

героя, почему герой – человек неординарный, необычный, а известный на всю степь охотник, борец и батыр.

В основу трагического А. Нурманов положил тип героя. Утверждение высокоимитического модуса свидетельствует о новом качественном сдвиге казахской прозы в решении проблемы трагического и ее близости с литературной традицией мирового искусства.

### ЛИТЕРАТУРА

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#### *Түйіндеме*

*Мақалада А. Нурманов «Құланның ажалы» романы негізінде қайғылы мәселесі шешелген. Қазақ прозадағы қайғылы проблемасы жоғары-миметикалық модус ретінде көрсетілген. Оның дәлелі: сюжеттік-композициялық құрылымы, трагедиялық тартыс, көркем-бейнелеу әдістері, кейіпкердің тип.*

#### *Resume*

*There is a plot-compositional analysis made in the article of A.Nurmanov's novel "Kulan's Death". Using this work of literature the author of the article reveals the specific character of the tragic in the novel, its tragic conflict, imagery-figurative means, the type of a character which allows to infer a highly-mimetic modus of the tragic in Kazakh prose.*

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### **ABOUT THE LINGUISTIC CULTURAL LEXEME "LIGHT"**

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The linguistic cultural lexeme *light* refers to the number of ancient key words of the Russian language picture of the world, which are directly connected with the man's perception of the world, with the system of the wider understanding

of the world, which also may express the meaning of the world and the Russian man's place identification in this world.

In the people's mind there has settled down an opinion about the saint origin of the light and its separation from the darkness as result of the first saint action. The blinding light of the sun, which is so unbearable for the human's eyes, is the consequence of this saint origin.

For the Russian man the eyes are connected with the light the most, which both percept the external light and give the light themselves.

It is impossible to realize what is around a person without the vision and, without the light as well. The absolute absence of the first means physical blindness, inability to see the world around you, differ the objects of this world, its colors and forms. V.I. Dal's thesaurus gives the *light* and *vision* as synonyms, which mean the ability to see with one's own eyes: *His light is gone, there's no light, i.e. he is blind, lost his vision* [Thesaurus, vol. IV, p. 156]. Russian language connects the decrease in light with the weakening of the vision. A person who lost one eye used to be called *half-light*.

It is possible to define the similarity of the meanings of *light* and *vision* by the word *зрак* (old), which in Russian means *eye*, and in its relative language – Serbian it means *sun beam*, i.e. light. The similarity of these terms proves the idea that if the new moon *обглядится* (*will be shining*) up to three days then the whole next month the weather will be nice and clear. *Зреть* (has the same root as the words *зрение, зрак*) means to see, to watch: *Зри в корень* (Козма Prutkov); *зреть* (to ripen) – is said about the wheat which, ripening, slowly turns golden getting closer to the color of sunshine. Eyes as the organs of vision (очи) may have constant epithets *clear, light*.

The similarity of terms light and vision created the belief in magic origin and mystic power of the eyes. That's where the mythic knowledge that the heaven lights are the eyes of the skies comes from. The eyes of the person are like the sun and the moon: *Яко на небеси светила солнце и луна..., так и в человеке в главе очи* – is written in one of the old manuscripts. The eyes of the sky meaning the eyes of the person have supernatural power. The metaphoric language gives a human glance an ability to bring bad luck, i.e. hurt someone. The folklore claims that the human eye might not only see, but it has ability to *light* and *burn*. Russian fairy tale tells us about a furious step-mother who sends her step-daughter to bring fire from Baba-yaga. The young girl comes to the witch's house and sees the fence around it with people's skulls on it. Those skulls give light from the eye sockets all night long and lit the yard. The girl puts one of the heads on her stick and returns home. The eyes of the skull burn down the step-mother and her natural daughters, turn them into coals, punishing them for all the sufferings of the step-daughter. A. Block says: *Asrail - an Angel of death hits me with his shining eyes* (p. 372).

For a Russian person the word *light* means the world around him, the Earth with everything that exists on it. A human being lives *in the white (god's) light*, he travels *around the white light*; *Live in the light, see the miracles* [vol. 1, p. 225]; *Light stands by the God's will* [Dal, Russian folk proverbs, vol.1, p. 330]; *Times and years of present light* [Dal, Russian folk proverbs, vol.1, p. 234]; *For many generations, as the light stands, it has been so since ancient times* [Dal, Russian folk proverbs, vol.1, p. 236]; *There are good people in the light* [vol.1, p. 330]; *Just think how wonderfully the light is created!* (Griboyedov, Sorrow of the mind); *I'm going to lock you up behind a metal lock, Behind the bind oak door, So you couldn't see the God's light, And not besmeared my honest name.* (Lermontov, Song about the tsar Ivan Vasilievich, young warrior and the lucky merchant Kalashnikov); *At the first sight he gave an impression of an honest and a little self-confident fellow, many of which you can meet in the white light.* (Turgenev, Smoke, PSS, vol.7, p. 253); *Everyone in the light, everyone in the light knows: There is no happiness* (Block A.A. Lyrics. – M.: Pravda, 1985, p. 249).

In the language picture of the world the lexeme *light* has a positive characteristics, it opposes the darkness. *Light* for a Russian is life in all its appearances, it's a "condition, opposite to darkness, shadow" [Dal, The thesaurus of the live great Russian language, vol. IV, p. 156].

By the mythological concepts of the Russian folk the darkness contains everything evil, scary: death, loss, disaster. In "The word about Igor's army" the picture of the day passing and the night coming after it that will bring the death of Russian army, is shown as: *The night is falling, the sunset drops the last light, darkness covered the fields* [The word about Igor's army, M., 1987, p. 81]. Russian language consciousness has the following imprinted in it: *Do not cut the new loaf of bread after the sunset, do not give back the borrowed money, do not lend the money, do not settle the scores, do not give anyone anything* – all of it means devastation. Before the sunrise it is not permitted to pour out the water that was used to bathe the child for the night, since it may hurt the child. The food and water containers should be covered for the night so the wicked one (one of the appearances of the darkness) could not make them dirty, etc.

The sunlight, on the contrary, brings everything good, well, predicts life, harvest, income, prosperity. The phrase *The sun is shining in the east* (i.e. it has risen) *and shows the way* means that everything predicts success for the one who sets off for the road, for the one who begins to do something.

For the qualitative evaluation of the person, its accordance to the Russian spiritual ideal is also used the opposition *light – darkness*. Human spirit contains a constant fight of light and darkness. The spirit might be dark, unclean and in this case it doesn't suit to the folk ethic ideal: *Someone else's soul is dark; Twist one's soul*, i.e. to lie; *Christian's soul but gypsy's conscience; There's a deep night inside of me*, i.e. the dark beginning dominates in the soul (Tyutchev F.I., PSS. Poet's

library. Big series. L., 1987. – p. 239). Everything positive comes from the light, the light brings the outside and inside beauty. A person with a light soul supposed to follow high moral, ethic and Christian norms, and is supported in every way: *The purse is empty but the souls is clean; The light in the church comes from the candle, and the light in the soul comes from the prayer; The soul is royally light* (Tyutchev, 239); *God's blessing lies upon enlightened soul!..* (Tyutchev, 140). Evaluating positively the lyric hero A. Block claims: *He's all a child of kindness and light, he is all the triumph of freedom!* (p. 259); *You are so light, like virgin snow. You are so white, like distant church* (p. 281).

The term *light* in the consciousness of a Russian is associated with the categories of life and death: *light* – is life, and opposite, *absence of light, the darkness* is death. These perceptions are linked to the following set phrases: *this light* (earth world, life as oppose to the world of dead), *that light* (the world of dead, as oppose to the earth world, life), *to come to light* (to be born), *bring to light* (to give life to a child) – *to go to the other light* (to die), *the one who came from the other light* (the dead person who, by the superstitious perceptions comes out of the grave). They say about the person who was balancing on the edge between life and death due to bad illness, and who began to recover from it: *The patient started to see the light*. When a person dies then the light is “lost” in his eyes. And, the emotional condition of the person, suffering the sorrow, crying over the loss of the close person corresponds at this moment with the condition of darkness. We find the proof of it in the burial song: “*The clear eyes can't see the white light...*”

The word *light* is connected by the Russian people with the concepts of happiness and sorrow: *light in the window* – the only happiness, relief; *light faded in the eyes* – everything became unhappy, unpleasant, disgusting etc.; *the light will look like a mat* – someone will feel bad, difficult, usually of pain, fear etc.; *hate the light* – feel a sudden sharp pain, anger, fear etc...

The term *light* in the consciousness of a Russian person can not be parted from the terms of sense and ignorance: *light of life, light in the eyes, not see the light, light of sense, light of faith, light of truth; Learning is light, and not learning is darkness; What a light of sense has faded! What a heart stopped beating!* (Nekrasov, To the death of Dobrolyubov); *Try to attach to God with as much power as you have and he will enlighten your heart in your spiritual way* (Rerich N., The country of light; The holy patrol. – Riga: Vieda, 1992, p.13); *Light is a result of thought* (same, p. 66)...

*Light* is also connected with the terms of time, with *day* and *night*: *almost light, not a light and not a sunrise; It's almost light and I'm before your feet!* (Griboyedov, Sorrow of the mind); *We came at almost light, one after another* (from the song); *the next day we got up at not a light and not a sunrise* etc.

Hence, the word *light* contains a whole row of perceptions which have a straight relation to the understanding of the world by the Russian person.

**Түйіндеме**

Бұл мақалада «свет» лексемасының лингвомәдени әлеуеті анықталады.

**Резюме**

В данной статье определяется лингвокультурологический потенциал лексемы «свет».

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**МОТИВЫ РУССКИХ КЛАССИКОВ В РОМАНЕ-ЭПОПЕЕ  
«ПУТЬ АБАЯ» М.О. АУЭЗОВА**

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Изучение творчества М.О. Ауэзова в аспекте международных литературных связей началось с 60-ых годов XX века. Через полстолетие определились важные тенденции компаративистского осознания творчества классика казахской литературы; во-первых, различные формы взаимосвязей с русской литературой, во-вторых, опосредованные отношения с литературами западной Европы (французской и немецкой), в-третьих, влияние ауэзовского творчества на литературы Востока и, в первую очередь, на тюркоязычные литературы, в-четвертых, связи творчества классика с арабской и персидской литературами.

Осознавая актуальность каждого направления, остановимся, однако, на проблеме влияния русских литературных традиций на творчество М.О. Ауэзова, изменение, трансформацию этих традиций, их дальнейшее развитие в тексте выдающегося романа-эпопеи «Путь Абая».

Проблема влияния русских литературных традиций на творчество М.О. Ауэзова, изменения, трансформация этих традиций, их дальнейшее развитие в тексте выдающегося романа-эпопеи «Путь Абая» всегда была актуальной.

Ауэзов, говоря о влиянии на него русской литературы, на первое место ставил не Толстого, а И.С. Тургенева. Об этом, в частности, вспоминает ученый-востоковед, академик И.С. Брагинский, беседовавший с писателем. Ауэзов ему сказал: «Знаете ли Вы, кто оказал на меня самое большое влияние? Не догадаетесь. Тургенев. Вы не смотрите, что на поверхности, может быть, этого влияния и не видно.