
PORTRAY OF A WOMAN'S IMAGE IN R.MUKANOV'S STORIES

Sarsenbaeva Zh.B.

1 course PhD doctor

Institute of Literature and Art named after M.O. Auezov KazNU named after Al-Farabi,

ОБРАЗ ЖЕНЩИНЫ В РАССКАЗАХ РОЗЫ МУКАНОВНОЙ

Сарсенбаева Ж.Б.

докторант PhD 1 курс

Институт Литературы и искусства имени М.О.Ауэзова КазНУ имени Аль-Фараби

АННОТАЦИЯ

В статье анализируются произведения Р. Мукановой, посвященные художественному воплощению негибкого духа казахского народа. Они стали заметным явлением в современной казахской литературе. Автор исследования раскрывает творческую лабораторию и художественный мир писательницы, которая довольно часто обращается к женской психологии, разным аспектам жизни своих героев и философским проблемам бытия.

ABSTRACT

The article analyzes the works of R. Mukanova, dedicated to the artistic personalization of the tough spirit of the Kazakh people. They became a noticeable phenomenon in modern Kazakh literature. The author of the study reveals the creative laboratory and the artistic world of the writer, who quite often explores female psychology, various aspects of the life of her characters and philosophical problems of being.

Ключевые слова: проза, образ женщины, психология, художественный мир

Keywords: prose, image of a woman, psychology, artistic world

P.Mukanova is a talented and accomplished woman of letters who draws attention on national spirit, creative laboratory, and artistic world topics in her works. Many of her stories are about woman psychology, flip sides of the human life and, also, she stands out clearing philosophy meaning of her works. "P.Mukanova's specific personality is to portray a development of internal psychological struggle via unconscious behavior of images and describe their mental world, along with deep examining of imagine sphere. Almost all compositions of story genre are about lonely life of personages who are in trouble" [1, 614 p.]. A story "A widow" by the writer narrates psychological-emotional condition and mental state of a bad tempered, savagery and profit-driven woman who was thinking only of wellbeing and forgot about bluebird of happiness in her hand. As she was thinking only providing for a family and forgot that she is a woman with exquisite beauty and because of hard work she became a masculine woman. This woman's tragedy is nowadays common human problem. "To be liken to man - it should be century's will. I liked drinking an alcohol as it shows your wellbeing and equality. And whose guilty is it? You are, stupid! You are, sneaksby! Why did not you punish me for my disappointing manner? Better to cut me live" – she was talking to herself looking in the mirror and laughing. She got buzzed her hair looking in the mirror. And she looked at herself and pat on the back, again talked to herself: "Oh, My God! If I lacked exquisite beauty from the beginning or I lost by myself the nature presented kindness and love, because I'm bad tempered. Is it true that I lost everything because I was fighting among others? I'm a woman by nature, but all my body and face like a man" [2, 120 p.] – she looked at herself behind the mirror. "Here is the real

widow. A widow should match to her inside and outside" – looking in the mirror to protruding ears after she got buzzed her hairs she was still talking to herself and continued to be silly, cried and laughed, gave a wink and pointed to herself. By one personage life story, the author makes readers to challenge mind and think about duties of a father and a mother. When duties are changed between them it needs no saying that transformation would take place. Having lost self-control will last to degradation. Aiming to earn more money and being busy at markets many women forget to care themselves and this is the real tragedy of nowadays.

Another composition that full of woman's fate and psychological feeling is a story "Kuna- A sin". A story happened to three women at dead of night: Gulbaram who just delivered a baby, a second wife who killed the baby, Ak Bayan who was a witness. At the very moment the author described too beautiful for words nature in details. "Gingerly and tremblingly, the sun was risen. Natural morning light was so proud. A heart-searching look at three strangers and would saddle them with their sins and punish the three despite anguished cry" [2, 50 p.]. Ak Bayan is Abilkasym's daughter-in-law who is famous for his wealth among people. Gulbaram is a sister-in-law who bear a bastard and gave her consent to kill a baby at that night. A second wife was afraid of rejoicing at the misfortune of them "being morally damaged, bring shame on family" and fear husband's outrage, killed a baby with blue-stone.

That very sin bothered Ak Bayan for her next fifty years. All these years she lived heavy-heartedly, weak flesh and was out of spirit as she understood that cutting a life of an innocent child is the egregious sin. The old lady was in deep sorrow and shedding floods of tears. She was living all her life with eyes swimming in tears. The author misses deep details of second wife's inner

life who staining hands with blood, but describes her action and hypocrisy, and Gulbaram and Ak Bayan's state who were living with heavy heart. Gulbaram became an unencumbered and had hard luck. Ak Bayan was crying for mercy all over the life. Damned by an innocent baby both personages lost meaning of their life. Even much water has flowed under the bridges since then, committed sin in the silliness of her tender years followed her all over next fifty years and every risen morning reminded her that very night.

The story provided the forever "close contest" of the Morning and Night as endless struggle between badness and goodness. In fact, every soft night has its own glory. But the Night mentioned in the story described as the witness of a grievous sin according to innocent child's death and sins of women. Gulbaram and Ak Bayan's lives became as dark as that very night. In our minds a night combines with dark, or a pitch darkness, or a cage. A grievous sin, cutting human's life, killing a human being is the egregious sin of that pitch darkness night. They wish a sin to be kept in a dark cage and be free of damnation. But every risen morning starts with the same hellfire. Just a night helps the old lady to ease the pain. A night is a torment and a sin, a morning is clean and innocent.

In our opinion, the author consciously missed deep details of second wife's inner life who killed the baby. She unceremoniously poured a blue-stone to baby's mouth. She committed a crime without a second thought and with no sorrow. These kinds of people would never worry about care. And her villainy is well visible in her talks. She was hiding a child's death by supposed honour, sense of conscience and denies holy things. And expecting some good in her is impossible.

In the silliness of her tender years Gulbaram was agreed with the baby's death, but Ak Bayan was out of mind when heard the decision, she was in fear and trembling, started waving with hands and saying goodness knows what. Leaving no time to Ak Bayan to recover herself, the second wife was too quick to commit and cover up a trace of crime. Everything all around happened momentarily. Ak Bayan was trying offering excuses all these years and just praying the God to be merciful. They say that admitting own guilt would ease emotional pain and clear conscience. Her inner grief and spiritual torments were poisoning her and once at night she came to visit her mother hopefully to gain the good graces. She was weeping with emotion: "Oh, mother, it's my heavy sin. I would have visitation of God for my sin".

- Stop it! What are you talking about? What is going on, oh, my God – her naïve mother jumped as she was bitten and suddenly became an insane. Her only purpose was to lay her heart bare to her mother and offer excuse.

- Oh, my God, you are a bad lot. What are you talking about? What are you talking, you are pathetic woman? Who did kill a baby? If you killed a baby, you will never be sated in life. Killing a human being is an egregious sin. Killing a human being is the worse sin... [2, 52 p.]. in their later life, both Ak Bayan and Akmaral being childless means - they were damned by an inno-

cent child! In this story several things found their description as followings: a morning is a bringer of a future, a second wife characterizes cruelty and severity, and a night is a sign of sin and crime. If the sinners would recompense for their sins? Of course. Ak Bayan has an indirect bearing upon happened case that night, but she was the witness of the case. Since then, even though almost fifty years passed, she was never laughing, even smiling. There is a deep meaning of that it doesn't necessarily mean that a woman was born to deliver a child, but the love and kindness of a mother to her child is critical. Gulbaram also was sobbing violently: "She was married to her lovey, unfortunately was childless. "Oh, if only I could have a child. My dear sister-in-law, I'm such a sinner and never would given a chance". A novelty that denies the proverb that runs "a girl should be forbidden by forty family" and supports orphanage, widowhood or child death was considered as outside the rules of a morning. So, here can be accented that a human being needs are not only wealth and celebrity, but keeping in mind deeply rooted traditions, conscience, spiritual values, sanctity, and judiciousness can make the great man.

A night is time of sins, a morning is time of offering excuses. After fifty years passed, a mother still was offering excuses to her sin – which is a prove of well-spoken words – a child is the thing next to mother's heart (a child is the liver of a mother). Kazakh people knew all human bodies functions since before the medicine, which proves that Kazakh people genius is indisputable. Sisters and brother of the whole blood are compared with a "liver". Among other parts of the body, a liver transportation or treatment makes difficulty even in advanced technologies century. So, a liver is your inseparable part, and Kazakh people compares a child with someone's own liver. And makes sure that killing a child is the worse and egregious sin.

Before starting her historical story "Kudiret-kiye – Omnipotence-holy" she got acknowledged with historical evidences of Genghis Khan and his little brother Khassar in details. This helped her in writing the above-mentioned work in authors own singularity way and conception. Genghis's father is Esugey hero and his first wife is Oilun (Song). Kokesh is a subordinate to Genghis and he was jostling for power with Genghis. These and other details were in historical facts. In her turn, R.Mukanova portrays in bright colors Genghis khan's history and her personage, and lends realism to characters. Genghis khan trusts in God and believes that his intellect is a gift from the Sky. In general, Turkish people worship the Kingdom of heaven and their belief and conception can be explained by ancient Kultegin stone. Using many cult phrases is one of the artistic devises of the author. "Oh, the Supreme Being", "My God", "Repent thousand and one times to God in a day", "God knows", "Wait the God bless you". There were pictured senses as mother's felling to her child, a child's feeling to a birth brother, a birth brother's felling to the power. "Oh, the Supreme Being, forbid me of sorrow, help me! If my own children-birth brothers would enemies and fight against each other, there would no dignity. And what's the honour to mother Song. I have children and I had them in the oven and

fed at the breast, and both rested their heads on my chest – now they grew up and matured. But why they are at feud with each other and for whom they are at enmity? Why are my both colts that were emanated from my heart chill relations today and violated the peace? If they were severe with the enemy and became ferocious by themselves, too? Two heroes and brothers of the whole blood – Shynghys and Khassyr – you have stopped caring brotherhood and I don't know whom to support and whom to excuse" [2, 3 p.]. However, the main topic of the story is a Mother. A motherly love. The personage of the story is Song mother and her motherly love to her children, also it doesn't matter who you are – black or white, a king or a slave – everyone has a mother and even a khan Genghis who is ruling the world is bowing his knees before a mother. But it was unclear what was the reason that Genghis khan placed an order to kill. One thing is clear – he was very strict and never withdrew his orders. If he said to be killed, no matter if it is a new born child, but the order should be realized. A death. Especially, to meet death by Genghis's hands was considered as a holy death or a death sent by God, the Supreme Being. As he was jealous and rageful he made his elder brother to move far away and drove his cattle. Full of blood his eyes can be explained as his anger. Author uses type of the psychological imaging – seeing a dream – very professional. Genghis saw in his dream as he was choking and woke up. "Really? I saw a horrible dream. Omnipotence-holy... Omnipotence-holy... as if. And as if my liege is my Song-mother" – he was talking to himself. His eyes glazed over, and he thought about his dream again. A clay pot fell to the ground and its lid opened in the air, and suddenly Song-mother came bowling out part by part: her cut head, hands and legs poured out part by part. But her head was alive, and he was double minded if he need to pick the head up and put it back to a clay pot or do not touch it, at that very time his

mother's head talked to him and commanded: "Raise it up! Pick the head up. It's a message by Omnipotence, my Genghis son. And you cannot dictate against him. Raise it up, now and wish you never throw it to the bare ground" [2, 13]. "Seeing a dream is one of the psychological imaging methods. And to outline personages' inner world is almost stable tradition and an artistic component that commonly used in our literature. Even if the method used rarely, a writer would find appropriate way to put it into the story. In general, authors follow two purposes by using a method of seeing a dream. First, they want to interpret the psychological review of point behind the dream, for second, they obtain the main episode of seeing a dream as literary instrument full of poetic imagery" [3, 91 p.]. In this work the author paid attention for the second purpose.

There is the law of gravitation among people around the world. And it's called the love between mother and child. The power of love mentioned in the line as per followings: "Genghis is coming. Kneel and touch the ground with the forehead and seek forgiveness of his mother. If she would mercifully and forgive him, he would never be in the Song-mother's road". Genghis said these standing with his back and was almost crying. This great campaign started one month later [2, 13]. This story tells about a king who is ruling the world and main idea is that even the great ruler would be forever a child to his/her mother and there is the power granted to a mother by the Creator.

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ФЕНОМЕНАЛЬНЫЙ ПОДХОД В СОЗДАНИИ МОДЕЛИ УЕЗДНОГО ГОРОДА РОССИЙСКОЙ ИМПЕРИИ В ИСТОРИИ РЕГИОНАЛЬНОЙ ДОРЕВОЛЮЦИОННОЙ ПЕЧАТИ

Смирнов Иван Андреевич

Кандидат филологических наук,

доцент ГАОУ ДПО Институт развития образования Республики Татарстан,

г. Казань

АННОТАЦИЯ

В статье рассматривается феномен уездного (провинциального) города как одна из форм цивилизации и бытия человека во временных-пространственных отношениях Российской империи, представлена типология, функции и принципы модели уездного города, отраженные в региональной дореволюционной печати.

ABSTRACT

The article discusses the phenomenon of a county (provincial) city as one of the forms of civilization and human existence in temporal-spatial relations of the Russian Empire, presents the typology, functions and principles of the model of a county town, reflected in the regional pre-revolutionary press.

Ключевые слова: феноменальный подход, модель уездного города, региональная дореволюционная печать, принципы модели уездного города, типология моделей уездного города.

Keywords: phenomenal approach, county town model, regional pre-revolutionary press, principles of county town model, typology of county town models.