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The steppe image as the category in the national consciousness

This article considered the explication of the image in the creation works of Bakhyt Kairbekov. Steppe image is regarded as defining category in the formation of Turkic mentality, which had an impact on all levels of perception of the world and of human life – natural and cultural, rational and emotional, conscious and unconscious, individual and community. The author notes that this image prevails in the book «Native grass», seen in the lyrical essay appears in translations of Gafu Kairbekov, O. Askar, T. Abrahamova and other poets. Steppe is conceptualized as the motherland of the poet's father, the impressions of childhood and adolescence, Fatherland, homeland. In an effort to convey full feelings in the description of the steppe landscape, poet, at the same time, can not conceal the ambivalence to the native image. Poet's roots tied to the land of the fathers, steppes, where his ancestors had roamed for centuries. But with all of this, he feels like a city man, brought up under the influence of other cultures, to get education in their native language. Perhaps that is why the image of the Steppe in the early and later works are not the same, is imbued with different keys and thoughts, increasingly deepening over time.

Key words: steppe, the land of the fathers, homeland, national consciousness.

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Б. Қайырбеков шығармашылығындағы ландшафт дүниетанымы

Мақалада Бақыт Қайырбеков шығармашылығындағы Дала бейнесінің лирикалық сипаттамасы қарастырылады. Дала адамның дүниетанымы мен табиғи және мәдени, рационалды және эмоциялы, саналы және санасыз, дербес және қоғамдық қызметінің барлық деңгейіне ықпал еткен түрік ділінің қалыптасуын айқындайтын категория ретінде қарастырылады. Автордың айтуынша, Дала бейнесі «Туған шөптер» жинағында басым, лирикалық эсселерде, Гафу Қайырбеков, О. Асқар, Т.Абдрахманова, тағы басқа ақындардың аударма шығармаларында кездеседі. Ақын Даланы әкесінің кіндік қаны тамған жер, балалық пен жастық шақтағы әсерлер, Отан, туған өлке ретінде түсінеді. Дала бейнесін жан дүниесімен сипаттай отырып, ақын туған бейнеге деген екі түрлі сезімін жасыра алмайды. Ақын түп тамырымен ата тегі көшіп-қонған кең өлкемен тығыз байланысты. Сонымен қатар ол өзін басқа тілде білім алған, басқа мәдениеттің ықпалымен тәрбиеленген қала адамы ретінде сезінеді. Сондықтан болар, Дала бейнесі ақынның ертеректегі және кейінгі шығармаларында бірдей емес, уақыт озған сайын тереңдей түсетін әр түрлі ойлармен өрнектелген.

Түйін сөздер: дала, әкелердің кіндік қаны тамған жер, Отан, ұлттық сана-сезім.

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Ландшафтное мировосприятие в творчестве Б. Каирбекова

В статье рассматривается лирическая экспликация образа Степи в творчестве Бахыта Каирбекова. Образ Степи рассматривается как определяющая категория в формировании тюркского менталитета, оказавшая влияние на все уровни мировосприятия и жизнедеятельности человека – природное и культурное, рациональное и эмоциональное, сознательное и бессознательное, индивидуальное и общественное. Автор отмечает, что данный образ преобладает в сборнике «Родные травы», прослеживается в лирических эссе, появляется в переводах произведений Гафу Каирбекова, О. Аскара, Т. Абрахмановой и других поэтов. Степь осмысливается поэтом как родина отца, впечатления детства и юности, Отечество, родной край. Стремясь передать всю полноту чувств при описании степного пейзажа, поэт, в то же время, не может скрыть двойственного отношения к родному образу. Корнями поэт привязан к земле отцов, степному простору, где веками кочевали его предки. Но при этом он ощущает себя городским человеком, воспитанным под воздействием иной культуры, получившим образование не на родном языке. Вероятно, поэтому образ Степи в ранних и более поздних произведениях не одинаков, проникнут разной тональностью и мыслями, все более углубляющимися с течением времени.

Ключевые слова: степь, земля отцов, родина, национальное самосознание.

**THE STEPPE IMAGE
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According to the theory of Gumilev L.N., ethnic group – a phenomenon that lies on the border of the biosphere and sociosphere and has a very specific purpose in the structure of the earth's biosphere [1.24]. Scientists look at the world as a unified national space in which people and historically fused the surrounding natural environment, affecting the social psychology of the ethnic group. It forms the national character and determines the orientation of practice. Culture binds ethnicity with nature, it brings together in a single space the natural landscape, home, way of obtaining food and the person in all its ethnic manifestations.

Analysis of the «Landscape of attitude» in the context of modern literature of Kazakhstan regardless of the language of creativity shows that «landscapes» are predominant images Steppes and Mountains. Steppe – defining category in the formation of the Turkish mentality, which had an impact on all levels of perception of the world and life – natural and cultural, rational and emotional, conscious and unconscious, the individual and the public. The researchers write that «... every nation has its landscape, in the perception of which refract its cultural traditions. So defining complex nature of the Kazakh people became steppe and mountains. The endless expanse of height and had an undoubted impact on the lives of nomadic tribes, in which the harsh life combined with a strong desire for higher and spiritual «[2, 70]. Today we say that the image of the Steppe forever linked in our minds to the associative nomadic culture.

So let's consider, how is the explication of the image Steppe creatives in the work of Russian-speaking Kazakh Bakhyt Kairbekov. Steppe – the native landscape of the poet, so naturally the leading position among the place-images of his lyrics. Steppe is conceptualized as the birthplace of the poet's father, the impressions of childhood and youth, fatherland, native land. In an effort to convey the feelings of fullness in the description of the steppe landscape, poet, at the same time, can't conceal the ambivalence to the native image. The roots of the poet tied to the land of the fathers, the steppes, through which for centuries roamed his ancestors. But he feels like a city man, brought up under the influence of other cultures, which received no education in native language. Perhaps that is why the image of the Steppe in the early and later works are

not the same, it is imbued with a different tone and thoughts, all deepens over time.

The image of the Barrens is the main already in the book of poems, «Native grass», which specifies the name of the topic, it is conceptual in disclosing the author's view of the world. The most names of poems included in the collection corresponds to the title proper, «Steppe», «As soon as I see enough in the Steppe», «Steppe. Cicadas. Yurt beyond the river», «There are seen nor birds neither animals», «And there is no need to rush at a gallop in circles», «In the free peace of silent mill», «strives to train to run over the horizon», «migratory birds, the nomad, the centaur» «When in the my desert», «My house.» Poems dedicated to the native land, reveal the worldview of the poet, his genetic, hereditary affection. Feelings lyrical quite definite: ownership, partnership, harmony – that is what he feels, being the homeland of his father. Therefore, it is recognized and expected by the sights, sounds and smells: the nomadic villages, yurt, cicadas, dung, argamak, proud mare, mare's milk, bowl, dombra. Steppe captures the poet, determining the motive of liberty of his songs.

The steppe is full of sounds and inhabited, «migratory bird, a nomad, a centaur», «grasshoppers alarming chime», «Karatorgais sing» «roam the dunes, dune beetles», «revived the forgotten sands», «singing sands.» The color palette of the steppe landscape is diverse and bright, «the sun in the sky blue», «burning herb», «yellow moon fox winds in the clouds.» At the steppes has its own smell, «puffed dung», «The smell of May,» it smells like «rancid breath miserly fire.» Infinity native space seems poet «wormwood wind», «The free peace», «Silent mill», «salt undried lakes» associated «with wings, with road dust,» and leads to the idea that «and this expanse boundless in the steppes, the whole breadth and height is my home.»

But already in the early works of the poet feels its difference from indigenous steppe: «Why do not you play the lute? Why do I sing in Russian? Why frightened by little adder, set laughing village? Why is it so awkward keep bowl «Experiences, lurking in the depths of the soul, a vague fear of being misunderstood, be not like others pulled in revelation and recognition of the poet:» My Lullaby ringing, do not let me forget native steppe up to the blue mountains», «When the steppe will cease my grasshoppers, I'm dead ... «

Later B. Kairbekov will turn to the subject of his native land, write a poem like «Pedigree grass», which gave the name of the poetry collection. There other intonation and a different view, but again there

is the steppe as the center of the poetic world and the universe:

The author is not nostalgic for the homeland of his father, does not seek to recreate ethnic sketches. Before us is our contemporary, who grew up in the city that is aware of its involvement in the new time. Being involved in the space age swiftness in the movement of his rockets, rail, roads, aircraft, flight, a contemporary poet can't deny the reality of being. And somewhere in the depths of the soul and the genetic memory of live images and motifs that connect with the origins of the poet. He is concerned about «the memory of the centuries-old land», «vertebral column», «Life Line», «their knowledge of herbs, and the steppes, and the tree of heaven.» The poet seeks and finds the formula of life, «Getting Started», «grass – roots and stems of lists – the form and formula of life», «grass -Memory age-old land», «grass – everything that grows t spring to winter,» «grass – all that gives life ... « Asserts sounds refrain in the poem structure.

Lyrical explication Steppe image in the works of B. Kairbekov develops like a circle: from the knowledge and recognition to comprehend «his way», «its harmony», «their perception.» The image of the Barrens, native, poetical, returned to the author through the years, or rather, does not leave him ever living in the depths of the soul and consciousness. Native image appears in translations of Gafu Kairbekov's «Steppe», «Native Land», «Zymyran – steppe bird»; T. Abrahamova's «Steppe»; O. Askar «Bless me,» «Nature, the sun illumine» and others.

From book to book worldview poet develops in the direction of openness, transparency of the soul, and work flows in an emotionally-biographical genre alloy mosaic, deepening thoughts and feelings. Poetic genres in poetry collections of B. Kairbekov «Diary», «water path», «Sisyphean task», «Season of butterflies», «Exile Paradise», «Fruits and Stones» and the other – the most diverse: elegy, parables, essays, lyrical miniatures, in which the author reflects, they reflect, first and foremost trying to understand yourself. Everything is coherence in his work: Water and Earth, steppes and mountains, man and art, nature and life.

In the essay «The Face of time – the movement of the beam,» reflecting on the past, present and future of their people, their land, and themselves in particular, the poet writes: «In this longing for harmony, nostalgia for the lost knowledge of the nature, I see hope. Having lost everything, we find the greatness and courage Nomad, in severe conditions again presented itself. Even our ancestors, I'm sure, was not so lonely and helpless as we are

today: having lost the knowledge of nature and the natural selection of crafts. We have to elevate the sky – remember their sacred roots, to return to their land Desecrated, drink plenty of tainted water, travel all over in his nomadic many countries to make sure that we – the same blood. And then the earth and the sky will forgive us – prodigal children of their own, then each of us will remember the way and woke up in the morning, will be glad to the first beam – first spoke Sun shanrak, and bow to the first blade of

grass, which will be his Tree of Life» [3, 292].

The root and the crown of the Tree of Life will be the native land as the basis of all existence for human beings. Realizing himself a nomad in the way of the universe in search of his roots and harmony, the poet again and again refers to the elements of their native steppes. Symbol of Time and Space, and the Infinite Way, Freedom and Harmony elected Steppe, so near and dear ones and at the same time not completely understood and far.

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