way and in other pages of the novel there are sentences using the modal word “eken (it turns out)” repeatedly. On the service particle “-ak” when it joins the numerals and is written via a hyphen and the “birak” union denoting the opposite are not paid attention. Conjunction “birak” which may still give additional meaning limitation is fully used only to indicate the opposite in the novel.

Archaisms have been used. For example the word “zhambyl” was used in the text several times. The word “zhambyl” was described as “castle or big castle” in “Kazakh language explanatory dictionary” (Electronic dictionary. <http://lugat.kz/>). Using such ancient word in artistic genre and renew in the mind of the reader will enrich people’s lexical basis.

In many places, on pages 40, 87, and 153 in the novel fragments of monuments of ancient Turkic inscriptions were used in the singular and plural in the Kazakh language: "He mourned saying that the Turkic nation became extinct, destroyed, We were people with a kagan, were the people where my people?" (Zakenuly, 2015). The style of translation of texts of monuments is somewhere successfully introduced into the text of the novel and somewhere it bears harm to the artistic quality of the text of the novel. Words of oral style that are not included in the norms of the literary language such as jargons, slang are also often used in the text of the novel. Sometimes we can face words that are not appropriate to norms of literary language such as “Kormal bolgan (caregiver)” (Zakenuly, 2015), “korim boldy (was lovely or cute)” (Zakenuly, 2015), “kar (snow not as atmospheric precipitation)”, “kyzylmay bolu (break out of strength) (was used as to dawdle)”, etc.

Often there are places where events are described with special inspiration and excitement. The author's respect and passion for the ancient Turkic heritage and history came to the fore. The very closeness of the author's soul to this topic greatly helped him in his presenting of the meaning and importance of geographical and historical objects (the capital of China Chanan, Altay, the mountains of the Otuken, the river Huang he, etc.), the Turkic (Ilik, Kara, Kutlug, Kapagan) and the Chinese kagans, kings, queens (Tang Taizon, Tan Gauson, U-Mei), historical and political personalities of heroes to readers.

In the text of novel as an quality that defines the Turkics and Kazakh nations were mentioned national games. “Wrestling, chasing the girl by (kyz kuu), to hook the coin, to pull the kokpar, to ride a horse as your body part, all of these mentioned above games were organized regularly. ...Field’s surface was cheerfull. That straightforward man was sincere, candid soul as showing the pureness of the nature. There aren’t dark, rough houses (Chinese) which are surrounded with high wall around, and there happening something frightening in it” (Zakenuly, 2015).

In today's Kazakh prose, there are almost no novels that describe the image of heroes, kagans, leaders, Turkic people who have managed to build spiritual, cultural values, have succeeded in building a state, accepting legislative norms on the present Kazakh land. In a number of such works we can name only the novel of Tursynkhan Zakenuly “Mangitas (Eternal Stone)”. Images of kagans were created in the novel, such as Ilik, Tai, Kara, Nizek, Inan, Kutlu, Bilge, Tonukok, which

were preserved in stories by their wisdom, diplomacy, politician, loftiness, and personalities like Cultegin, Umba, Monshak who perpetuated in history with their valor. Named above Turkic kagans and heroes put in the first place the interest of people, liberty of nation and its independence than their own desire.

Conclusion. The name of the writer Tursynhana Zakenuly stands out among other writers since he decided to write first about the complex and turbid era in history about ancient Turks. The composition of artistic space from historical documents and facts, a successful portrayal of Chinese and Turkic valiant personalities, the artistic analyzes show the skills of the writer. Author's attempt to take up the history of ancient centuries, Turkic times, requires a great deal of life experience, tremendous luggage of knowledge, mastering of intricate historical facts. We can conclude that the author could meet such requirements of artistic creativity

Despite the fact that we specifically focused on the national concepts and concepts that make up the concept of the "Eternal nation" above, we want to note that the context of the novel is rich in such content that make up this concept. Some systems of opinion are not amenable to analysis because they are joined together and become inseparable. In the novel of the writer T. Zakenuly "Mangitas (Eternal Stone)" the concept "Eternal nation" was supplemented with a number of components of the artistic text. In the study, we determined that the basis of the concept of "Eternal nation" is the concept of "Eternal nation". Anthroponymic and toponymic notion as "President / the head of State", "Capital", "Turkic", "Turkic kaganate", "Kazakh", "Kazakhstan", "Zheruyuk (Center of the Earth)", "Otuken", "Kos ozen (two rivers: Ile/ Shu, Yesil / Nura, etc.)" as the periphery and the historical layer of the concept "Eternal nation" expand the content space of the concept of "Eternal nation".

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“МӘҢГІЛІК ЕЛ” КОНЦЕПТІНІҢ РОМАНДА ЖҮЗЕГЕ АСЫРЫЛУ ЖОЛДАРЫ (Т.Зәкенұлының “Мәңгітас” романының негізінде)

Мақалада жазушы Тұрсынхан Зәкенұлының “Мәңгітас” романындағы “Мәңгілік ел” көркем концептінің жүзеге асырылу жолдары қарастырылған. Мақала авторы туындының жазылуына түрткі болған жазушының суреткерлік түпкі мақсатын айқындауға тырысады. Сондай-ақ романдағы көркем ақпарат пен өмірде болып өткен тарихи жағдайларға салыстырмалы-салғастырмалы талдау жасайды. Шығарма контекстінде “Мәңгілік ел” концепті туындыға көркемдік деталь ретінде алынған тарихи антропонимдер мен топонимдер, түркілік және қазақ халқының өзіне тән құндылықтары негізінде жүзеге асырылады. Мақала авторы романда реминисценцияланған тарихи-әлеуметтік, діни-мәдени жағдайлар мен аллюзиялық белгілердің, басқа да әдеби троптардың көркем қолданысы аталған концепті мәнін сан қырынан толықтыратынын алға тартады. 2012 жылы жарық көрген “Мәңгітас” романында “Білге қаған”, “Тоныкөк” және “Күлтегін” ескерткіштеріндегі түркі халқын басқарушы қаған, батырлардың сөздері романда образды түрде жүзеге асырылып, қызықты сюжеттік желілерге арқау болған. Аталған жазба ескерткіштердегі түркі халқы басқарушылардың өзінен кейінгі ұрпаққа айтқан өсиет-кеңесі мен VI-VIII ғасырлардағы көне түркілер тарихына қатысты жеке авторлық ізденіс пен қызығушылық “Мәңгітас” романының жазылуына сеп болған деп тұжырымдауға болады.

Кілт сөздер: концепт, мәңгілік ел, Тұрсынхан Зәкенұлы, қазақ романы.

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ПУТИ РЕАЛИЗАЦИИ КОНЦЕПТА “МӘҢГІЛІК ЕЛ” В РОМАНЕ (на примере произведения Т.Закенұлы “Мәңгітас (Вечность в камне)”

Статья повествует о генезисе реализации художественного концепта “Мәңгілік ел” в произведении писателя Тұрсынхана Зәкенұлы “Мәңгітас (Вечность в камне)”. Автор статьи пытается раскрыть основную побудительную причину повествования, а также проводит сравнительно-сопоставительный анализ как художественности, так и имевших место исторических событий, освещаемых в произведении. В контексте романа концепт “Мәңгілік ел” воплощается посредством исторических антропонимов и топонимов, в воспроизведении духовных ценностей тюркского мира также свойственных казахскому народу, отраженных в художественных деталях произведения. Автор статьи демонстрирует и выводит на передний план реминисценции и аллюзии на отдельные социально-исторические и религиозно-культурные события, указывает на знаки и другие примеры художественного использования литературных тропов в рамках изучаемого концепта. В романе “Мәңгітас (Вечность в камне)”, опубликованном в 2012 году, нашел отражение образ правителя-кагана тюркского народа из памятников “Білге қаған”, “Тоныкөк” и “Күлтегін”, «слово батыров» также является одним из образов, составляющих основу интересных сюжетных линий романа. Вышеназванные памятники представляют собой советы-назидания правителей тюркского народа своим потомкам.

Таким образом, автор статьи делает вывод, что упомянутые памятники VI-VIII веков стали для писателя Тұрсынхана Зәкенұлы не только темой творческого поиска, но и интересом побудившим к написанию произведения “Мәңгітас (Вечность в камне)”.

Ключевые слова: концепт, мәңгілік ел, Тұрсынхан Зәкенұлы, казахский роман.

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