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TECHNIQUES AND MEANS OF ANIMAL REPRESENTATION IN KAZAKH ANIMALISTIC PROSE

The article examines the peculiarities of animal representation in Kazakh animalistic prose, identifying the main artistic techniques and means used by authors to create vivid images of the animal world. The research object is a corpus of works by Kazakh animalist writers of the 20th-21st centuries, while the subject is specific methods and ways of representing animal characters in literary texts. The analysis revealed key trends in the development of the animalistic genre in Kazakh literature, tracing the evolution of animal images from traditional folklore representations to modern interpretations. Special attention is paid to the connection between folk and literary animalism, as well as the role of the ethnocultural component in creating zoomorphic images. The study shows that Kazakh animalistic prose preserves the traditional respectful attitude towards the animal world characteristic of nomadic culture, enriching it with new meanings and interpretations. Characteristic features of national-cultural specificity in depicting various animal species have been identified, determined by the peculiarities of traditional lifestyle and worldview of the Kazakh people.

Keywords: Kazakh literature, animalistic prose, animal images, artistic techniques, ethnocultural characteristics, folklore traditions, national specificity, nomadic culture.

Introduction

The relevance of the research topic is due to the growing interest in studying the peculiarities of artistic reflection of the animal world in literature, which is connected with the importance of understanding human-nature interaction in the cultural-historical context. In the modern world, where ecological problems are

becoming increasingly acute, the study of animal images in art acquires special significance. Animals, as part of nature, have always occupied an important place in human culture and worldview, and their depiction in literature allows for deeper comprehension of not only natural but also social, philosophical, and ethical aspects of society's life.

In Kazakh animalistic prose, animals serve not just as objects of description but also as carriers of deep philosophical, ethical, and aesthetic meanings, making their representation a unique phenomenon within national literature [1; 2].

The particular relevance of this topic is emphasized by the fact that Kazakh culture, being traditionally nomadic, has always maintained a close relationship with nature, with animals playing a key role in the people's survival and development [3]. Therefore, the depiction of animals in Kazakh literature is filled with special symbolism that reflects not only the practical significance of animals but also their spiritual and cultural importance.

However, despite the significant number of works dedicated to the analysis of Kazakh literature, questions related to identifying the specifics of artistic techniques and means of animal representation remain insufficiently studied [4]. This underscores the need for more detailed consideration of this problem, as it allows for a deeper understanding of the peculiarities of the Kazakh people's worldview, their traditional values, and cultural codes.

The theoretical significance of the research lies in the systematization of knowledge about the methods of creating zoomorphic images, as well as in identifying the role of the ethnocultural component in forming these images. The practical value of the work consists in the possibility of using the obtained data for further study of Kazakh literature, developing methodological materials for teaching literature, and popularizing national cultural heritage.

Thus, the study of this topic represents an important step in comprehending the role of the animal world in the culture and literature of the Kazakh people, and also contributes to the development of intercultural dialogue and understanding of the peculiarities of nature perception in different cultures.

Materials and Methods

This research is based on works of Kazakh animalistic prose created during the 20th-21st centuries. The main materials used were texts by such prominent authors as Mukhtar Auezov, Gabit Musrepov, Sabit Mukanov, Olzhas Suleimenov, as well as contemporary writers whose works contain vivid and multifaceted animal images. Particular attention was paid to works where animals not only play a secondary role but also become central characters of the narrative, symbolizing certain philosophical, ethical, or cultural ideas [5; 6; 7].

To gain a fuller understanding of the context of animal representation in literature, folklore texts were also utilized: folk tales, legends, epic works (for

example, «Koblandy-batyr», «Er Targyn»), mythological legends, and ritual texts, which played a key role in forming traditional perceptions of the animal world in Kazakh culture.

The research was conducted using a complex of methods that allowed for comprehensive and in-depth analysis of the set tasks. The first stage involved the descriptive method, aimed at systematizing and classifying materials. This method helped identify key features of animal representation in Kazakh prose, such as their functional role in the narrative, the nature of interaction with human characters, and the ways of their artistic interpretation. At this stage, data about the most frequently encountered animal species in the works were also collected and structured, allowing for the identification of their symbolic meaning and cultural specificity.

At the second stage, the comparative method was applied, which allowed for a comparative analysis of traditional folklore animal images and their interpretations in contemporary literature. This method was particularly important for identifying continuity between oral folk art and written literature, as well as for determining innovative approaches that authors use to reinterpret traditional images. In particular, changes in the perception of animals depending on historical and cultural context were examined, allowing for tracing the evolution of zoomorphic images in Kazakh literature.

For analyzing artistic means and techniques used by authors to create animal images, the linguo-stylistic method was applied. This method made it possible to examine in detail the vocabulary, tropes, metaphors, epithets, comparisons, and other stylistic figures that make animal images more expressive and multivalent. Particular attention was paid to how authors use language to convey characteristic features of animals, their behavior, emotions, and even inner world. Moreover, this method helped reveal how through animal descriptions authors convey their views on nature, society, and humans.

The culturological method also played an important role in the research, allowing for examination of animal images in a broad ethnocultural context. This method helped reveal the connection between the traditional way of life of the Kazakh people and their attitude toward the animal world. Cultural codes, religious beliefs, rituals, and customs related to animals were analyzed, allowing for deeper understanding of their symbolic meaning in literature. For example, the image of a horse in Kazakh culture was considered not only as a symbol of freedom and strength but also as a reflection of the nomadic way of life, which has always been an integral part of Kazakh identity.

At the final stage of the research, the interpretive method was applied, which allowed for revealing hidden meanings and subtexts embedded by authors in animal images. This method was particularly important for understanding how authors

convey their philosophical and social ideas through animal representation. For example, some works show animals as embodiments of moral qualities such as loyalty, courage, or wisdom, prompting readers to reflect on the ethical aspects of human life.

In Kazakh literature, animals are used not only as a means of understanding the world but also as a tool for exploring human nature and helping individuals comprehend their surroundings. Therefore, animal images in Kazakh literature can be divided into four groups:

1 Animals as Elements of Nature

This is a traditional image, including animals associated with hunting and domestic life. These animals are depicted as realistically as possible, without subtext or metaphor. Importantly, animals from this group are not anthropomorphized – they may be helpers or guides but do not take on human traits. An example is Mukhtar Auezov's novella *The Grey Ferocious One* (1929).

2 Anthropomorphized Animals

These are allegorical images where animals are given the ability to think and speak while retaining their natural essence. An example is Rollan Seysembaev's novel *Despair, or The Dead Wander in the Sands* (1991).

3 Symbolic Images

These arise when a realistic image is imbued with broader, universal meaning or philosophical ideas. An example is Taken Alimkulov's *The White Horse* (1962).

4 Mythologized Images

This group includes characters from folk tales, legends, and epics. It served as the starting point for the development of Kazakh animalistic literature—consider the four most revered animals.

A unique phase in Kazakh literature was marked by the realistic works of Maxim Zverev, published between 1929 and 1990. Zverev was not only a writer-naturalist but also a scientist who laid the foundations of agricultural zoology in Western Siberia. His books were published not only across the CIS countries but also in France, England, Spain, Poland, Germany, and many others.

Before Zverev, animals in Kazakh animalistic literature were predominantly depicted as mythical heroes or allegorical representations of human actions and characteristics. However, Zverev successfully integrated scientific knowledge, journalistic observation, and artistic imagery in his narratives, addressing significant issues related to natural history in an accessible manner. His stories and novellas offer concise accounts of animal life, distinct from traditional magical fairy tales and monumental epics.

Zverev's works introduced readers to the fauna of Kazakhstan without framing animals solely in relation to human needs. Furthermore, the author depicted animals with vivid emotional depth, emphasizing their inherent beauty and dignity:

«In the first hours of his life, the little maral spent time next to his mother: He tried to rise from the ground, swaying on his weak legs, but immediately fell back onto the soft, decaying pine needles. The warm tongue of his mother gently licked the maral's fur».

– Maxim Zverev, *The White Maral* (1929).

The research methodology employed in this study integrates various approaches, ensuring a comprehensive and multi-faceted analysis of the material. The use of diverse methods has enabled the identification of specific features of animal representation in Kazakh animalistic prose, as well as a deeper understanding of the cultural, historical, and philosophical dimensions underlying these images. The research findings can contribute to further studies of Kazakh literature and serve as a basis for developing methodological materials for literature education and promoting national cultural heritage.



Figure 1 – Books by M. Zverev

Results and Discussion

The research revealed key features of animal representation in Kazakh animalistic prose, allowing for deeper understanding of the specifics of creating zoomorphic images within national literature. The analysis of works showed that animals in Kazakh literature not only serve as secondary characters or elements of nature description but also become important carriers of philosophical, ethical, and cultural meanings. This is confirmed by the fact that many authors use animal images to convey complex ideas related to human values, social relationships, and human interaction with the surrounding world.

One of the most important findings of the research is that animal images in Kazakh literature are closely connected with the traditional way of life of the people. For example, the horse, which historically played a key role in nomadic culture, often symbolizes freedom, strength, and nobility. In the works of Mukhtar

Auezov and Gabit Musrepov, the horse appears not just as an animal but almost as a mythological being embodying the spirit of the Kazakh people. This image becomes a bridge between the past and present, maintaining its relevance even in contemporary literature. However, the analysis shows that modern authors, such as Olzhas Suleimenov, reinterpret traditional images, adding new dimensions to them. For example, the horse may symbolize not only strength but also vulnerability, reflecting changes in the modern person's perception of the world.

Another important characteristic of Kazakh animalistic prose is the use of animals as symbols of moral qualities. The wolf, eagle, camel, and other animals are often endowed with traits that serve as examples for humans: loyalty, courage, wisdom, patience. Such images allow authors not only to create vivid literary pictures but also to convey important moral lessons to readers. For example, in Sabit Mukanov's works, the wolf often serves as a symbol of survival and resilience, connected with the harsh living conditions in the steppes and the necessity of struggle for existence.

A comparative analysis of traditional folklore texts and contemporary literature showed that despite continuity in the use of animal images, modern authors significantly expand their semantic field. While in folklore animals most often appear as symbols of specific qualities or phenomena (for example, the eagle as a symbol of power and height), in contemporary literature their images become more multivalent and complex. This is connected with the fact that modern authors strive to reflect the diversity of human experience and global changes in the world.

Linguo-stylistic analysis revealed that authors actively use tropes and figures of speech to enhance the expressiveness of animal images. Metaphors, epithets, and comparisons help create vivid and memorable pictures. For example, in Olzhas Suleimenov's works, descriptions of nature and animals are often filled with poetic images, emphasizing their symbolic meaning. Moreover, the language used to describe animals often reflects the author's attitude toward nature and culture, making the texts deeper and more multivalent.

Comparison of the obtained results with previous studies shows that although the topic of animal representation in Kazakh literature has already been considered in scientific works, many aspects remain insufficiently studied. In particular, little attention has been paid to the role of the ethnocultural context in forming animal images and their symbolic meaning. The current research partially fills this gap, revealing new facets in animal representation and their connection with cultural codes of the Kazakh people.

Thus, the essence of the research is that animal images in Kazakh animalistic prose are an important means of expressing cultural, philosophical, and moral ideas. They reflect both traditional values of the Kazakh people and contemporary changes in their worldview. The obtained results emphasize the importance of

further study of this topic for deeper understanding of the peculiarities of Kazakh literature and culture as a whole [10].

Conclusion

As a result of the conducted research, it can be concluded that the representation of animals in Kazakh animalistic prose represents a complex and multifaceted phenomenon that reflects both traditional values of the Kazakh people and contemporary changes in their worldview. Animal images in literature are not limited to their external description or functional role in the plot but become important carriers of deep philosophical, ethical, and cultural meanings. This confirms the assertion made at the beginning of the work that animals in Kazakh literature are symbols through which authors convey their views on nature, society, and humans.

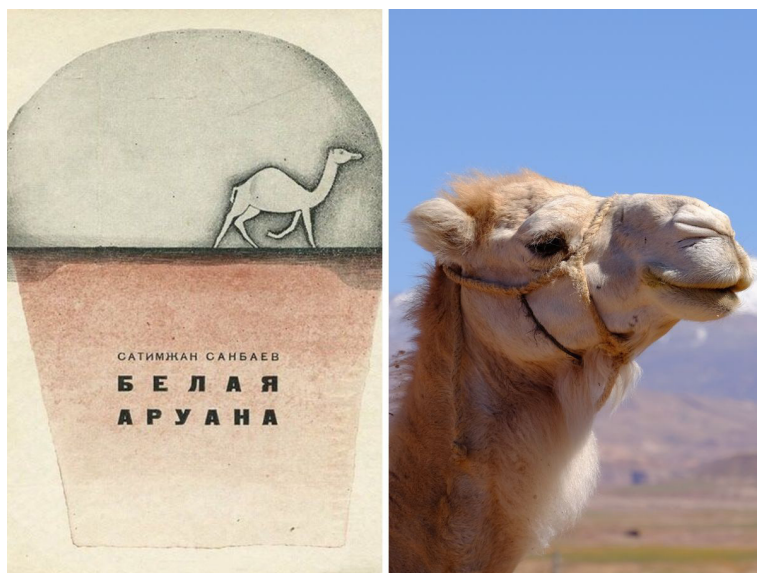


Figure 2 – «White Aruana»
Satimzhan Sanbayev, 1968 [8]

One of the key conclusions is that animal images are closely connected with the ethnocultural context of the Kazakh people. Traditional perceptions of animals, formed under the conditions of nomadic lifestyle, continue to influence contemporary literature. For example, the horse, wolf, eagle, and camel maintain their symbolic meaning, but their interpretation changes depending on historical and cultural context. Modern authors reinterpret traditional images, adding new

dimensions to them and making them more relevant for today. This underscores the dynamism of Kazakh literature and its ability to adapt to changes in society.



Figure 3 – USSR Postage Stamp ‘Koblandy Batyr’,
illustrated by I. Isabayev [9]

Another important conclusion is that animals in Kazakh animalistic prose often serve as embodiments of moral qualities such as loyalty, courage, wisdom, and patience. Through animal descriptions, authors convey important moral lessons to readers, making their works not only artistically expressive but also socially significant. This is particularly important in the context of contemporary ecological and social problems, where human interaction with nature has become one of the key themes of world literature.

A comparative analysis of traditional folklore texts and contemporary literature showed that while continuity in the use of animal images persists, modern authors significantly expand their semantic field. This allows us to state that Kazakh literature continues to develop, enriching itself with new ideas and approaches to depicting the animal world.

The obtained research results allow us to assert that studying animal images in Kazakh literature has not only theoretical but also practical significance. They can be used for further analysis of Kazakh literature, developing methodological materials for teaching literature, and popularizing national cultural heritage. In

the future, this research could be expanded by including works of other genres in the analysis, such as poetry or drama, as well as comparative analysis with works of other Central Asian peoples. This will allow for deeper understanding of the peculiarities of nature and animal world perception in different cultures and contribute to the development of intercultural dialogue.

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ҚАЗАҚ АНИМАЛИСТИКАЛЫҚ ПРОЗАСЫНДАҒЫ ЖАНУАРЛАРДЫҢ БЕЙНЕЛЕУ ӘДІСТЕРІ МЕН ҚҰРАЛДАРЫ

Мақалада Қазақ анималистік прозасындағы жануарларды бейнелеу ерекшеліктері қарастырылады, авторлар жануарлар әлемінің жарқын бейнелерін жасау үшін қолданатын негізгі көркемдік әдістер мен құралдар анықталады. Зерттеу нысаны–XX–XXI ғасырлардағы қазақ Жануарлар жазушыларының шығармаларының корпусы, тақырыбы – көркем мәтіндегі Жануарлар кейіпкерлерін бейнелеудің нақты әдістері мен тәсілдері. Талдау барысында қазақ әдебиетіндегі Жануарлар жанрының дамуындағы негізгі тенденциялар айқындалды, Жануарлар бейнелерінің дәстүрлі фольклорлық идеялардан қазіргі заманғы интерпретацияларға эволюциясы байқалады. Зооморфтық бейнелерді жасаудағы этномәдени компоненттің рөліне, халықтық және әдеби жануарлардың өзара байланысына ерекше назар аударылады. Зерттеу көрсеткендей, қазақ анималистік прозасы көшпелі мәдениет үшін жануарлар әлеміне деген дәстүрлі құрмет сезімін сақтап, оны жаңа мағыналар мен түсіндірмелермен байытады. Қазақ халқының дәстүрлі тұрмысы мен дүниетанымының ерекшеліктерімен айқындалатын жануарлардың әртүрлі түрлерін бейнелеудің ұлттық-мәдени ерекшеліктеріне тән белгілер анықталды.

Кілтті сөздер: Қазақ әдебиеті, анималистикалық проза, жануарлар бейнесі, өнертаптық әдістер, этнокультуралық ерекшеліктер, фольклорлық дәстүрлер, ұлттық ерекшелік, көшпелі мәдениет.

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ПРИЁМЫ И СРЕДСТВА ИЗОБРАЖЕНИЯ ЖИВОТНЫХ В КАЗАХСКОЙ АНИМАЛИСТИЧЕСКОЙ ПРОЗЕ

В статье рассматриваются особенности изображения животных в казахской анималистической прозе, выявляются основные художественные приемы и средства, используемые авторами для создания ярких образов животного мира. Объектом

исследования выступает корпус произведений казахских писателей-анималистов XX–XXI веков, предметом – специфические методы и способы репрезентации животных персонажей в художественном тексте. В процессе анализа выделены ключевые тенденции в развитии анималистического жанра в казахской литературе, прослеживается эволюция образов животных от традиционных фольклорных представлений к современным интерпретациям. Особое внимание уделено взаимосвязи народной и литературной анималистики, роли этнокультурного компонента в создании зооморфных образов. Исследование показывает, что казахская анималистическая проза сохраняет традиционное для кочевой культуры почтительное отношение к животному миру, обогащая его новыми смыслами и интерпретациями. Выявлены характерные черты национально-культурной специфики изображения различных видов животных, определяемые особенностями традиционного быта и мировоззрения казахского народа.

Ключевые слова: казахская литература, анималистическая проза, образы животных, художественные приемы, этнокультурные особенности, фольклорные традиции, национальная специфика, кочевая культура.

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