

мировоззрение казахского народа. М. Ауэзов изучал народную литературу. Драматическое произведение автора содержит упоминания о традиционных развлечениях казахов, церемонии кыз узату, игре алтыбакан. В драмах писателя охвачены все жанры драматургии: в них есть и трагедия, и комедия, и драма. Исконные слова, составляющие основной словарный запас языка и отражающие его богатство, получили широкое употребление в произведениях писателя. Характерной особенностью стиля повествования, позволяющей слушателю понять значение исконного слова, является употребление устаревших слов наряду с их вариантами под новым значением.

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Peculiarities of using native Kazakh words in the plays by M. Auevov

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The article examines the peculiarities of using native Kazakh vocabulary as a reflection of the national mentality in the dramatic works by M. Auevov in terms of an anthropological approach. Language and national psychology, being an important part of national-cultural values, form the national existence and worldview of the Kazakh people. M. Auevov studied folk literature. The author's dramatic work includes different traditional Kazakh entertainment, "Kyz Uzat" ceremony, "Altybakan" game. The writer's works cover all genres of drama: tragedy, comedy and drama. The native words, that make up the main vocabulary of the language and reflect its richness, are widely used in the writer's works. The author's narrative style, which allows the listener to understand the meaning of the native word, is characterized by the use of obsolete words along with their variants expressing a new meaning.

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THE IMAGE OF THE WOLF LARSEN IN THE NOVEL "THE SEA WOLF" BY JACK LONDON

The article represents such concept as the image in the work of art. The purpose of the article is to analyze the image of Wolf Larsen in the novel "The Sea Wolf" by Jack London from the linguistic point of view. The means of creating an image of Wolf Larsen are: the title of the work, portrait and actions of the character, individualization of speech, biography of the character, the author's characteristic, description by other characters and the worldview of the hero. By these means the author created the image of a seasoned sailor, whose strength is compared to a hurricane and whose mood is changeable as air currents or water currents. During the story the author reveals that infinite ambition and infinite loneliness, receiving neither help nor sympathy causes the cruelty of main character. Captain Larsen is an overwhelmingly strong, unpredictable and insidious man who came from nothing. The author created an image of a man who scares and delights the readers at the same time.

Key words: image, artistic image, the means of creating an image, Wolf Larsen, antagonist, psychological realism

INTRODUCTION

The relevance of the article is a consideration of the figurative system and methods of its linguistic embodiment. Therefore, they are of great value for linguists, because in the ways of linguistic embodiment of the system of images, the artistic style of the era, the author's style, the author's mood and worldview are reflected. The full description of the concept of image in the work of art is given according to the works of Hegel G.V.F., Yung G.K. and Vovk V.N. The functions, parameters and the types of artistic image are revealed. The means of creating an image in the work of art were illustrated in the novel "The Sea Wolf" by Jack London.

The artistic image as the category of aesthetics determines the essence of art and its specificity. The figurative thinking contrasted with conceptual thinking, arising at a later stage of human development. The idea that people initially thought with concrete images and that abstract thinking arose much later was considered by J. Vico in his book, "Foundations of a New Science on the General Nature of Nations". "Poets used to form poetic speech, composing frequent ideas ..." [1, 43].

Archaic thinking or figurative reflection and modeling of reality survived up to the present time and is the main one in art. Figurative "thinking" forms the basis of the human worldview, in which reality is fantastically reflected. In other words, each of us brings a fraction of our imagination to the picture of the world that he represents.

MAIN PART

The structure of the artistic image is both conservative and changeable. Any artistic image includes both the author's real impressions and fiction, but as the art develops, the relationship between these components changes. Thus, in the images of literature of the Renaissance, the titanic passions of the heroes come to the forefront, in the Enlightenment, the object of the image is primarily "natural" man and rationalism, in realistic literature of the nineteenth century, writers strive to comprehensively cover reality, discovering the contradictory nature of human nature.

Imagery is one of the integral components of the artistic style as a whole, and therefore of the literary text and the work of art. The imagery of fiction texts is determined by the imaginative thinking of the author, whose role in the literary text cannot be underestimated.

A literary text is created in order to objectify the author's thought, to realize his creative intent, to transfer knowledge and ideas about a human and the world, to take these ideas beyond the limits of the author's consciousness and make them the property of other people. Each writer creates his world in a literary work in accordance with his plan, with his individually-shaped perception and image of life, reality.

The world transformed by the author's imagination appears before the reader in artistic images. A literary work affects the reader both rationally and emotionally. The twofold effect of a literary text is determined by the fact that it contains not only semantic, but also so-called artistic, or aesthetic information. This artistic information is realized only within the framework of an individual artistic structure, i.e. specific literary text. The media of artistic information in the text can be any of its elements.

A striking feature of fiction, inherent in other forms of art, is a concrete-shaped representation of life. Literary text differs, for example, from an objective, logical-conceptual reflection of the reality of the texts of the scientific style. For literary works, perceptions by means of feelings are distinctive; the author conveys life through his interpretation. The world is presented to the reader in a work of art as a re-created world in which author's fiction is traced. The most important role in the texts of fiction plays a subjective moment. It is important to note that the author's personal preferences, his admiration or, on the contrary, his rejection are clearly represented in the literary text. This is due to such specific features of the literary text as expressiveness, imagery and metaphor.

“An artistic image is an allegorical thought that reveals one phenomenon through another” [3, 6]. An artistic image is a semantic unit that has an external form and an internal content created by creative imagination.

Unlike just an image, an artistic image involves an aesthetic function, purposeful fiction. In literature, the artistic image has a verbal form, and the word provides the aesthetic mechanism that implements and recreates the image, since the word includes a complex of associations, meanings, which the reader experiences.

First of all, the process of creating an artistic image is a strict selection of material: the author takes the most characteristic features of the depicted object, discards everything random, giving development, enlarging and sharpening these features to full clarity.

The image conveys reality and at the same time creates a new fictional world that we perceive as existing in reality.

Speaking about artistic images, we mean the images of heroes, protagonists of a work, and, of course, primarily people. However, the concept of “artistic image” often also includes various objects or phenomena depicted in the work. Some scholars protest against such a broad understanding of the artistic image.

In such cases, it is proposed to talk about the figurative detail, which may be a tree, and about the idea, theme or problem of the people. The situation with the image of animals is even more complicated. In some well-known works (“Kashtanka” and “Beloloby” by A. Chekhov, “Holstomer” by L. Tolstoy), the animal appears as a central character, whose psychology and worldview are reproduced in great detail. And yet, there is a fundamental difference between the image of human and the image of an animal, which does not allow, in particular, to seriously analyze the latter, because the art image itself contains deliberation (the inner world of the animal is characterized by concepts related to human psychology).

Obviously, with justification, the concept of “artistic image” can only include images of human characters. In other cases, the use of this term implies a certain degree of conditionality, although its “broad” use is quite acceptable.

By the nature of generalization, artistic images can be divided into individual, characteristic, typical, toposes and archetypes.

1) individual images – created by the talent and imagination of the author, reflect the laws of life in a certain era and environment;

Individual images are characterized by its originality. Individual images are most often found among romantics and science fiction writers. Such, for example, Quasimodo in the “Notre Dame de Paris” by V. Hugo, the Demon in the poem by M. Lermontov, Voland in the “Master and Margarita” by M. Bulgakov.

2) The characteristic image, in contrast to the individual, is generalizing. It contains common traits of characters and morals inherent of many people of a certain era and its social spheres (the characters of “The Karamazov Brothers” by F. Dostoevsky, plays by A. Ostrovsky, “The Forsyte Saga” by J. Galsworthy).

3) A typical image is the highest step of the characteristic image. Typical is the most likely exemplary for a particular era. Representation of typical images was one of the main goals, as well as the achievements of realistic literature of the XIX century.

For example: the father of Gorio and Gobsek by O. Balzac, Anna Karenina and Plato Karataev by L. Tolstoy, Madame Bovary by G. Flaubert and others.

Sometimes in the artistic image can be captured both the socio-historical signs of the era, and the universal human character traits of this or that character (the so-called eternal images) - Don Quixote, Don Juan, Hamlet, Oblomov, Tartuffe.

4) images that outgrow the boundaries of their era and receive universal significance.

Images that go beyond the scope of a work and often beyond the work of one writer include images that are repeated in a number of works by one or more authors. Images distinguishing of an entire era or nation, and archetype images, contain the most stable “formulas” of human imagination and self-knowledge.

It must be born in mind that in some cases certain varieties of the artistic image coexist together. They form a holistic artistic impression.

Images-motifs and toposes go beyond individual hero images.

5) An image-motive is a theme that is consistently repeated in the work of a writer, expressed in various aspects by varying its most significant elements ("village Russia" by S. Yesenin, "Beautiful Lady" by A. Blok).

6) Topos (Greek topos - place, locality, letters, meaning - common place) denotes general and typical images created in the literature of an entire era, nation, and not in the work of an individual author. An example is the image of the "little man" in the work of Russian writers - from A. Pushkin and N. Gogol to M. Zoshchenko and A. Platonov.

7) Recently, in the science of literature, the concept of "archetype" (Greek arche – beginning and typos – image) has been very widely used. This term was first found among German romanticists at the beginning of the nineteenth century, but the work of the Swiss psychologist C. Jung gave him a genuine life in various fields of knowledge. He understood the archetype as a universal image, unconsciously transmitted from generation to generation. Most often, mythological images are archetypes. The last, according to Jung, is literally "stuffed" with the whole of humanity, and archetypes nest in the subconscious of a person, regardless of his nationality, education or taste. "As a doctor," Jung wrote, "I had to identify images of Greek mythology in the delirium of purebred blacks" [2, 72].

Ingenious ("visionary", according to Jung's terminology) writers not only carry these images in themselves, like all people, but they are also able to reproduce them, and the reproduction is not a simple copy, but is filled with new, modern content. In this regard, C. Jung compares archetypes with beds of dried up rivers, which are always ready to be filled with new water.

The functions performed by the artistic image are numerous and vital. They include aesthetic, cognitive, educational, communicative and other possibilities. Sometimes a literary image created by a brilliant author actively influences life itself. Thus, imitating the Goethe Werther ("The Suffering of Young Werther", 1774), many young people, like the hero of the novel, committed suicide.

The basic means of creating the image of Wolf Larsen in the novel "The Sea Wolf" by Jack London are:

1. The title of the work may indicate in the work the place occupied by the character in the system of images. The title of the novel "The Sea Wolf" shows that Wolf Larsen is the main character and all actions in this story revolve around him.

2. Portrait - the image of the character's appearance. As noted, this is one of the methods of individualization of the character. Through a portrait, the writer often reveals the inner world of the character and peculiarities of his personality.

"He was firmly planted on his legs; his feet struck the deck squarely and with surety; every movement of a muscle, from the heave of the shoulders to the tightening of the lips about the cigar, was decisive, and seemed to come out of a strength that was excessive and overwhelming. In fact, though this strength pervaded every action of his, it seemed but the advertisement of a greater strength that lurked within, that lay dormant and no more than stirred from time to time, but which might arouse, at any moment, terrible and compelling, like the rage of a lion or the wrath of a storm" [4, 15].

"The jaw, the chin, the brow rising to a goodly height and swelling heavily above the eyes, – these, while strong in themselves, unusually strong, seemed to speak an immense vigour or virility of spirit that lay behind and beyond and out of sight. There was no sounding such a spirit, no measuring, no determining of metes and bounds, nor neatly classifying in some pigeon-hole with others of similar type. [4, 15]" The author uses comparison *"like the rage of a lion or the wrath of a storm"* in order to highlight the excessive, overwhelming strength of Wolf Larsen.

3. Actions. As in life, the personality of the character is revealed, first of all, in what he does, through his actions. The plot of the work is a chain of events in which the traits of the characters are revealed. A person is judged not by what he says about himself, but by his behavior. Wolf Larsen is a cruel person who has established a tyrannical regime on his ship. But this regime was worthy of the

society that surrounded the captain. “It was only through tyranny and cruelty that it was possible to maintain order on the ship among these“s of society. ” But there were moments in which it was impossible to justify the captain's insane actions. For example, when Johnson and Leach flee the Ghost, Larsen not only kills them, but laughs, mocks the doomed people [5, 78].

4. Individualization of speech. This is also one of the most important means of revealing the personality of a character, since in speech a person fully reveals himself. In ancient times, there was such an aphorism: "Speak so that I see you." This gives an idea of the character's social status, his personal traits, education, profession, temperament and much more. The talent of a prose writer is determined by the ability to reveal the character through his speech. All Russian classic writers are distinguished by the art of individualizing the speech of characters.

“Why, if there is anything in supply and demand, life is the cheapest thing in the world. There is only so much water, so much earth, so much air; but the life that is demanding to be born is limitless. Nature is a spend thrift. Life? Bah! It has no value. Of cheap things it is the cheapest. Everywhere it goes begging. Nature spills it out with a lavish hand. Where there is room for one life, she sows a thousand lives, and it's life eats life till the strongest and most piggish life is left” [4, 44]. The reader knows that captain Larsen is a materialist who values human life no more than the life of animals or fish. He taunts the preciousness of life and believes that human life is the cheapest thing in the world.

5. Biography of the character. In a work of fiction, the life of the character is depicted, as a rule, for a certain period. In order to uncover the origins of certain personal traits, the writer often cites biographical information related to his past.

From the novel we learn that Wolf Larsen was not the only child in the family, but he very early was forced to survive and earn money on his own. Larsen paved the way in society not by the power of intellect, but by the power of fists, becoming a sailor from a hired young man, then the owner of his own schooner and whaling.

Social environment - social conditions in which the character lives and acts. Background to the life of the character - description of childhood, youth, the formation of the character as a person that helps to reveal the character's inner world more deeply.

6. The author's characteristic – the estimated attitude of the author to the narration. The author of the work acts as an omniscient commentator. He comments not only on events, but also what is happening in the emotional world of characters. Author's dramatic works cannot use this tool, since its direct presence does not correspond to the peculiarities of dramaturgy (part of his remark).

The subtext is unpredictable directly, but guessing the attitude of the author to the depicted, implicit, hidden meaning.

“Sometimes I think Wolf Larsen mad, or half-mad at least, what of his strange moods and vagaries. At other times I take him for a great man, a genius who has never arrived. And, finally, I am convinced that he is the perfect type of the primitive man, born a thousand years or generations too late and an anachronism in this culminating century of civilization. He is certainly an individualist of the most pronounced type. Not only that, but he is very lonely. There is no congeniality between him and the rest of the men aboard ship. His tremendous virility and mental strength wall him apart. They are more like children to him, even the hunters, and as children he treats them, descending perforce to their level and playing with them as a man plays with puppies. [4,48]” The author describes Wolf Larsen as a multifaceted person who seemed to him crazy and a genius at the same time. Captain Larsen is an individualist, whose tremendous virility and mental strength wall him apart the members of the ship. He did not fully realize his physical and mental abilities and he is very lonely.

7. Description by other characters. This tool is widely used by writers. From the team, Van Weyden learns that Wolf Larsen is famous in the professional environment for reckless courage, but even more terrible cruelty, because of which he even has problems with the recruitment of the team; is on his conscience and murder. The order on the ship rests entirely on the extraordinary physical strength and authority of Wolf Larsen. The captain punishes cruelly for any offense. Despite his terrible power, Wolf Larsen suffers bouts of severe headache.

"The man's as contrary as air currents or water currents. You can never guess the ways iv him. 'Tis just as you're thinkin' you know him and are makin' a favourable slant along him, that he whirls around, dead ahead and comes howlin' down upon you and a-rippin' all iv your fine-weather sails to rags" [4,53]. The sailor Louis compares captain Larsen with air currents or water currents. Louis describes him as an unpredictable person with extremely volatile mood who cannot be trusted.

8. The worldview of the hero. Each person has his own view of the world, his attitude to life and people. Therefore, for the sake of completeness of the character's description, the writer illuminates his worldview. Wolf Larsen professes a peculiar philosophy of "life yeast", a natural principle that unites a person and an animal that survives in an unfriendly world. The more yeast in a person, the more actively he fights for a place under the sun and achieves more. This materialistic, individualistic philosophy is a form of social Darwinism.

CONCLUSION

The essence of the concepts of "image" and "image in the work of art" are determined in the article. By the nature of generalization, artistic images can be divided into individual, characteristic, typical toposes and archetypes.

The means of creating an image of Wolf Larsen in the novel "The Sea Wolf" by Jack London are: the title of the work, portrait and actions of the character, individualization of speech, biography of the character, the author's characteristic, description by other characters and the worldview of the hero. All these means help the author reveal the inner world of the multi-faceted Wolf Larsen.

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Джек Лондонның «Теңіз тарланы» шығармасындағы Көкжал Ларсен бейнесі

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Мақалада көркем шығармадағы бейне ұғымы зерттелген. Мақаланың мақсаты – Джек Лондонның «Теңіз тарланы» шығармасындағы Көкжал Ларсен бейнесін лингвистика тұрғысынан талдау. Көкжал Ларсен бейнесін жасау құралдары: туындының атауы, кейіпкердің портреті мен іс-әрекеті, сөздің даралануы, кейіпкердің өмірбаяны, автордың сипаттамасы, басқа кейіпкерлердің сипаттамасы және кейіпкердің дүниетанымы. Осылайша, автор күші дауылға теңелген және көңіл-күйі жел мен теңіз ағымдары сияқты өзгертін тәжірибелі теңізшінің образын жасады. Әңгіме барысында автор шексіз үміт пен шексіз жалғыздық, көмек пен жанашырлық болмауы кейіпкер қатыгездігінің себебі екенін ашады. Капитан Ларсен – бәріне өзі қол жеткізген өте мықты, алдын-ала болжап білмейтін және опасыз адам. Автор бір уақытта оқырмандарды қорқытып, таңдандыратын адамның образын жасады.

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Образ Волка Ларсена в романе Джека Лондона «Морской волк»

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В статье представлено такое понятие, как образ в художественном произведении. Целью статьи является анализ образа Волка Ларсена в романе Джека Лондона «Морской волк» с лингвистической точки зрения. Средствами создания образа Волка Ларсена являются: название произведения, портрет и действия персонажа, индивидуализация речи, биография персонажа, характеристика автора, описание другими персонажами и мировоззрение героя. Таким образом, автор создал образ опытного моряка, чья сила сравнивается с ураганом и чье настроение изменчиво как ветры и морские течения. В ходе рассказа автор раскрывает, что бесконечные амбиции и бесконечное одиночество, отсутствие помощи и сочувствия становятся причиной жестокости главного героя. Капитан Ларсен – необыкновенно сильный, непредсказуемый и коварный человек, который всего добился сам. Автор создал образ человека, который пугает и восхищает читателей одновременно.

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THE HISTORY OF DEVELOPMENT AND INVESTIGATION OF KAZAKH NATIONAL DRAMA

The article is concerned with the general review of the unexamined in world literary studies, devoted to the history of development and investigation of Kazakh national drama. The present article is aimed at the consideration of development peculiarities of national self-consciousness in the creative work of Kazakh playwrights, which, undoubtedly, takes a rightful place not only in the Kazakh literary history, but also in world cultural heritage. As is known, the Kazakh literature has its own long and dramatic history. Its various schools and directions were developed differently; they had a great impact on the public opinion, spiritual and aesthetic development of the readers. Genre and style varieties of dramatic pieces are fundamentally studied in interrelation and correlation with Turkic masters of word and theatrical art.

Based on the analysis of dramatic pieces, the problems of manuscript plays are considered in complex, the genre and style varieties from folklore to theatrical performances are studied, as well as the evolution of connections and correlations with scenic pieces of Turkic nations.

Key words: drama, history of literature, theatrical art, cultural heritage.

INTRODUCTION

The cultural and spiritual heritage of the people, oral folk art, intra-genre features of written literature became the basis for the early origin and formation of Kazakh drama. Having received thorough lessons from the school of world literature, the artists of the word developed rich traditions on a national basis in a new way. The drama of this type of genre is the reflection of the contradictions associated with problematic issues of life. Life itself consists of contradictions: this is the law of nature and society.

Dramatic art has been the object of study of such famous researchers as G. Wellwarth – a specialist in the problems of modern English drama [1]; A. Kesteren – historian and theorist of drama