

Dzhalamova Zh.¹, Joldasbekova B.²,

¹Senior Lecturer, ²Doctor of Philological science, professor
of Al-Farabi Kazakh National University, Almaty, Kazakhstan,
e-mail: zhanna-dz@mail.ru, Baiyan_zh@mail.ru

SPACE OF DAILY LIFE IN ETERNITY DIMENSIONS

This article considers the creative experience underlying Michail Prishvin's works. The writer's role in the world literature process of the twentieth century, and the contemporary understanding of philosophical and esthetic problems of his works define the relevance of the subject. This paper considers how pictorial paintings emphasize the infinite variety of life and the fullness of existence. The article refers to a holistic view of the world, where a number of domestic concrete real world there is the beauty of nature. It is proved that the idea of the unity of the natural world and the human being brings writers thinking philosophy Russian cosmism.

Key words: being, life, nature, spontaneous natural world, poetic realism.

Джаламова Ж., Джолдасбекова Б.
Мәңгілік өлшеміндегі тұрмыс кеңістігі

Мақалада М.М. Пришвиннің алғашқы прозасы қарастырылады. Жазушының шығармашылық міндеті ретінде 20 ғасырдың басындағы орыс Солтүстігінің тұрмыс-тіршілігі алынған. Жұмыс барысында көркемсурет картинасы іспеттес өмірдің әр қыры болатынын баяндалады. Мақалада әлемдік бейне мәселесі тілге тиек етілген, күнделікті тіршілік, яғни нақтылық пен шындық жүрген жерде табиғат сұлулығы қатар жүретіндігі айтылады. Адам тұрмыс-тіршілігі мен табиғат әлемінің бірігуі пришвиндік толғаудың орыс космизмінің философиясына жақындайды.

Түйін сөздер: тұрмыс, тіршілік, табиғат, табиғат әлемі, поэтикалық реализм.

Джаламова Ж., Джолдасбекова Б.
Пространство быта в измерениях вечности

В статье рассматривается ранняя проза М.М.Пришвина. Художественной задачей писателя является отражение через быт человеческого бытия русского Севера начала 20 века. В работе рассматривается, как живописные картины подчеркивают бесконечное разнообразие жизни и полноту существования. В статье говорится о целостной картине мира, где рядом с бытовым конкретно-реальным миром существует красота природы. Доказывается, что идея единства природного мира и человеческого бытия сближает пришвинское мышление с философией русского космизма.

Ключевые слова: бытие, быт, природа, стихийно-природный мир, поэтический реализм.

Mikhail Prishvin's name became famous with wonderful essay «In the land of not frightened birds», written during his trip to the North of the Russian fairy tales in 1907. It would be his first trip, to be followed by others, he would travel almost all over the country and write about the Far East, Kazakhstan, the Caucasus, the Crimea, as if he lived there for many years. «It was a way out of the moral

conclusion for me to make a journey to the edge of the birds which were not frightened, and I went there with a sense of awe ...» [8, 426].

Began his career in journalism, the writer admits that «frustrated in their hopes to write a complex psychological thing», and finally «invented an ethnographic way to the literature, which is ridiculous for a brilliant talent» [2]. Perhaps the most valuable

thing in the above quotations is a «description» or so called artistic life image. The writer himself considered this book is not very successful, too scientific, which description of life eclipsed art. In our opinion, it is not accidental, because it is a folk ethnographic essay certainly suggests the image of a particular material and realistic reflection of life. «In the land of not frightened birds» is a sincere and sometime sentimental essay of northern life of Russia in the early twentieth century. Narrator's way went to places of old believers and large settlements of Vygo-retsiya, which was broken up in the middle of the nineteenth century by Nikolay I. Essays of Vygovsk edge begins, oddly enough, in Berlin, where, after a day of work or on weekends into tiny pieces of land withdrawn soul inhabitants of the city. The implications of this garden as a means of restoration of forces via contact with nature becomes just a dream. It is from this country life escapes, run the narrator, contrasting the world of the city and nature, culture and pristine.

New places and new experiences immerse the hero-narrator in spontaneous natural world, where the ghostly becomes also a steamship, and the people, only water and wide road to the sky, calling after them in the edge of not frightened birds. Prishvin focuses in his work on folklore, which became for him, according to Vykhodtsev, «the most important moral-aesthetic school». Prishvin himself has repeatedly stressed: «My word is received from the hands of the people through its or all literature». Writer, received a classical education, interested in Western philosophy studied and well-known folklore, communicate with the common people – the keeper of the native Russian language and oral folk poetry revealed to him the secrets of living forever-undying words. Prishvin's writer found his original way that is rooted in people's soil, develops the artistic tradition of the North Russian folklore, its imagery and moral basis. M.M. Prishvin organically combines scientific essay beginning with pronounced fabulous, mythological motifs. Two plans of image: a fabulous one, associated with fairyland; the second plan of the book includes pictures of real life, where the way of life and the firstborn and untouched. This combination helped Prishvin to gain clarity of realist writer from the first date of entry in the literature. The book of essays on the freshness of style, language clarity was at the level of 90's realistic prose.

B.D. Prishvin says of the first book of the writer: «They are now encouraging by the natural combination of poetry in them, and the most that neither is unadorned prose, understood as observant artist, and as a representative of the Russian realistic prose»

[4, 11]. It should be noted that in the beginning of realistic works Prishvin, especially in the image of nature is undeniable. From the first of his books can be traced feature of his poetic realism, making it a peculiar and original writer. This unity of poetry and reality, life and legend, by his own definition, «a little goes a little deeper than the conventional realism». In a series of essays «In the land of not frightened birds», Prishvin paints nature with a variety of third-party business, scientific, philosophical, and aesthetic. Often he shows it as the basis of existence, the material sphere of human existence. It is presented through the eyes of the peasants, for whom nature is the source of life and the basis of existence. North, enchant Prishvin's hero-narrator of his silent beauty, constantly causing him thinking about the past of the natural and human life. North admire nature and becomes a place of physical and spiritual meetings. Through the fabulous and fantastic perception gives a realistic picture of life and manners of Pomorie. Together with the author, get Povenets through Lakes Ladoga and Onega a priest, an old colonel, a woman with a young daughter in her arms. Tver nurse displeases with cheerless shore, only the word «forest», unites all people living here, all this life around the forest, it is the meaning of life of so many people. The forest is one of the key image-symbol in the works of Prishvin. It is often in the forest solved the entire issues of heroes, it is not dark, primeval «lifeless», but real, with all the forest inhabitants and soulful. The inhabitants of the far north lead eternal fight with the harsh nature, it is for them not only life, but also an ongoing process of creation. Visible and described by the author-narrator life of local residents in essence not much different from life of many generations living in a constant and hard physical labor. They are trying to adapt uninhabited island to themselves and themselves to nature. In the eyes of the writer's daily domestic life home cares give a solid foundation; it takes place in the harsh existence of the natural world, where «the people are mired down through the generations, by passing sad memories of their once cheerful, daring life. Now they sing about nightingales, which are never seen singing on the green oak forests, surrounded by pine trees and fir trees, sing about a wide-open fields» [1, 72].

Russian North for the hero appears real edge of not frightened birds, where he feels like a stranger, who had invaded unfamiliar, obscure life in «the darkest places» [1, 191]. Around the narrator people are very sociable and we see the rural priest, laughed at the abbot Klimentsk monastery, who has thirty-six cows and twenty monks, here comes the boy,

sent by their parents for a miraculous cure for a vow to the Solovetsk Monastery, who went there with a great religious elevation and ... cooled currently to faith. The writer explores their state of mind, an original world of the senses, Prishvin's «hero-traveler, who interests of the national life», and ethnographer, who studies «the soul of man in general». Path to Povenets, where the world for all people ended, leads the long-awaited discovery: «finally has been found a country of not frightened birds, so its simplicity, directness, graciousness, helpfulness, cuteness, directness is unusual. The soul is resting, having met in a life that really forgotten and destroyed illusion» [1, 72]. This poetization does not negate the inclusion in the story «worldly». In the villages, for example, notes Prishvin small human interests: theft, fights, «free life» gossip. The natural-patriarchal life of the Far North appears to the author-narrator in strict adherence to its age-old traditions and rituals. Love, birth, marriage, work, death-all of life is reduced to this range and as unchangeable as the change of seasons. These people are also coming as time immemorial there were their ancestors, they are superstitious, like their distant ancestors. However, they, according to the author, «merge with the elements», and it is admirable.

It is interesting a courtship ritual, described by the author, where the characters live a fabulous life, wear «colored dress azure», have an «uncountable treasury». Fancy color fullness becoming gamajorin the description of «comedy, taken from the ancient times of Slavic pagan way of life» [1, 84]. The author sincerely wonder how coexist in peasant life pagan and Christian traditions, the latter seem to him a forced concession, and real rulers of the edges are wizards, one of whom was invited to Himih sand, so that the enemy did not spoil the young. Wizards rule the world, appoint who should live, who dies, who catch fish and how to kill the beast, they take a different look. That wizard Timoshka caught the waterman and due to he did not throw into the fire the lake king, demanded for himself as many fish that got rich. Prishvin feels himself very free in this

description, as if recorded photographically documented, easily inserting a comment, original folklore texts, and when it is required and long quotations of modern scientists (E. Barsova).

Life in the Far North is closely linked with nature, where man is fighting for its existence. It is present in the description of heavy fishing fishery, tree felling and timber rafting, hay and plowing. Genesis of Pomorian free life «takes away the soul» [1, 95], differs sharply from the patriarchal Vygovsk way of life, which seems to him the primitive and irrational.

The emotional state of the characters reflects the model of the world, immersed in a medium with its economic concerns is the logical embodiment of happiness.

A significant image in the narrative is the house where the northern tradition offers an extensive lunch «soup of whitefish, yogurt, a plate with cloudberries. With dry red gingerbread, there was a fishmonger from blueberry, wickets, crumb of bread» [1, 106].

The basis of life is a big family, the family beginning which according to Prishvin, brings to life the traditional culture, opposing the «love to the land, the peasantry, which – whatever hard work». Sincerely believing in a large family, the house, the farm author-narrator said that «the saint was a farmer who plowed» [1, 109], that is, ordinary life, the environment, life's little things, and most importantly work, gives to a person the right to go to heaven.

Description of everyday life, its detailed meticulous image in the story is somewhat idyllic, individual observations made by the author suggest that coming another world, which is able to destroy this harmony, «here in this hut, in a large family on the island took place the same drama as everywhere: the old has struggled with a young, new» [1, 108].

Prishvin's book «In the land of not frightened birds» authentically reflects not only the factual material, vividly illustrating the features of everyday life, but also rises to the spiritual understanding of the moral laws of life.

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