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**Images and symbols in prose  
of O. Bokeev**

This article analyzes the role of images and symbols, and their originality in disclosing problems of national picture of the world. Touched upon the expression of the national picture of the world, hidden connection between man and nature, the loss of national values, humanistic qualities, honesty, nobility, purity and fidelity.

The analysis is based on the text of Kazakh writer O. Bokeev. Based on the author used techniques and methods of the author's position is determining the characters in his works.

**Key words:** picture of the world, images of characters, artistic image, national character, national traditions, symbol.

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**О. Бөкей шығармаларындағы  
образ-символдар**

Мақалада О. Бөкейдің «Мұзтау», «Жетім бота», «Қар қызы», «Бура» сынды шығармаларындағы әлемнің ұлттық бейнесі мәселесін ашудағы образ-символдардың рөлі мен ерекшелігі жөнінде сөз етіледі. Сонымен қатар, аталмыш шығармалардағы әлемнің ұлттық бейнесінің көрініс табуы, табиғат пен адам арасындағы жасырын байланыс, ұлттық құндылықтардың жоғалуы, шыншылдық, тектілік, тазалық пен адалдық сынды адами қасиеттердің жойылу мәселелері қарастырылып, талданады.

Талдау барысында автор тарапынан басты кейіпкерлер арқылы қаламгердің ұлттық құндылықтардың мәнін ашып көрсете білу шеберлігін назарға ала отырып, О. Бөкей шығармаларындағы образ-символдарды пайдаланудағы жазушының өзіндік әдіс-тәсіліне мән бере білген.

**Түйін сөздер:** әлем бейнесі, образы-символдар, көркем образ, ұлттық мінез, ұлттық дәстүр, символ.

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Сейтқазы Э.А.  
**Образы-символы в прозе  
О. Бокеева**

В данной статье на основе произведений О. Бокеева, таких как «Человек-олень», «Осиротевший верблюженок», «Снежная девушка», «Бура» анализируется роль образов-символов и их своеобразие при раскрытии проблемы национальной картины мира. Затрагивается тема выражения национальной картины мира, скрытая связь человека и природы, утрата национальных ценностей, гуманистических качеств, честности, благородства, чистоты и верности.

В процессе анализа произведения писателя автор делает акцент на мастерство художника при раскрытии национального своеобразие, а также подчеркивает своеобразие приемов и методов Оралхана Бокеева, при выражении авторской позиции относительно применения символов в своих произведениях.

**Ключевые слова:** картина мира, образы-символы, художественный образ, национальный характер, национальные традиции, символ.

**IMAGES AND  
SYMBOLS IN PROSE OF  
O. BOKEEV**

Any national literature is rich with definite images and symbols, which is represented integral part of national picture of one or another nations. In Kazakh literature steppe, mountains, yurt, fire, fig, wolf and another images are represent mandatory in creation Kazakh national picture of world, which reveal the inner world of national character. Mystery and reality – their successful combination is one of the artistic devices of the writer.

«From direct binomial image parallelism in ancient oral folk arts occurred considerable type, as symbol. In recent times, it came to be called different variety of inscription served conventional signs of that or another abstract notions.

But, on the whole meaning is independent artistic image, which has emotional- allegorical sense, based on similarity phenomenon of life. Appearance of symbolic image was prepared by long musical tradition. Folk music passed from one singer to another and kept in memory manifold generations.

Therefore, as soon as the song appeared first member of parallelism – image of nature, it immediately called in memory of listeners known in advance its second part – image of a person, who no longer to play with words. People have learned to recognize human life through its hidden analogy with the life of nature.

This hidden connection between man and nature, visible in the works of O.Bokeev. In getting to know with Bokeev's prose traced the same deep connection of writer's work with national traditions, folklore and philosophical worldview and history of the people. From the writer's pen left creation, where raises questions about destiny of the people, make sense of the past, thinking about future.

Writer, covering the topic of village overlooks the problem of national existence, living in reality thinks about the future. In the works Bokeev contains reflections on the destiny of the people, the loss of spiritual values. All of these problems, the author shows through original images and the perception of the world through his characters. For example, such as an act in the story «Man-Deer», Akbota in the story «Orphaned camel» Aspan – old man in the story «The Scream», «Snow Girl» and others. With these moral and ethical character reveals national character, feelings and needs.

All of them are the guardians of tradition. One of the best works of the writer – a «Man-Deer». The main hero of the story Aktan – is

the embodiment of the best of humanistic qualities, honesty, generosity, purity, fidelity. «Nature he takes a deep, quivering, the writer gives his hero contemplation, artistic nature. Man-deer in a large insult to society for the state of nature, however, it becomes even more painful, when the whole village moved to the capital of the region. Without people, human presence mountains, taiga like losing a part of his nature. Loneliness – the cause and the reflection factor of the incessant act, deepening the psychological process in his soul. In the end, it comes to the psychological split – Man – deer and personality come into dispute, and no one can take over, the person can't prove the benefits of civilization, the deer can't justify the sense of lonely, wild life. This dilemma seems insoluble, but only for the time being. This dispute is essentially philosophical, facing up to the world of ontological problems.

Loneliness of Aktan is dramatic, it is due to a complex fatherless, orphaned childhood. For this factor, like a shadow, it is the story itself, the death of millions of fathers on the recent war. This historic scale factor, the tragedy of not only individuals but also groups of people, the psychological burden – a sense of the tragedy of being passed along the chain from generation to generation. Aktan cannot understand the reasons of his sadness, as they are non-personal character. Art symbols in the story works on a cascade of generalizations: village suddenly moved to the regional center, as once nomads, not demand, driven into civilization. As a result – general drunkenness, multiplied death progressively reflected in the mirror of time: Aktan's father dying, breaks down from the tractor into the river best friend ... Fleeing from the plague of hungry thirties, Kazakhs masses leaved their homeland, going across the border to China, Russia, Central Asia».

Author in his novel Aktan's image identifies as a native Firetender character. It addresses the issue of devotion to the native land, a small country, which is peculiar to many writers of the twentieth century. «*Пустые дома кажутся мертвыми, а большое человеческое поселение – кладбищем. И тот одинокий домик с дымком из трубы выглядит сторожем этого печального кладбища. ... единственный живой очаг, из которого идет дым, принадлежит сторожу брошенного поселка и одновременно леснику, хранителю богатств окрестной дремучей тайги*». This passage is like a reflection in the mirror of the writer's soul. The writer endures and prevents about losing of national values. The national wealth of the people is still far in the past, where there were once our ancestors.

«Deer – rather remarkable symbolic animal cultures of the ancient world. It is often associated with the Tree of Life. Deer male in a fight with chthonic serpent symbolizes, like the eagle, who fought with the snake, opposites conflict, positive and negative, light and darkness «. And author intentionally pays the storage of a small native land of their ancestors in the hands of «Human-Deer», in hope that «the messenger of the gods, or the heavenly powers» what was not able to maintain the full value of the people. But it's simply impossible one to struggle against the whole of civilization, to go against the flow of life. One person can't save the national wealth of the whole people. «–« *Нет! Так нельзя! Так нельзя! Невозможно жить на свете! – в тоске...*». The author makes it clear, that a yearning about past, not enough to save all the wealth of the people. Longing for the past won't forget yesterday, but do not forget about it, you need to update it. In no case cannot break off the connection of time. This golden bridge is the beginning of all beginnings.

Playing the images of heroes there is a feeling of illusion in the mind of the writer, as like Aktan, and Akbota in «Orphaned camel» story they are ordinary people, and at the same time they are not. Aktan is a forester, but for some reason he only could see the man from mysterious cave, harbored their innermost secrets. Akbota is an ordinary girl, but she is also has protectors from the sea. She is only one can see and feel their presence. Both of them are the guardians of the native hearth, fighters against civilization and society. And their main weapon is – loneliness. They renounced the society and civilization. And for what all this? For in order to save native traditions, native homes.

The synthesis of reality and legend also evident in another O. Bokeev's novel called «Snow Girl». «The Parable of the snow girl draws the reader's attention on the author's voice, sounding contrast or unison with the dominant mood of the characters, corrects the story by including narrative lyrical retardation, reflecting the movement of the thoughts of the writer.

Snow girl synonym of moral vigilance, readiness to resist the baser human instincts, to protect the hard acquired with centuries of experience spiritual values. The ability to respond to the call of the snow girl is measured the level of humanity and noble mental abilities. Therefore, Nurjan is constantly worried with girl's voice, Bakhytzhon hears it only in the most critical moments, and Amanzhan was deaf to her call. The image of a snow girl on the principle of antithesis is associated with the image

of Konkay, which is a metaphor in the story of cruelty and evil «.

If in novel image of a snowy girl is a symbol of defender of spiritual values, the image of the Konkay is a symbol of selfishness and immorality. «– Конкай никогда не умрет! – горделиво сверкая глазами сказал старик. – И огонь в очаге этого дома никогда не погаснет! До меня здесь был Конкай, на его место пришел я, а на мое место придет следующий Конкай! И сейчас он находится, может быть, среди вас! Потому что Конкай сидит у каждого в его печенках, в его мозгу и сердце. Конкай значит: бери себе все, что тебе нравится, и ничего не бойся! Конкай – это: я хочу, а на вас на всех мне наплевать!». Konkay's image is an image of a person, who had lost all moral values. Masterful using method of receiving contrast (antithesis) gives this novel originality. Good and evil, spiritual wealth and immoral attitude towards all humanity, selfishness and good humor all these qualities are reflected in two images. Snow girl is a symbol of spiritual greatness, Konkay of the vanity.

In a small story called «Bura» problem of the loss of national values of Kazakhs are in the center again.

This story written by writer in the 70s of the twentieth century. It was the work of symbolic and animalistic character by the nature of their genre modification. While domestic prose of 60-70-ies was a strong statement of questions about the meaning of tradition (symbols) in the formation of human personality structure, of the close relationship between man and nature, about the formation of his moral consciousness through deep comprehension of the phenomenon of reality and society.

Agree, the story «Bura» amazing plasticity in common with the works of the greatest writers of the animal genre of the past and modern: Tolstoy «Strider», Chekhov «Kashtanka», С. Aitmatov «Farewell, Gulsary!» S. Sanbaev «White Aruana», Kurochkin «Freak» and others. It is known that the classical images of animals are an important social meaning in literature and open up new approaches to the interpretation of the behavioral line of human and ethical principles, that shape him as a person and are in close correlation with the problem, «the author and the hero «.

In small volume of this story feels, that the author tries to cover the historical period of the 20-ies of the last century. The February revolution, collectivization, the construction of railways, and whole story floats like a shadow from this story. Although

the author doesn't make a direct narrative of history, but still unconsciously as it affects this particular topic. This period of history is shown from only one camel life. If the car is a symbol of drill of the Kazakh people, Akpas (Griffon) is a symbol of Russian. the author uses method of comparing emphasizes the nature of these nationalities. «Черный Бура был с детства спокойным и послушным, не то что бура Акпас. Самое крайнее, что он выделял в пору свадеб, – это обильно плевался. Правда разъярившись, иногда гонялся за окружающими. А бура Акпас однажды в феврале особенно сильно взбесился. Носился, громко гудя, роняя пену крупными хлопьями, оскалив пасть». Camel is a symbol of the harmony for Kazakhs. Camel contains all the animals. He is a symbol of unifying beginning. No wonder the author singled out Buru from other camels, describing it calm and obedient, though it emphasized the national character of our people. The drill Akpas is like a symbol of Russian. The history of what happened with him was in February, includes a February revolution, a revolt of the common people against the bourgeoisie. Bura in the Bokeev's story also a symbol of the past, a symbol of the history of the Kazakhs. When you are reading the works, before the eyes emerges a picture of the struggle of the past and the future. Of the future, which the great Kazakh steppe took internally. These external and internal confrontation of the people are reflected in other works of the writer. Bura is the last guardian of national traditions in this story. «Вот состав поравнялся с Бурой. Взревел Бура, и дремучая ярость ослепила его. Не думал он о том, что мал и слаб перед этой громадой. Он бросил свое измученное тело прямо к составу. Пена летела из пасти снежными хлопьями. Дыхание струями пара рвалось из его ноздрей. Одно желание опрокинуть и растоптать поезд знало Буру. Вот он грудью бросился на вагон. Страшная сила смяло его и отбросила далеко в сторону. Вскрикнул паровоз. И мчались мимо поверженного Буры равнодушные вагоны. Бура лежал в стороне от дороги с разбитой грудью. Из его пасти шла кровь, перемешанная с пеной. Агония ломала его тело. И шел он по золотому, знойному океану, вдыхая запахи сильных пряностей, и бронзовый колокольчик на его шею предсказывал долгий-долгий путь.

Судороги свели ноги Буры. Хрипло рванулось дыхание, последнее в этом мире. И запоздалая чистая слеза выкатилась из его мертвых глаз. Окаменела стень от горя. Сковало ее долгое молчание. Осиротела она без Буры. Так погиб последний верблюд из аула Казакпай».

The image of yurt is associated with elapsed time. Yurt is a symbol of happiness, youth, a past life, homeland. The place where was situated a yurt – a lost happiness, lost youth:

*«Бура увидел круглую выжженную полянку – на этом месте стояла юрта. Он долго вдыхал знакомые запахи и не мог уйти, не вспомнив что-то очень важное. <...> Ноздри Буры раздулись*

*от жалости, и он громко всхлипнул. Пропала белая юрта, исчезли горячие кони, и стих плач верблюжонка».*

Correct using of symbolic images in prose makes ability to explore the depth of the national peculiarities. In particular, I want to note that this method is very effective in treating the national picture of the world people.

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