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СРЕДНЕВЕКОВЫЙ ВОСТОК В РОМАНЕ «МАМЛЮК» Е. ТУРСУНОВА

Аннотация. Статья посвящена изучению романа Е. Турсунова «Мамлюк», в котором главным героем является султан Бейбарс. Обращение Е. Турсунова к теме мамлюков стало своего рода продолжением вслед за М. Симашко в литературе Казахстана раскрытия темы средневекового Востока. Роман Е. Турсунова может быть рассмотрен как исторический роман, так как его автор при воссоздании жизненного пути султана Египта – страны Миср обратился к историческим, архивным документам и источникам. О Бейбарсе существует колоссальная литература. Художественные тексты о султани Бейбарсе разных казахстанских авторов создают литературную среду, интересную. На осмысление эпохи и масштаба личности Бейбарса в новых идеологических условиях направлен роман Е. Турсунова «Мамлюк». Современный прозаик Казахстана продолжает традицию своих предшественников, создававших художественные произведения на основе синтеза двух или нескольких культур, обладавших синтетическим – общекультурным и философским подходом к изучаемым явлениям. Так, в творчестве Ч. Айтматова кыргызская и казахская тема неотделимы. Туркменская и казахская тема представлены в прозе и публицистике М. Симашко. Эстетическая ориентация на синтез культурных влияний и диалог культурных традиций приводит Е. Турсунова к художественным открытиям. Источники, к которым обращается автор, выступают ориентиром в выработке авторского видения мира и далеких исторических времен. В основе проведенного исследования – научные концепции анализа художественного текста и художественного национального мира. Актуален филологический анализ текста, предпринятый авторами данной статьи, поскольку художественный текст как объект научного анализа имеет несколько уровней постижения смысла. Ведущие тенденции гуманитарных наук влияют на природу коммуникации читателя с текстами культуры. Мотив пути в эпической традиции казахской литературы эволюционирует и исследуется в данной публикации как художественный знак в аспекте семантики.

Благодарности: Исследование выполнено в рамках грантового финансирования КН МНВО РК по проекту AP14872064 «Казахская литература в международных контекстах: постнеклассическая эпистемология и плюриверсальность».

Ключевые слова: культурный концепт, манкуртизм, мотив, художественное пространство, поэтика, стиль, архитектуроника

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Medieval East in the novel by E. Tursunov «The Mamluk»

Abstract. The article focuses on the study of E. Tursunov's novel «Mamluk» in which the main character is Sultan Baybars. Appeal of E. Tursunov to the subject of Mamluks was a continuation after M. Simashko described the theme of the medieval East in the literature of Kazakhstan. A novel of E. Tursunov can be regarded as a historical novel, as its author, while recreating a life way of Sultan of Egypt – the country of Misr, turned to historical and archive documents and sources. There is a colossal literature about Baybars. The literary texts about Sultan Baybars by various Kazakh authors create a literary environment, an intersection. The novel of E. Tursunov «Mamluk» is directed at comprehension of the epoch and the scale of the personality of Baybars in the new ideological conditions. The modern prose writer of Kazakhstan continues the tradition of his predecessors who created fiction based on the synthesis of two or more cultures that had a synthetic – general cultural and philosophical approach to the phenomena under study. For example, in the works of Ch. Aitmatov the Kyrgyz and Kazakh themes are inseparable. The Turkmen and Kazakh themes are presented in the prose and journalism of M. Simashko. Aesthetic focus on the synthesis of cultural influences and dialogue of cultural traditions leads Tursunov to artistic discoveries. The sources to which the author refers, act as a reference point in the development of the author's vision of the world and distant historical times. The research is based on the scientific concepts of analysis of the artistic text and the artistic national world. The philological analysis of the text undertaken by the authors of this article is relevant, because the artistic text as an object of scientific analysis has several levels of comprehension of meaning. Leading trends in the humanities affect the nature of the reader's communication with cultural texts. The motif of the way in the epic tradition of the Kazakh literature evolves and is studied in this publication as an artistic sign in the aspect of semantics.

Acknowledgements: The research was conducted within the grant funding of the National Institute of Science and Education under the project AR14872064 «Kazakh literature in international contexts: post-non-classical epistemology and pluriversality».

Key words: cultural concept, mankurtism, motive, artistic space, poetics, style, architectonics

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Е. Тұрсыновтың «Мәмлүк» романындағы ортағасырлық Шығыс

Аңдатпа. Бұл мақала басты кейіпкері Сұлтан Бейбарыс болған, жазушы Е. Тұрсыновтың «Мәмлүк» романын зерттеуге арналған. Е. Тұрсыновтың мәмлүктер тақырыбы бойынша үндеуі М. Симашкодан кейінгі Қазақстан әдебиетінде ортағасырлық Шығыс тақырыбын ашудың өзіндік жалғасы болып табылады. Е. Тұрсыновтың бұл туындысын тарихи роман деп санауға болады, өйткені оның авторы Египет сұлтанының өмір жолын жаңғыртуда тарихи, мұрағаттық құжаттар мен дереккөздерге жүгінген. Сұлтан Бейбарыс туралы орасан зор ақпараттарды қамтитын әдебиеттер бар екені белгілі. Дегенмен, қазақстандық авторлардың әртүрлі әдеби мәтіндері осы тақырып аясында әдеби орта, интерор-

та жасауға мүмкіндік береді. Е. Тұрсыновтың «Мәмлүк» романы Бейбарыс тұлғасының дәуірі мен ауқымын жаңа идеологиялық тұрғыда түсінуге бағытталған. Қазақстанның қазіргі прозашысы зерттеліп жатқан құбылыстарға синтетикалық – жалпы мәдени-философиялық көзқарасты ұстанған екі немесе одан да көп мәдениеттердің синтезі негізінде көркем шығармалар тудырған өзіне дейінгілердің дәстүрін жалғастыруда. Қазақстанның қазіргі прозашысы өзіне дейінгілердің дәстүрін жалғастырып, сонымен қатар екі немесе одан да көп мәдениеттердің синтезіне негізделген өнер туындыларын жасаған, зерттелетін құбылыстарға синтетикалық – жалпы мәдени-философиялық көзқарасты ұстанған. Олай болса, Ш. Айтматовтың шығармасында қырғыз бен қазақ тақырыбы бір-бірінен ажырамайды. М. Симашконың прозасы мен публицистикасында түркімен және қазақ тақырыптары баяндалады. Мәдени әсерлердің синтезі мен мәдени дәстүр диалогына деген эстетикалық бағыт Е. Тұрсыновты көркемдік жаңалықтарға жетелейді. Автор сүйенген дереккөздер автордың әлемге деген және алыс тарихи кезеңдерге көзқарасын дамытуға бағыт-бағдар ретінде қызмет етеді. Бұл мақала авторларының мәтінді филологиялық талдауы өзекті болып табылады, өйткені ғылыми талдау объектісі ретінде көркем мәтін мағынаны түсінудің бірнеше деңгейіне ие. Гуманитарлық ғылымдардағы жетекші тенденциялар оқырманның мәдени мәтіндермен қарым-қатынас сипатына әсер етеді. Қазақ әдебиетінің эпикалық дәстүрдегі мотив жолдары осы басылымда семантика аспектісінде көркемдік белгі ретінде дамып, зерттеледі.

Алғыс: Зерттеу ҚР БЖҒМ ҒК гранттық қаржыландыру АР14872064 «Халықаралық контекстегі қазақ әдебиеті: постнеклассикалық эпистемология және плюриверсалдылық» жобасы аясында дайындалды.

Кілт сөздер: мәдени концепт, мәңгүрттік, мотив, көркемдік кеңістік, поэтика, стиль, архитектуртика

1 Introduction. (*Sabyrzhanova M.S., Ananyeva S.V.*)

The East is one of the current topics of study by contemporary scholars. Writers have turned to the theme of the medieval East more than once. The unique exoticism, Oriental philosophy, history and traditions have been and are of interest to writers of the world. The richest Arabic and Farsi literature, the beautiful poetry of Al-Farabi, Rudaki, Firdausi, Khayyam, Saadi, Hafiz and Jami can be seen in this light. The works of medieval poets present not only a unique lyrical image, but also a tradition in the style of nazir, a deep history rooted in ancient Iranian culture and identity, a peculiar picture of the world from Zoroastrianism to Sufism. Of considerable scientific interest is Goethe's West-Eastern Divan, based on the lyrics of the Persian poet Hafiz. Eastern motifs can be heard in the poetry of S. Yesenin, who dreamed of visiting Shiraz, the birthplace of the great poets of the medieval East.

V.M. Zhirmunsky, N.I. Konrad, I.S. Braginsky and other Orientalists paid special attention to the problem of the Eastern Renaissance.

Modern writers and poets turn to the theme of the East, to the bright names that have entered into the treasury of world history and culture. Thus, the historical canvases of the masters of fiction M. Shakhanov «Poem of Otrar», M. Simashko «Emshan», «Mazdak», «Hajj Khayyam», «Temptation of Fraghi», Ch. Aitmatov «White Cloud of Genghis Khan» appear. In line with the indicated tradition, E. Tursunov's collection of reliable information about the Sultan, the great ruler and commander of the country of Misr was very complex and at the same time large-scale. Interest in the subject of the East was awakened in E. Tursunov by M. Simashko. The author of the novel «Mamluk» visited countries and cities of the East, where documents about the reign of Sultan Baybars are located. To a certain extent the author of the work «Mamluk» restored «white spaces» in the history of Kazakhstan, artistically portrayed the fate of the ruler of the country of Misr, a native of the Great Steppe.

The relevance of the novel «Mamluk» is also due to the fact that «the fate of Mamluk Sultan Baybars deserves, in the opinion of Professor Muhammad Muhaffel, Doctor

of History and Mamlukologist, author of the Introduction to the novel "Mamluk," such a serious and original literary reflection, which, in my opinion, the novel "Mamluk" offers» (Muhammad Muhaffel, 2007: 3).

2 Materials and methods.

Research methods. (*Sabyrzhanova M.S.*)

The material of study in this article is the novel «Mamluk» by E. Tursunov. The study, the results of which are summarized in the article, is interdisciplinary in nature, based on the latest genetic direction in literary studies. This allowed to reveal how the national artist E. Tursunov autoconstructs the world, solving the question of the meaning of human life. The study of the historical past and its embodiment in the fabric of artistic works makes it possible to commensurate today's realities (cultural development, ideological attitudes, political decisions) with the accumulated experience of the millennia. Intertextuality promotes a new reading and mastering of the forms of explicit and implicit intersection of artistic texts.

2.2 Materials. (*Sabyrzhanova M.S.*)

Frontier artistic practices, reflecting processes of transgression, renew «genre canons: the transition of media genres into the sphere of literature, the realization of art-house practices in popular formats» (Danilenko, Kataev, 2022: 292). An attempted reading of the novel by E. Tursunov's novel «Mamluk» using the latest techniques will allow to expand the cultural field of perception of the artistic text on the basis of studying the mechanisms of interaction between the modern author and modern reader.

3 Discussion (*Sabyrzhanova M.S., Ananyeva S.V., Demchenko L.N.*)

A new author's understanding of the medieval East is presented in the novel «Mamluk» by the writer, director, cinematographer, public figure E. Tursunov. The first edition was published in Damascus in 2007 in English. In 2009 the book was published in Kazakhstan.

E. Tursunov's novel «Mamluk» was, by right, an artistic discovery. In it appeared the image of the conqueror, a talented commander and ruler of Egypt, the country of Misr, As-Sultan Ruki al-Din al-Zahr Baybars al-Mansouri al-Mieri Abul Futuh al-Bundukdari. The ruler of the country of Misr, Sultan Baybars received this name as a sign of his undeniable victory over the Crusaders and the Mongols.

The author recreated the image of the legendary commander and ruler of the archival materials and information obtained through work with major foreign and domestic scientists. E. Tursunov's novel – not a scientific study, and an artistic look at historical events taking place in the Middle Ages. Deep penetration into the essence of the image of the main character demonstrated the Kazakh author. Moreover, episodes and events in the novel are accompanied by quotations and excerpts from surahs of the Koran, the Bible, which gives the text a special philosophical value and depth, artistic originality, individuality and uniqueness.

The author of the historical novel (the genre is defined in the annotation to the edition in Russian. – *S.A., M.S., L.D.*) gives a special place in the narrative to the image of the pro-

tagonist, whose fate is depicted against the background of historical events of the Middle Ages. Credibility of the recreated is not only about the Mamluks, soldiers specially trained to serve the sultan, who were the strongest military unit. The novel also speaks of captured warriors, «shakens». Mahutbek, the name of the protagonist of the novel, was one of them. Tursunov made up the so-called «legion of the excluded». Mahutbek first saw the «shakens (*tryasuny*)» by observing how they were transformed from captive warriors into emotionless and memoryless prisoners as a result of a prick. The «shakens» listened only to their master. In essence, they were mankurts.

It is of «certain interest to consider the theme of mankurtism as a cultural concept on the example of the works of Ch. Aitmatov, A. Kekilbayev, M. Simashko and G. Belger» (Ananyeva, 2014: 156). In «The Fourth Rome. M. Simashko speaks of the story associated with the image of Baybars as wandering. The Russian writer of Kazakhstan, as M. Simashko wrote about himself, “considered the Mamluks classical mankurites”» (Ananyeva, 2014: 159). Throughout his life Sultan Baybars carried «filial love for his native land, loyalty to the customs of his ancestors and the smell of bitter steppe grass» (Kul-Muhammed, 2004: 12).

Many legends and chronicles are ambiguous in interpreting the fate of the ruler of the country of Misr. E. Tursunov speaks of three places where Baybars was buried, of the mystery of his death itself, which was kept secret for some time. According to the text of the novel «Mamluk» Baybars, like one of his predecessors, was poisoned. In M. Simashko, Baybars returned to his native Kipchak steppes, the smell of the bitter grass emshan beckoned him. The wormwood motif «as a link with the homeland» also runs through the story of S. Muratbekov “Zhusan iisi”» (Almukhan, 2022: 85). Modern researchers and readers are familiar with Sultan Baybars through R. Otarbayev’s drama «Beibarys Sultan», the study by B. Karashin «Baybars: epoch and pershood».

In terms of the philological analysis of the text, we find interesting the parallels between E. Tursunov’s text of the novel «Mamluk» and the story «Yemshan» by M. Simashko.

Analyzing the texts, we pay attention to the elements of ornamentalism, which are manifested in the specific organization of the text. All the «techniques» of «ornamental prose» are designed for various «increments of meaning», the creation of a certain «super-meaning» in the text, which allows to deepen the text. This, of course, gives it new shades. «Not random words are repeated and combined, but words “key” for a given text, basic in meaning. Ornamental (from Latin ornamentum – decoration) prose is based on the associative-metaphorical type of connection. Such prose often draws its imaginative resources from poetry» (Demchenko, 2017: 44).

The textual pattern can be generated in different artistic ways both on the level of lexis, semantics, morphology, syntax, and by the visual means of language (metaphors, personifications, comparisons, metaphorical epithets) (Demchenko, 2022: 110). The ornamental «pattern» is created by repetitions of images-feelings, images-remembrances, color-images, images-smells, etc.

The most revealing is the anaphoric repetition with the conjunction «and».

In M. Simashko’s story «Yemshan»: «... **And** the grass is white. **And** only the sand, on which it grows, is red... **And** there is nothing else. **And** the kuke lies mashed in the bitter

grass. *And the* kuke does not want to get up, because an arrow with black feathers went through his throat...» (Simashko, 1974: 256).

In the novel by E. Tursunov «Mamluk»: «Haya squeezed into a cold wet spring. *And* strained her tail. *And* slightly lifted his head. *And* opened her mouth. *And* stuck out its forked tongue. *And* tasted the air» (Tursunov, 2009: 8).

The anaphoric repetition of the conjunction «and» gives the text a rhythm, which is characteristic of poetic speech in the first place. This proves once again that ornamentality brings together prose and poetic speech. M. Simashko's epithets and oxymoron have a great semantic load. The main tones of Simashko's story «Emshan» are *red* and *black*. *Red* wine brings death to former friends and comrades-in-arms. After the massacre of Barat, everything around is stained with blood. The contrast in the final scene of the story «is built on the contrast of *black*, *white* and *red*» (Ananyeva, 2014: 162).

To understand the movement of the plot in E. Tursunov's «Mamluk», it is necessary to have an idea of the geographical territories included in the text. «The reader of E. Tursunov's novel. Tursunov must be prepared to perceive the text. Stylistically, the narrative consists of short sentences, but the geographical space is constantly changing. A large trade caravan with young slaves moves to the far west, to Bai-hu. The author specifies that in the Middle Ages this was the Chinese translation for the West, Europe (White Tiger, White Tiger countries)» (Kalieva, 2022: 149).

The geopoetics of the novel covers vast geographical areas, but especially the artistic space is revealed through the description of the sultry desert. The desert, the sands act as a bright space, enhancing the background of the occurring tense events. The steppe, the desert become dominant concepts in outlining the life journey of the main character. G.D. Gachev writes about a special perception of time and space: «"Space" prevails over "time"» (Gachev, 1999: 61).

The national image «also forms specific cinemas associated with the world order in the artistic consciousness of the nomad <...>. Cinemas, in fact, act as a "memory of the body", a sensual reference point in the tangible world of nature and constant movement. The image of the nomadic man is a dynamic image that moves in space, but at the same time is stable in his national tradition» (Demchenko, 2017: 33).

Steppe – close, native, which becomes clear to all. Recall «The Black Arab» by M. Prishvin. Novelist conveyed the color of the vast steppe and the philosophy of the steppeman: «Steppe-desert everywhere is the same. The big steppe sun shines everywhere evenly, doesn't blink, doesn't get lost behind the trees...» (Prishvin, 1982: 514). The steppe is perceived as a living being, willful in its own way, endowed with memory: «The shadow of a lonely cloud, wandering from skull to skull, from bone to bone, as if indicating: this is for whom the sun shines in the desert – they also lived their own way, and not cheap the desert its bright silence with mirages» (Prishvin, 1982: 514).

In E. Tursunov's «Mamluk», when the horse fell, the hero «went on foot across the hot, stony desert. The sun was scorching mercilessly. Bearded men were circling over the heated sands. Cypresses loomed as tall candles on the horizon. Mirages floated in a fluttering haze» (Tursunov, 2009: 180).

If in M. Simashko's story there is only a hint of this or that image, the author's understatement, which the reader traces/draws in his imagination, in the novel by E. Tursunov.

Tursunov's novel is detailed episode by episode. In M. Simashko, the gestures of those who pray to «their» God are described. In Tursunov's book not only narrates about God and believers, but also specifies the religions of the characters. Thus, Mahutbek's beloved Bella is a Christian, Wei is a Chinese who has his own religion and worldview, the same is true of Sufi Dervishes and Murids.

4 Results. (*Sabyrzhanova M.S., Ananyeva S.V., Demchenko L.N.*)

The composition of the novel «Mamluk» is framed, with two leading and recurring themes framing the novel. One of them is at the beginning of the work: «The black mamba was silently creeping on the scented, damp ground, and last year's fallen leaves rustled softly underneath» (Tursunov, 2009: 8).

And at the end of the novel: «A black mamba crawled on the soaked, malleable ground. Suddenly a noise came from afar. It began to come closer. For a moment all was silent. The snake froze in place» (Tursunov, 2009: 291).

Another episode is related to Mahutbek's childhood. At the beginning of the novel, Mahutbek «took his time and drew the bowstring. The arrow whistled down the outermost apple. The boy launched a couple more arrows. They also confidently hit the targets. The father grunted contentedly and spat over his shoulder» (Tursunov, 2009: 15). *The motive of the flight, the arrow in the architectonics of the fiction text occupies an important place.*

In the final scene of the work: «He did not notice how he forgot himself. The bend of the Bersh River appeared dimly in his mind. A slant with sunflowers... Laughing father... Mahutbek aims at the apples. The arrow misses... He shoots again... Again he misses» (Tursunov, 2009: 15).

In Mahutbek's inflamed consciousness the memories of the hero's life and childhood resurface. Thus, the architectonics and poetics of the novel include the oneiric space, as «a character's dream in a work of fiction is connected with the ideas about his inner world, his soul life and the deep life of his archetypal unconscious» (Savelieva, 2013: 19). Mahutbek «dreamed of his favorite silence. The silence after the battle. When the universal chaos was suddenly replaced by the cemetery peace <...>. The warrior looked around and saw that he was standing... on a rainbow. On a steep, multicolored, shimmering rainbow. At a dizzying height. Under the very dome of the sky...» (Tursunov, 2009: 265-266).

E. Tursunov's novel «Mamluk» is distinguished by a rich vocabulary reflecting the culture and worldview of the Eastern Middle Ages. The architectonics of the novel includes elements of meditation and edification, ritualism and tradition. The protagonist of the novel does not leave a sense of confidence in the belief in the Almighty. In the most difficult moments of his life, Mahutbek turns to God and reflects on God, who appears to believers in different images and faces, but the main character believes that God is one.

Written at the beginning of the twenty-first century, the novel about the fate of a Mamluk who became an all-powerful ruler is full of philosophical sounding. In fact, it is a novel of reflection, as throughout it Mahutbek reflects on the choice of life, on power and the achievement of freedom. He thinks of freedom as gaining power, defeating the enemy, but in the novel's finale he realizes that power and strength do not lie in the predominance of the might of the blade, but in spiritual healing. His mentor, the wise Wei, speaks of this.

The characters' last encounter and dialogue tear away the Mamluk-sultan's truth, which he was constantly searching for, including in his prayers to the Almighty. It is no coincidence that the novel is titled «Mamluk»; it is Wei who throws to the Great Sultan, «You were and will remain a slave» (Tursunov, 2009: 275). Wei, the spiritual mentor of the Mamluk Sultan, urges the «little Kipchak» to build mosques and temples rather than fortresses and defensive structures: «A fortress does not only protect, it locks. Who knows, maybe your most impregnable fortress will one day become your locked prison» (Tursunov, 2009: 208).

The unexpected turns of the novel's plot are also interesting. One of the vivid plot lines is connected with the image of Rais Kalan, Mahutbek's close friend. For conspiring against the Sultan, by order of Baybars, he drank poison and was buried under a heavy slab. Kalan, however, remained alive. Mahutbek let him go: «Now you need another name, and this will remain in the grave... <...> ...You wanted freedom – and you got it... <...> ...I made my choice, you made yours» (Tursunov, 2009: 222). But the found freedom does not bring happiness to the protagonists of the work. Kalan «slowly turned his horse around and rode into the night. Nowhere» (Tursunov, 2009: 222).

The episode in which the Sultan meets his son is filled with profound meaning. Mahutbek learns of the death of his beloved Bella during childbirth. To the little boy, Baybars dares not admit that he is his father. Mother Taisia explains to Barak that he is only a wayfarer who came for a drink of water.

Sultan's wisdom is emphasized more than once by E. Tursunov. One of the culminating moments in the novel, the battle, during which Mahutbek resorted to military maneuvering, allowed the army commanded by the Mamluk to defeat the combined forces of the Crusaders and the Mongols by stealth. And after the battle he was called Abul Futuh – the Father of Victory.

Baybars' sons' love «for their native land, loyalty to the customs of their ancestors and the smell of bitter steppe grass – this is how the main concepts of M. Simashko's story "Emshan" are built up» (Ananyeva, 2014: 158).

In E. Tursunov's novel, the main character has several nominations. The main character has several nominations, he is called Mahutbek, Mamluk, Sultan's Shadow, Abul Futuh and finally Sultan Baybars. All names are associated with the fate of Mahutbek, who passed the way from a Kipchak boy, Mamluk – to Sultan Baybars. In the novel by E. Tursunov combines complex spatio-temporal relationships, «when pictures of the past replace the present, complementing and specifying the already accomplished. The transformation of the structure of the work of fiction, the chain of incredible coincidences and repetitions, the lyrical and autobiographical nature of the narrative, the metaphorical style, the mythological imagery allow to whimsically intertwine pictures of reality and fiction» (Ananyeva, 2019: 44).

Unlike the fiction texts by M. Simashko, R. Otarbayev, and S. Muratbekov, where the main character is Sultan Baybars, the book by E. Tursunov includes quotations from the Koran and Notes: «Dictionary of some historical terms, names, titles, foreign words and phrases», comments on quotations included in the text of the novel, as well as figurative expressions. The Kazakhstani edition is decorated with illustrations by A. Sas. And, as correctly written in the book's abstract, «provides the interested reader with rich material for his or her own reflections in the thematic field of the novel» (Tursunov, 2009: 2).

5 Conclusion. (*Sabyrzhanova M.S., Demchenko L.N.*)

The history and culture of the Orient constitute the richest part of world history and culture and continue to be the subject of scholarly study. Archival documents reveal the past of peoples and empires.

Mamlukology as a scientific school and scientific direction, the center of which is Cairo, Damascus, continues to study the personality and scale of activity of Sultan Baybars, who rightfully takes «a place in the same line with such historical figures as Attila, Alexander the Great, Hannibal, Gaius Julius Caesar, Genghis Khan, Napoleon... Like these figures, Baybars had a real impact on the entire world history. However, the essential difference of Baybars is that this man, delivered to a country foreign to him as a powerless slave, became its ruler» (Muhammad Muhaffel, 2007: 5).

The scale of the personality of the protagonist of the novel «Mamluk» by E. Tursunov is convincingly revealed throughout the plot narrative. The motif of small, mundane people surrounding Mahutbek in different years of his life and the desire to make him a «humble servant of Allah Almighty and Merciful», a Mamluk – «a man without a past» (Tursunov, 2009: 77) are replaced by the freedom he has found. But is freedom a symbol of power, strength and happiness?! To the end, he walked a straight path.

In the complex spatial and temporal coordinates of the novel by E. Tursunov «Mamluk» shows not only the medieval East, but also conveys the atmosphere of the time, which enriches the semantic and stylistic space of the artistic text.

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