

Key words: travelogue, Sh. Ualikhanov, travel notes, China, national picture of the world, author's description strategy.

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PROBLEMS OF GENRES OF WORKS ABOUT KOZHANASYR IN KAZAKH LITERATURE

Despite the existence of some individual studies in Kazakh literary studies focusing on the world-renowned character Kozhanasyr, known for his sharp tongue and humorous tales, comprehensive and fundamental research on this topic remains lacking. The systematization and recognition of humorous stories in Kazakh literature as an independent genre have not been the subject of thorough scientific inquiry, with only a few articles addressing this issue.

The purpose of this article is to explore the genre of works featuring the popular satirical character of world literature, published in various collections under the title “The Stories of Kozhanasyr.” The article presents differing opinions from folklorists; some classify the works about this hero as fairy tales, while others consider them representative of the short story genre. Although definitions provided by scholars vary, they have been categorized based on their similarities and differences.

Within this research, the scientific works of numerous literary scholars and folklorists were considered, the collected materials were analyzed, and collections of works about Kozhanasyr were reviewed.

Key words: Kozhanasyr, folklore, story, fairy tale, short story, image, satire, anecdote.

MAIN PROVISIONS

The first mention of Kozhanasyr, widely known in the folklore of Central Asia and the Middle East, can be found in the 15th century in Turkey in “Saltuknama” by Abulhair Rumi. According to scientists, it was from this moment that Kozhanasyr’s path as a literary hero began. From that time on, Kozhanasyr was recognized as an image of the Persians, Arabs and other eastern countries. However, Kozhanasyr is not a literary hero alien to any of them, on the contrary, he absorbed the character, being, lifestyle of each nation and rose to the level of a national hero of that country. During this time, the image of Kozhanasyr was able to please ordinary people and the masses. This is probably directly related to the fact that he became a defender of the weak, a supporter of justice and was able to tell the truth, ridiculing those who showed dominance and tyranny. The witty words of this funny but wise character spread from mouth to mouth, moved from country to country and became the pearl of real nomadic thought. Every country where works about Kozhanasyr are distributed appropriates him to itself, recognizes his words as thoughts and speeches of its people. Due to the large volume of works about Kozhanasyr it is very difficult to determine his genre. In some countries, Kozhanasyr’s legacy is considered a fairy tale, a legend, while others conclude that it is satirical or humorous. One of them calls the works around Kozhanasyr anecdotes, while the other classifies them as stories. Although this issue is reflected in Kazakh folklore, it has been repeatedly raised to this day, and although a number of strong thoughts and logical opinions were expressed, there has never been a solution and a thorough conclusion. In comparison with the conclusions of other countries about Kozhanasyr, the works about this hero in the Kazakh literature are defined as satirical stories or satirical fairy tales. There are separate collections, such as legends of Kozhanasyr, although such works are very rare.

INTRODUCTION

Typically, satirical and humorous stories are defined by the term “anecdote”. An anecdote is a product of the literary and philosophical consciousness of a certain ethnic group, that is, it arises as a result of collective creativity. The term anecdote was borrowed from French in the 18th century; literally translated, anecdote means “never before published” (works, stories). “Humor is an umbrella notion which consists of several genres such as initially joke, gentle words and philosophical phrases. For that reason, every single event related to the life can be a subject of humor. Thus, humor is one of the important imagination components discovered by the human being throughout the history” [1, 169]. A. Beisengaliyeva, who released funny stories that were widespread among the people, notes that funny stories are not separated from other genres in her collection “Söz tapqanğa qolqa joq” in 1988 at Zhazushy Publishing House. Each nation has its own name for humorous stories, depending on the specifics of the national language. The Uzbeks call it “latifa”, the Turks call it “shota words”, and the Tatars – “mazek”. After all, the fact that we say “anecdote” and “fable” in Russian suggests that these are humorous stories.

According to A. Beisengaliyeva, the actions and funny words of many “deceivers” have not been independently studied, despite the fact that it is obvious that they differ from fairy tales and legends of Kazakh folklore, and sometimes are completely different from each other. Some of the funny, humorous stories that are not identified as a separate genre are called “funny stories” and some of them are included in the group of eloquent words. A. Beisengaliyeva explains that this may be because this model coincides with other genres of oral literature. “This type of literary genre constitutes one of the communication tools for criticism, opinions and value judgments on public

affairs; an instrument of denunciation and social criticism that is expressed in the form of a ‘hidden’ message behind laughter, jocularity or irony” [2, 6].

We mentioned above that works about Kozhanasyr in Kazakh folklore are sometimes called satirical stories, funny stories, anecdotes, and sometimes refer to fairy tales. In addition, the phrase “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” is often found. This is evidenced by collections and books published in different years such as “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” (1989, Zhuldyz), “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” (2003, Kogershin), “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” (2007, Ara) and “Qojanasyr quyrdagy (An Eloquent Kozhanasyr)” (1967, Zhazushy), “Qojanasyr qaqpasy (The Sharp Words of Kozhanasyr)” (1989, Zhazushy), “Qojanasyrдың aidy aspanğa шығаруы (The Success of Kozhanasyr)” (1991, Zhalyn), “Qojanasyr jolyмен (On the path of Kozhanasyr)” (1996, Rauan), “Qojanasyrдың oljasy: halyq ertegisiniñ izimen (Kozhanasyr’s prey: according to a folk tale)” (2005, Atamura), “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” (2007, Audarma), “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” (2008, Aruna), “Qojanasyr hikaialary (The hikayas of Kozhanasyr)” (2013, Balalar adabietini).

In our opinion, the editors or compilers who used the phrase “The hikayas of Kozhanasyr” in the titles of the materials of these publications and in the titles of published collections did not recognize these works as belonging to the “hikaya” genre. Perhaps they decided to name it that way because a group of works about Kozhanasyr in Central Asia and among the Turkic peoples is called “The hikayas of Kozhanasyr”.

MATERIALS AND METHODS

Various aspects of research methods corresponding to the purpose of the study were used when writing the work. Studies, scientific articles and monographs of Kazakh literary scholars and folklorists on the image of Kozhanasyr, as well as literary and artistic collections and books containing works about Kozhanasyr were taken as the theoretical basis of the research work. The works of literary scholars from far and near abroad concerning the concepts of satire, humour, the genre of fairy tales and short stories were also considered.

The methodological basis of the research work included a multidisciplinary approach, since the image of Kozhanasyr is considered within the framework of such sciences as literature, history, ethnography, geography. When developing the research work, the method of literature review, study of literary sources, processing of the collected material, including methods of analysis and synthesis, were used. The scientific research was based on a systematic approach in order to maintain the logic and consistency of the structure of the material. In determining to which genre the works on our hero belong, we combined the opinions of different scholars. The method of induction was applied in order to draw a general conclusion from individual opinions. According to the reasoning of some scholars, we tried to determine separate fragments of thought from the general thought, using the method of deduction.

During the writing of the scientific article, the theoretical basis of the work was scientific works, dissertations, as well as articles of domestic literary scholars and foreign scientists. The scientific works of literary scholars who conducted research in the direction of satirical and humorous works were also considered. In the theoretical basis of the scientific article, special attention was paid to the use of current, new scientific works published in recent years.

RESULTS

The word “hikaya” in the literature of the Eastern Turkic peoples means “short story”. For example, in Tatar literature, hikaya is considered as an epic subgenre, derived from the Arabic word “hikayat” – “narrate”. “In terms of content and genre, it is similar to a modern short story, novella. ...Since the 20th century, the name of the genre has been transformed into “hikeya” (short story) and “long hikeya” (long story, novella)” [3, 217]. Since Kozhanasyr is also a character found in the above-

mentioned Eastern Turkic literature, the word “hikaya” may have entered Kazakh literature together with Kozhanasyr. In Kazakh folklore, the nature of the word “hikaya” is completely different. Hikaya is a prose work with an adventurous plot that has a mythical origin. Hikaya contains more elements of imagination than reality. “There are different opinions about background and origin of the “hikaya” personages. Kh. Dosmukhameduly and S. Kaskabassov give several interpretations of the “hikaya”. This list can be considered as follows:

“First – mythical characters: Zhalmouz kempir (Witch), Albasty, Zheztyrnak, Ubbe, Kuldırış, Zhalyz kozdi dau, Bisura, Obyr, and other different heroes.

Second – characters related to religious belief: Peri, Zhyn, Aruak (spirit), Shaitan, Diu, etc.

Third – special people who communicate with astral, reverse world, etc.” [4, 102].

These literary heroes have no common features and similarities with Kozhanasyr. So, although we say “The hikayas of Kozhanasyr”, we cannot attribute the works about Kozhanasyr to the genre of hikaya (story). “Satire demands that we separate appearance from reality, that we break the spell of what is immediate and question the underlying truth. Thus we cannot claim that humor is the same as, or a subset of, mythological consciousness. When it comes to the affective aspect of myth it is easy to take for granted that humor fits this description, but this conclusion rests on the category mistake of confusing the cause, humor, with the common emotional affect, amusement” [5, 136].

M. Auezov calls the works about Kozhanasyr humorous anecdotes. At the same time, Kozhanasyr is not an original character of Kazakh literature, and the stories about him are “nomadic” stories transmitted from the neighboring Uzbek people. In support of this idea, the scientist cites information about the city and the market in most of the stories of Kozhanasyr: “The stories of Kozhanasyr is mainly about the life of the market and the city. The situation that caused this is the settled, urban, commercial situation of the Eastern countries” [6, 77]. According to the scientist, Kozhanasyr in Kazakh literature has not preserved its original image, he appropriated some features of literary images from Kazakh folklore, such as Aldar Kose, Zhirenshe Chechen, and the image of Kozhanasyr has undergone some changes, become more complicated and full-fledged. Thus, M. Auezov classifies works about Kozhanasyr as a narrative genre, namely the comic-anecdotal narrative genre. “Therefore, there is no end to the stories about Kozhanasyr. It is indisputable that this Kozhanasyr group is a gathering place for all funny jokes” [6, 78].

Uyghur folklorist M. Aliyeva, in her book “Genres of Uyghur Folklore”, published in 1989 in Almaty, notes that Uyghur latifas (jokes) and satirical tales are close to each other. According to him, individual episodes of satirical tales were circulated as jokes. And the image of Kozhanasyr is at the center of these satirical tales, as well as events in Uyghur legends. That is, the question of what genre works about Kozhanasyr belong to is found not only in our folklore. Stories about Kozhanasyr in Kazakh folklore also vary in length: sometimes long, sometimes too short.

Akhmet Baitursynov in his “Literary Studies” calls them satirical tales and does not separate them. However, speaking that “It is a story similar to a fairy tale, but more beautiful than a fairy tale, more realistic, closer to life and more often existing in the world”, he mentions “Aldar Kose”, “Zhirenshe Chechen”, “Kozhanasyr” and “Atymtai Jomart” as characters of such works [7, 270].

Volume I of “Kazakh Fairy Tales” published by E. Ismailov in 1957 at the Kazakh State Literary Publishing House, states that funny fairy tales are a separate type of plausible fairy tales. In his opinion, the main characters at the center of such tales have unique personalities, their actions, behavior, names, appearance and ugliness are funny and interesting. At the same time, it is concluded that this group of folk satirical tales is mainly characterized by various tales about Aldar Kose and Kozhanasyr.

A total of 4 stories about Kozhanasyr were included in the next collection “Kazakh Tales”, published in 1959 by the Kazakh State Publishing House of Fiction. The works such as “Qojanasyr men han (Kozhanasyr and Khan)”, “Qojanasyrдың тойға баруы (Kozhanasyr’s Visit to the Feast)”, “Ölgen qazan (Dead Kettle)”, “Qojanasyrдың май сатып алуы (Kozhanasyr Purchasing an Oil)” are presented under the title of the collection “Qojanasyr туралы әңгімелер (From Stories about Kozhanasyr)”. The genre nature of Kozhanasyr’s works is not mentioned here, although the collection

is called “Qazaq ertegileri (The Kazakh Tales)”, but works about Kozhanasyr are grouped into “short stories”.

In 1987, K. Sattarov published works about Kozhanasyr in the collection “Küldırgı äñgimeler (Funny stories)”. In this work, the scientist expresses the opinion that “The classic heroes of humorous stories Aldarkose and Kozhanasyr do not immediately penetrate the oral literature of other peoples and neighboring countries”. In addition, Kozhanasyr, visiting another country, not only as a satirical hero, but also as a teacher, a genius.

R. Berdibayev in his work “Qazaq fólklorynyñ tipologiasy (Typology of Kazakh folklore)”, published in 1981, says that a group of folk stories is associated with the name of Kozhanasyr. “...Kozhanasyr’s stories of this kind are very funny. He criticizes not only oppressors and religious leaders with friendly humor and a polite smile, but also the shortcomings and misdeeds of people and society”. The scientist evaluates Kozhanasyr as a representative of the masses, and the word from his mouth is the wisdom of the people, and also points out that the hero is not fictional, he is a historical person who has a prototype.

M. Gabdullin in his work “Qazaq halqynyñ auyz ädibietı (Kazakh Oral Literature)”, published in 1996, writes that “An ordinary person participates in all random, exciting adventure, funny tales; his incredible human actions and various negative actions encountered in the life of society, his morals and things people dislike are described. All this briefly adds up to a funny story”. At the same time, the scientist says that in funny stories the image of ordinary characters can be understood as the people’s dream of getting rid of insults and humiliation and victory over evil. Here M. Gabdullin does not mention the name of Kozhanasyr and single him out. However, the image of Kozhanasyr, who is once brilliant, once witty, sometimes makes a fool of himself, sometimes makes fun of others, and sometimes makes others laugh, seems arrogant in the above opinion.

The preface to the 77th volume “Satirikalyq ertegiler (Satirical Tales)” of the hundred-volume edition “Babalar sözi (Words of Ancestors)”, published in 2011, states that “... Funny tales, works associated with Aldar Kose and Kozhanasyr are given sometimes as legends, and sometimes as short stories” [8, 8].

The 98th volume entitled “Küldırgı äñgimeler (Funny stories)” of the hundred-volume edition “Babalar sözi (Words of Ancestors)” states that “In addition to Kazakh oral stories that were passed down from generation to generation from memory, there are also many funny stories about Kozhanasyr among the people” and that the image of Kozhanasyr is widespread in the folk literature of the Caucasus, Europe and Asian countries under other nicknames, such as Khoja Nasreddin, Nasreddin Apendi, Molla Nasreddin [9, 6]. The inclusion of stories about Kozhanasyr among the “funny stories” is probably due to the fact that his image seemed naive, weak, stupid to an outsider, but, in the end, did not lose to a single person, did not yield, ridiculed his opponents and teased.

Here we can also find M. Auezov’s opinion that “Kozhanasyr’s stories are “free” stories”. In the introduction to this volume it is said that most of the events in Kozhanasyr’s story depict city life, but the story also includes field life and nomadic Kazakh life. Research on Kozhanasyr states that the character “Joha” in Arabic literature is a typical image of Kozhanasyr in that country. However, in this volume, in the section “The Stories of Kozhanasyr and Juqa”, Jokha is treated as a separate character from Kozhanasyr.

Literary scholar Yarmukhamed Madaliyev says that in Kazakh folklore there are more than a thousand stories about Kozhanasyr, but the collection and study of stories about Kozhanasyr according to the genres of Kazakh folk prose has not been systematically compiled. According to his conclusions, Kozhanasyr’s stories can be typologically divided into the following several groups:

The first group consists of stories related to Kozhanasyr’s birthplace, his upbringing, youth, adulthood, everyday life, the life of the general population, and social environment. The next group is stories containing opposing themes, such as wealth-poverty, hunger-fediness, generosity-stinginess. The stories of the third group include themes of the cunning, the cunning thief, the trickster, tricks, deception and fraud. The fourth group included stories about Kozhanasyr, associated with such rulers as baibatsha, khan, king, sultan, bekdada and and fortune-tellers, misleading the

general public, as well as the theme of eternal life and death. The last fifth group is completed by rational thoughts and witty statements of Kozhanasyr, telling about his oratory skills [10, 44].

T. Kozhakeyev says that “The stories about Kozhanasyr also belong to funny, sarcastic-humorous stories” and says that stories about Kozhanasyr in Kazakh folklore differ from the stories of Aldarkose both ideologically and in content [11, 228]. For example, while Aldar seeks to ridicule others, make them look stupid and deceive them, Kozhanasyr often shows himself to be a naive, trusting, amiable person. However, Kozhanasyr is not tested by this act; behind his stupidity lies bitter humor, skillful cunning, ingenuity mixed with intelligence, and he uses these qualities to ridicule people who have become superior to others. “The goal is to determine the nature and character of Kozhanasyr, a good-natured, intelligent, not causing harm to people, trusting, pure from guile, horror, anger, criticism and contempt of representatives of the ruling class with bitter ridicule lying behind his naivety” [11, 229].

S. Kaskabassov classifies works about Kozhanasyr as “Ironic (satirical) tales” in his work titled “Qazaqtyñ halyq prozasy (Kazakh Folk Prose)”. “Ironic fairy tales are the product of a mature consciousness, decomposed in its social content. The presence in an ironic fairy tale of images of fools and cunning heroes, Aldar Kose and Kozhanasyr is a sign that fairy-tale prose has transformed into a new artistic quality, since these characters arose in connection with the people’s worldview, which has changed in accordance with the development of society” [12, 208]. S. Kaskabassov writes that the heroes of satirical fairy tales are people who know how to understand and feel their social position in society, injustices in life, who are able to fight social conflicts and injustices. He comes to the conclusion that a satirical fairy tale gives a clear description of each character in these fairy tales and forms an entire social typical image.

P. Auesbayeva in her monograph “Qazaq fólkloryndağy äñgime janry (The Genre of the Story in Kazakh Folklore)” wrote that “Stories about funny actions and funny words of famous, local “cunning people” who lived in the past and even now are widespread among the people, despite the fact that they are often found in the folklore of the country, have not been studied individually. “In general, we can single out Kozhanasyr, Aldarkose and Zhirenshe among them” [13, 58].

According to the researcher, funny stories are not intended to insult someone’s honor, but have an educational value. Sometimes funny words are said in front of an audience to expose someone’s bad qualities, such as stinginess, worldliness, rigidity. These stories contained people’s wishes, goals, sorrows and grievances. Many such characteristics can be found in the words “As Kozhanasyr said”, and also in Kozhanasyr’s stories there are many ideas of educational content.

As an example, we consider several works about Kozhanasyr:

A famous person often invites Kozhanasyr to visit him because he liked him. One day, when Kozhanasyr was walking to his home, that man looked at him through the window. When he saw Kozhanasyr, he was hiding behind the window. Then Kozhanasyr knocked on the door, and the servant opened the door.

- “Is the owner at home?” asks Kozhanasyr.

Servant:

- No, he just left. “He would be very sorry if he knew you came and went,” he says.

- “Very good,” says Kozhanasyr, “then tell the owner when he comes so that he does not leave his head at the window when he leaves the house” [14, 178].

Kozhanasyr saw him and hinted about his anger to the hiding owner. He simply said that the owner called him and did not let the guest who came to him into the house, just hiding in the house; he did not cause a fuss and only conveyed greetings through his servant.

Let’s consider the following example:

The poet reads a poem praising Kozhanasyr.

- “It’s a bad poem,” says Kozhanasyr. The poet gets angry and begins to insult Kozhanasyr.

- Then Kozhanasyr says: “These insulting words of yours sound better” [14, 181].

From this short passage we can understand that Kozhanasyr does not like to be praised, he is against excessive praise. Even when the poet, who did not understand that Kozhanasyr is not flattering, shows his true colors and gets angry, Kozhanasyr shows restraint. Thanks to this story

about Kozhanasyr, we understand that not everyone who praises is a sincere friend, and that we should not give in to flattery and make the mistake of searching for the ultimate meaning.

DISCUSSION

By its function, specificity and character, as an artistic genre, a fairy tale uses both a stupid hero and a smart hero for its own purposes and in its own interests. However, this gives it a different, more complex meaning. As a result, a stupid character can become smart, and smart characters can have opposite qualities. This is the nature of the fairy tale genre. Such features are found in the works of our hero. Perhaps for this reason, it is becoming increasingly difficult to determine which genre works about the Kozhanasyr belong to, because there are inter-genre boundaries. In the stories about Kozhanasyr, we do not meet heroes with various wonderful qualities and abilities, but familiar literary heroes such as a neighbor, a man-woman, friends, relatives in everyday life. Kozhanasyr himself is also not distinguished by magical abilities, his main weapon is a sharp word, clever thoughts. Sometimes his word expresses the thoughts not only of himself, of the whole people, of the majority. For this reason, many researchers believe that Kozhanasyr's works belong to the narrative genre.

The main differences between a fairy tale and a short story are as follows:

1. In any fairy tale, each episode is a new adventure of the hero. The story is based on one short event, which becomes fatal for the character.
2. Everything that happens in a fairy tale is fiction and allegory. The story, on the other hand, implies that all events are real.
3. In a fairy tale, space and time are limitless. But they are clearly defined in history.
4. There is nothing unusual in the fact that the plots of fairy tales can be repeated, and their presentation retains the speech patterns so often used in works of folk art. The story is distinguished by the author's style, non-standard plot and storytelling technique.
5. There is no author's idea in a fairy tale, but only a moral or general idea. The story contains digressions, assessments of the characters' actions, and contrasting details are used. This is how the author expresses his position.
6. In a fairy tale there is always a main character, but there are also his additional heroes and opponents, and he acts in conditions where good opposes evil, and his image is collective.

In addition, the composition of the fairy tale glorifies the main character, some heroes, talks about his exploits and honorable deeds. "Researchers also argue about the moral principles of a fairy tale, believing that it originates not in the heroes, but somewhere outside them, and the characters only follow it, without their own determination and without their own volitional decision" [15, 318].

The story contains neither characters with miraculous qualities, like Koltausar and Tolagai, nor magical scenes like a flying carpet or a talking pot. A story is a world that can take place in real life, sometimes it is written based on real events, sometimes other events or characters are added by the author or narrator. In our opinion, works about Kozhanasyr are characterized by the genre of stories, namely funny ones. There is a lesson and a moral at the end of each story. We see such instructive and moralizing moments in Kozhanasyr's stories. Perhaps for this reason, the works about Kozhanasyr are included in the list of fairy tales.

CONCLUSION

Despite the fact that works about Kozhanasyr are widely used under the title "The hikayas of Kozhanasyr", it has been established that the nature of the genre of the story is unique, its form and content are different. Another group of scientists classifies works about Kozhanasyr as belonging to the genre of satirical tales, while another group comes to the conclusion that they belong to the genre of funny stories. Due to the fact that fairy tales often do not correspond to reality, works about Kozhanasyr do not meet the criteria of this genre. There is no evidence that fairy-tale characters or events did or did not happen in real life, and they do not even need proof. The characters and plots of fairy tales are the result of artistic imagination. Usually the end of a fairy tale ends well, evil defeats

good. The fairy tale teaches wisdom, good deeds, kindness. However, the heroes and plots of fairy tales might not exist at all in real life. For example, characters in fairy tales have miraculous properties, one can fly, another can perform miracles, animals can speak, and often other inanimate objects come to life and are involved in the storyline of the fairy tale. However, it is true that all this is impossible in life. All these factors determine the boundary between a fairy tale and a story. The story is a work based on real events and history. Even if the plot of the story has never happened in life, it is highly likely to happen. As for Kozhanasyr, he is in the thick of things, sometimes he makes someone laugh, sometimes others laugh at him. All imposed phrases like “Kozhanasyr said” can be heard in life, and it is not surprising that the actions “Kozhanasyr did it” may well occur. Thus, we come to the conclusion that the works grouped around Kozhanasyr belong to the genre of stories, namely funny ones. However, this problem cannot be solved in one article. We are confident that in the near future, research on this topic will continue, voluminous scientific papers will be written, and it will become a large-scale object of study.

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Қазақ әдебиетіндегі Қожанасыр туралы туындылардың жанрлық мәселелері

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Қазақ әдебиеттануында өзінің өткір тілімен, әзіл-сықақ сөздерімен әлемге әйгілі Қожанасыр бейнесін зерттеуге арналған әжекелеген еңбектер болғанымен, іргелі, жан-

жақты зерттеу жұмысы жүргізілмеді. Қазақ әдебиетіндегі күлдіргі әңгімелерді бір жүйеге келтіріп, өз алдына жеке жанр ретінде тану мәселесі осыған дейін бірді-екілі мақалада айтылғаны болмаса, нақты ғылыми зерттеу нысанына айнала қойған жоқ. Бұл мақала «Қожанасыр хикаялары» деген топтамамен түрлі жинақтарда жарияланып жүрген әлем әдебиетіндегі танымал сатиралық кейіпкер жөніндегі шығармалардың қай жанрға тиесілі екенін айқындауға бағытталған.

Мақалада фольклортанушы ғалымдардың түрлі көзқарастары берілді, олардың бірі кейіпкеріміз жөніндегі шығармаларды ертегілердің санатына енгізсе, басқалары әңгіме жанрына тән деген ой айтады. Бұл тақырып бойынша ғалымдар тарапынан берілген анықтамалар әрқилы болғанымен, оларды өзара ұқсастықтары пен айырмашылықтарына сәйкес топтастырдық.

Зерттеу жұмысын жазу барысында көптеген әдебиетші ғалымдар мен фольклортанушылардың зерттеу жұмыстарына шолу жасалды, жинақталған материалдар талданды, сондай-ақ Қожанасыр туралы туындылар топтастырылған жинақтар да қарастырылды.

Кілт сөздер. Қожанасыр, фольклор, хикая, ертегі, әңгіме, бейне, сатира, анекдот.

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Проблемы жанров произведений о Кожанасыре в казахской литературе

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Несмотря на то, что в казахском литературоведении имеются отдельные работы, посвященные изучению образа Кожанасыра, славящегося своим острым языком и юмористическими рассказами, фундаментальной, всесторонней исследовательской работы проведено не было. Проблема систематизации и признания юмористических рассказов в казахской литературе самостоятельным жанром пока не стала объектом настоящего научного исследования, за исключением того факта, что о ней упоминалось лишь в нескольких статьях. Целью данной статьи является определение жанра произведений о популярном сатирическом персонаже мировой литературы, опубликованных в различных сборниках под названием «Рассказы Кожанасыра».

В статье представлены разные мнения фольклористов, одни из которых отнесли произведения о нашем герое к категории сказок, другие считают, что они типичны для жанра рассказа. Несмотря на то, что определения, данные учеными по этой теме, различны, мы сгруппировали их в соответствии с взаимными сходствами и различиями.

В ходе написания исследовательской работы были рассмотрены научные труды многих ученых-литературоведов и фольклористов, проанализированы собранные материалы, а также рассмотрены сборники произведений о Кожанасыре.

Ключевые слова: Қожанасыр, фольклор, история, сказка, рассказ, образ, сатира, анекдот.

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