

Торайғыров университетінің
ҒЫЛЫМИ ЖУРНАЛЫ

НАУЧНЫЙ ЖУРНАЛ
Торайғыров университета

**ТОРАЙҒЫРОВ
УНИВЕРСИТЕТІНІҢ
ХАБАРШЫСЫ**

Филологиялық серия
1997 жылдан бастап шығады



**ВЕСТНИК
ТОРАЙҒЫРОВ
УНИВЕРСИТЕТА**

Филологическая серия
Издается с 1997 года

ISSN 2710-3528

№4 (2024)

Павлодар

**НАУЧНЫЙ ЖУРНАЛ
ТОРАЙГЫРОВ УНИВЕРСИТЕТА**

Филологическая серия

выходит 4 раза в год

СВИДЕТЕЛЬСТВО

О постановке на переучет периодического печатного издания,
информационного агентства и сетевого издания

№ KZ30VPY00029268

выдано

Министерством информации и общественного развития
Республики Казахстан

Тематическая направленность

публикация материалов в области филологии

Подписной индекс – 76132

<https://doi.org/10.48081/ZQUS9819>

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<https://doi.org/10.48081/VYLN6705>

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FOLKLORE AND THE PRINCIPLE OF LITERARY CONTINUITY: TRANSFORMATION OF THE IMAGE OF RAIYMBEK BATYR

This article examines the place of Raiymbek batyr in the gallery of historical characters of Kazakh literature based on the artistic level of his heroic image in works of art. The specifics of the description of heroic actions in the context of real events were analyzed in the context of historical reality and artistic solutions. In addition, a clear theoretical analysis of the continuity of literature and folklore was carried out. The main purpose of the article is to depict the artistic image of a historical figure. In modern prose, the influence of world folklore on the creation of an artistic image of a real historical person has been comprehensively considered. The differentiation of the fact that the Kazakhs, as today, achieved independence and became a fundamental state, was founded thanks to the courage, the heroism of which was experienced by the enemies, testifies to the relevance of the article.

In the course of achieving this goal, the state archives were studied, valuable information about brave batyr was used, an analysis of research works and conclusions of scientists studying Raiymbek was carried out. The name of Raiymbek batyr is found in poems about such major historical figures as Abylai Khan, Kabanbai batyr in folk oral literature. Among the voluminous literary texts reflecting the image of batyr as the central hero are the versions of the saga «Raiymbegim asylym», sung by Sabdaly zhyrau, and «Raiymbek batyr», collected by M. Bolysuly, «Raiymbek! Raiymbek!» (1981) and the novel-dilogy of J. Turlybayuly «Raiymbek batyr» (1972–1991). Many praising poems dedicated to batyr, in themselves

constitute one large thematic area in Kazakh literature. The problem of analyzing their theoretical and practical scope determines the main direction and idea of the article. K. Sauranbayev and M. Bolysuly made great efforts to collect oral data on Raiymbek batyr, who were still a legend, analyzed complex concepts and revealed the essence. The materials collected by them are stored in the collection of manuscripts of the M.O. Auezov Institute of Literature and Art and the State Archive of the Almaty region, in the personal fund of Rakhimzhan Kilybaevich. During the comprehensive study of the data and the writing of the article, recommendations were given on scientific analysis, systematization, complex analysis, descriptive and analytical methods, scientific methodologies.

Keywords: literature, history, folklore, hero, image.

Introduction

Folklore is the fullest and most important branch of our literature. Our national worldview, national identity and multifaceted history are rooted in folklore. It is impossible to imagine any literature without oral literature, which is rooted in its initial origins and spiritual value. Our entire understanding of knowledge, Kazakh identity and culture are reflected in folklore. We see the images of our Khas batyrs, bi-orators, and national figures who had impacted yesterday's history in oral literature. In this regard, oral folk art is a beautiful part of the history of the country. Although the heritage of oral literature has many different versions, each version has its own meaning and an important role in fiction.

The song of heroes, imbued with the source of the people, is the best branch of our literature, full of great and moral values. The image of heroes in folk literature is a symbol of our national spirit, gives fervent support to people of every era, compares the past history and the present, awakens patriotism, and allows us to consciously reflect on the laws of heroism and courage.

In the heroic songs of our people, Kazakh batyrs are described as real heroes invincible batyrs, a victorious campaign hero. All this was caused by the good wishes of the people, and secondly, the struggle of the plundered country against the invaders, and the ardent heroism of bitter revenge on the enemy, were the basis of these songs. The category of such topical ideas includes the image of Raiymbek batyr in oral folk literature.

In the history of the country, the heroic feat of Raiymbek batyr on the way to achieving the pedestal of independence and freedom is a great feat. Kazakh poets and writers devoted poetry and prose works about the Raiymbek batyr. Every poet and writer has made an invaluable contribution to our national literature, describing it from the top of his knowledge. In general, the works about Raiymbek batyr complement each other, look at the image of our courageous ancestors from

different views, pay attention to the description from a number of angles, and create a full picture of his presence. In this article, based on the works of research scientists and analyzing the heroic song, we will consider the topic of the image of Raiymbek batyr in folklore. Because our ancestor Raiymbek is a high hero of his era, a giant of the era of the war against the Dzungarian, our national motto, whose name is indelible in the heart of the country.

Materials and methods

Raiymbek batyr has a special place in history. Today, the Kazakhs have independence and a solid foundation for the existence of a fundamental state was laid thanks to Raiymbek batyr, whose heroism was tested by the enemy. The hero of the great man, who lived on the verge of endless battles with the threat of complete extinction of the Kazakh country, also attracted his great-grandfather [1, p. 2].

As a result of the study of the novel-dialog «Raiymbek batyr», it was found that a number of folklore-epic motifs in world folklore are embedded in the structure of the literary text. In this regard, the reasons for the predominance of folklorism as an artistic approach in the artistic image of a real historical person were identified. Based on comparative analyzes, folklore samples were identified that had a special influence on the writing of the novel-dilogy, the creation of the image of the main hero. It is especially clear that the song of the Kyrgyz people «Manas» contributed to the artistic and poetic system of the work as a whole. At the same time, in the process of describing the main character, systematizing episodic events related to him, the medieval European epics «the song of Roland», «the song of the Nibelungs», «the song of Sid» and ballads about Robin Hood were undoubtedly influenced.

According to the results of the analysis, typologically similar versions of these motifs were compared, which are found in the Kazakh, Turkic-Mongolian, eastern and Western folklore heritage. «Mahabharata», Gilgamesh», «Iliad», Tristan and «Isolde», «Manas», «Korkyt», «Zhansar», «Gesser», «song about Roland», song about Nibelungs», «song about Sid», etc.in the novel-dilogy «Raiymbek batyr», adapted (adapted) to the biography of a historical person, a kind of combinatorial sequence was systematized. These are: to be the owner of a special destiny (otmechennost); heroic childhood; separation of a young hero from his native settlement and upbringing in a different environment; growing up in an uncle; choosing a horse; rushing to save a captive father; becoming a horseman (herder); campaigns to liberate the hero's native land from the enemy, dreaming; freeing his bride from captivity by defeating a snake/dragon, thus marrying a hero. In the context of the nature of folklorism in literature, the system of folklore motives in the novel «Raiymbek batyr» is an example of a specific period in the history of the artistic and poetic development of the genre of historical novels in Kazakh literature (the last quarter of the XX century) [9, p. 1575].

In general, the research shows that among the motives that are embedded in the folklore heritage of different peoples of the world, accompanied by nomadic plots, the main reason why the most common motifs are based on the novel-dilogy is the lack of archival documents about the historical personality of Raiymbek batyr [2, p. 112]. However, the lack of documents about the historical personality of our hero, who fought against the enemy on the battlefield, does not spoil the majestic image of Raiymbek batyr. «For us, the essence of our Raiymbek ancestor is still fresh. There is a lot of controversy around Raiymbek batyr. The year of birth and different battles, and even in the sources that tell about the place of birth, there are inconsistencies in this data. Such a contentious world arises not only around our Raiymbek batyr, but also around his citizens, who has essential importance in the history of any Kazakh. All this, of course, is the «challenge» of dependent history. Since independence, the field of history has been re-studied in a new way and presented to the younger generation with a true character, but many volumes of truths that are burdensome for pure history have not yet been told. It is difficult to distinguish between what is the legend and what is the truth of the story around specific individuals» [1, p. 3].

Various legends have come down to us about Raiymbek's childhood, one of which tells that as a two-year-old child, he bit off the head of a small snake that crawled into his mouth. As a child, he was distinguished among his peers by his strength and courage, an independent and freedom-wanting character. According to legend, his aunt gave Little Raimbek, who was only seven years old, a blue colt to ride on and from weapons - a bow, a qoramsaq with arrows, a sword, a spear, a battle axe (aybalta), a shield and armor. The name of the colt was called Kokoynak-this was the legendary name of Raiymbek batyr [3, p. 213].

According to some studies, works of art about one of the historical figures – Raiymbek Tukeuly, who remained in the memory of the people for his heroic deeds and glorious life in the era of the Dzungarian invasion, were born in different historical periods. The name of Raiymbek batyr is mentioned in the folklore of such major historical figures as Abylai Khan, and Kabanbay batyr. Among the large-scale literary texts depicting the image of the hero as the central character are versions of the Kissa-saga «My Raiymbek, my dear» (Raiymbegim, Asylym) sung by Sabdaly zhyrau and «Raiymbek batyr» (Raiymbek batyr) collected by M. Bolysuly, M. Makatayev's poem «Raiymbek! Raiymbek!» (Raiymbek! Raiymbek!) (1981) and the novel-dilogy «Raiymbek batyr» (Raiymbek batyr) by Zh.Turlybayuly (1972–1991). In addition, many devotional poems dedicated to the hero's spirit form a large thematic channel in Kazakh literature [2, p. 113].

Results and discussion

In the saga «Raiymbek Batyr», collected by M. Bolysuly, Raiymbek takes the permission of his mother and goes after the marchers to avenge Kalmyk:

*My dear, my mom,
Let me go, mother.
Behind the departed hand
I'll get there too,
Let me take revenge on Kalmyks...
In the footsteps of my grandfather,
I will catch up with them [5, p. 180].*

From here we can see that our unshakable spirit Raiymbek batyr was energetic from an early age, received the gratitude of his mother, followed in the footsteps of his grandfather and fought for the interests of the country.

Raiymbek's straight throne with a tiger is described in a special way in the song. Let's give an excerpt from the audio version of the Kazakh heroic song - «Raiymbek batyr»:

*... Let God guide you,
Praying to the gods
Dressed in armors
He trusted in God,
After the departed hand.
In the way of his grandfather,
The shield on his head... [6, p. 741].*

- and the young hero sets off on his way to Kokoynak. Further, when entering a grove, the tiger, roaring like a dragon, locks its way.

*...The tiger appeared in front of him,
Blocking the path.
roared like a dragon
Beating his tail on the ground.
After seeing the tiger,
He takes his bow.
He gets overwhelmed,
The hero's bow.
enough for a tiger,
It goes through the heart.
Then the hero rejoiced,
Kill it head-on.
It's like slaying the skin
Pulled grass and put it inside,
Bring it to life
Riding back,
It goes forward.
Its name is Tiger,*

Makes a mess.

The battle of the hero with the tiger is realistically and convincingly described in the audio version of the song «Raimbek Batyr» with the beautiful sound of the drum and the music of the singers. Performers of the song: A. Eshbaeva, A. Sadykov, K. Turikpen, E. Shaldibekov [5, p. 181].

*Stay rich,**Heal the mountain,**Runs away without stopping**Along the shores of the Three Merke...**It got passed by Bakay**By hiding in Karkara.**Kalmaks ran away without stopping.**They run very fast**On the mountain of the desert hill**Bakai also joined.**Next to Raiymbek [6, p. 742].*

When he attacked the enemy under the motto «Raiymbek», the eyes of the heroes and warriors of Kalmyks almost did not know where to go. Since the Kalmyk troops heard only frightening stories about Raiymbek, they could not say from which side the hero would be ambushed, they were confused and frightened by the courage of the brave hero. Because when they hit the enemy, all the Kazakhs shouted « Raiymbek, Raiymbek!» they didn't know who was actually Raiymbek batyr. Even «it looks like a double to the frightened», for the Kalmyks, all Kazakhs seemed like Raiymbek batyr, and they were full of fear. From such information, we can see the image of our hero, who has a tiger character with a heart, who feared in the eyes of the enemy, a high honor and always a role model.

According to the writings of K. Sauranbayuly and M. Bolysuly, Raiymbek was a very sincere person. Because he always fought in the middle of the enemy before the day, fighting with them. It turns out that a group of Kalmyks will select the hero they know, and everyone will be dressed in Kalmyks, and Kalmyks will be armed, and he himself will be dressed in Kalmyks, and he will enter the center of the enemy as one of the Kalmyks. And when the main soldier's part was hidden nearby, and he himself started the war from the inside, soldiers also joined him from the outside shooting «Raiymbek» When everything inside and outside is shouting out as Raiymbeks, the Kalmyks are very surprised, not knowing which side to beware of, and from which side the Kazakhs came out. The feared Kalmak, without a word, runs away. As the saying goes, «A fleeing enemy is a hard man,» Kazakhs kill while chasing the enemy. After this events the saying gone, «Oh, Raiymbek is invisible, no one sees or knows where he came from. His name is not visible, he flies. «He wants to come out very unexpectedly,» the Kalmaks

heard from one another, «Raiymbek!» As soon as he heard the slogan, his urine started to fly. Even they «Raiymbek!» used to chant. Finally, «Raiymbek!» People who are chanting «Kazakh» and «Kalym» will not be able to distinguish between them. This is not a fairy tale or a legend, but a historical fact. An amazing situation caused by the heroism and cunning of brave warriors [4, p. 9].

In the collection of documents and materials «Kazakh-Russian Relations in XVI–XVIII centuries» published in Russian in 1961: pages 103, 106, 118 of the collection of documents «Khangeldy (Khangeldi) batyr of Senior zhuz» (*«Khangeldy (Khangeldi) batyr of the Starshii Zhuz»*) contain historical data about Khangeldy batyr, Raiymbek's grandfather. From this document, written in Russian, it is possible to find out many secrets of that era and solve the mystery. In the list of cases 49 of the archive «The joining of the Kazakhs of the Senior Zhuz into Russian citizenship» (*Prynyatii kazakhov Startshego zhuza v Rossiskoe poddansto*) it is reported that he came to Queen Anna Ioanovna and signed the freehold of his own free will as follows: «However, you, Abulkhair Khan, as a loyal subject, sent your son Yerali Saltan and granddaughter Niyaz Sultan and several elders to our residence, asserting your citizenship, rendering faithful service to the Great Kirghiz-Kaysak horde Kodar bi, Tole bi, Satai Batyr, Khangeldi Batyr and Bulak Batyr and the whole horde special messengers, Aralbai and Aras Batyr with their special visitors. Tattymbet batyr sent study to our royal court. Which the foreman with his leaf asked us, our great empress and v., that we should grant and order their Great Kaysak horde to be accepted into eternal subjection.» [7, p. 106]. Among the sultans, princes, and heroes among those who came to sign here, we can see that Raiymbek Batyr's grandfather, Khangeldy Batyr, is among them. The merits of this grandfather Khangeldy in the way of Raiymbek becoming a real hero are enormous.

The courage and bravery of Raiymbek, who put his heart like a fist in a rag on the battlefield, braved fire, broke ice, and sacrificed his life for the safety of his country and motherland, should be remembered forever in the memory of the nation and generations. Raiymbek Batyr said to the world: «Bury me near my great-grandfather, wherever he went and died, put me there!»- he said. His descendants followed his grandfather's instructions and placed him in the place where his great-grandfather was buried. This place is the length of today's Raiymbek Avenue in the city of Almaty» [8, p. 8].

Conclusions

Dr. of History, Professor Hangel Abzhanov studied the personality as follows: «Raiymbek Batyr is a special person who has his own place in Kazakh history. The hero's art of military warfare, and his bravery in the war against the enemy (Dzungars), the origins of which have been preserved in folk literature and the historical consciousness of the people, are a wonderful phenomenon. Of course,

so far no archival data about Raiymbek Batyr have been found, however, it is true that there is no place for a random person in the minds of the people. The fact that the respect and love of the people for the hero Raiymbek has been unbroken and has reached from century to century demands that we glorify this person at a high level. Researches were also written on Raiymbek batyr, and it is clear that Mukagali also played the role of a batyr. That is, Raiymbek Batyr is a great man who showed great courage in protecting our freedom in the 18th century, ensuring that the Kazakhs did not disappear from the face of the earth, and thus left his name forever» [1, p. 4].

The image of Raiymbek Batyr, who was the basis for the works of our poets with such a quick pen, shone like the sun, and word artists enriched Kazakh literature with their meaningful heritage.

Some understand the two environments,

It continues with the winner.

How can we find the right words for the advisor?

They fight each other like snakes.

Sleepy-wake advisor is pretending to be wise

One stood out from the whole community.

... Raiymbek is waiting for the power of advisor;

With full of worrying and going back and forth [10, p. 2].

Another great feature of Raiymbek Batyr is his lightning character and pride. The valour of a brave hero with a deep heart left a special influence and an indelible mark on the hearts of the people. That's why the name of Raiymbek is an unshakable pride of bravery and ingenuity, noble spirit and freedom for the whole Kazakh nation.

The hero of Raiymbek, who built the trust of bravery, heroism, common sense and nobility, foresight and vigilance, built a beautiful dome of countryman ship, that echoes from the height of the centuries. The name Raiymbek is directly related to the modern concept of freedom.

By the end of this paper, we conclude that today's free flight of the eagle bird in the blue sky, the dawn of freedom, as a manifestation of today's strong independence and precious freedom, is the result of the unflinching service and bravery of people like Raiymbek in the path of national interest. We recognize that the image of Raiymbek Batyr is an eagle whose wings never fold in the blue sky and is a clear indicator of heroic qualities.

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Received 07.08.24.

Received in revised form 14.08.24.

Accepted for publication 25.11.24.

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07.08.24 ж. баспаға түсті.

14.08.24 ж. түзетулерімен түсті.

25.11.24 ж. басып шығаруға қабылданды.

ФОЛЬКЛОР ЖӘНЕ ӘДЕБИ САБАҚТАСТЫҚТЫҢ ПРИНЦИПІ: РАЙЫМБЕК БАТЫР БЕЙНЕСІНІҢ ТРАНСФОРМАЦИЯСЫ

Бұл мақалада Райымбек батырдың қазақ әдебиетіндегі тарихи кейіпкерлер галереясындағы алатын орны оның көркем

шығармалардағы қаһармандық бейнесінің көркемдік деңгейі негізінде қарастырылды. Шындық оқиғалар аясындағы ерлік іс-әрекеттерінің суреттелу ерекшелігі тарихи шындық пен көркемдік шешім контекстінде талданды. Сонымен қатар, әдебиет пен фольклордың сабақтастығы нақты теориялық талдаудан өткізілді. Мақаланың басты мақсаты – тарихи тұлғаның көркем бейнесін сомдау. Заманауи прозада реалды тарихи тұлғаның көркем бейнесін жасаудағы әлемдік фольклордың әсер-ықпалы жасан-жақты қарастырылды. Қазақтың бүгінгідей тәуелсіздікке қол жеткізіп, іргелі мемлекет болуының берік негізі батырлығы жасауда сыналған Райымбектей ерлердің арқасында қаланғанын саралау мақаланың өзектілігін көрсетеді.

Алдыға қойылған мақсатқа қол жеткізу барысында мемлекеттік мұрағаттарға көз жүгіртіп, жасу жүрек батыр жайында құнды мәліметтерді қолданылды, Райымбекті зерделеуші ғалымдардың зерттеу еңбектерін, пайымды тұжырымдарын саралау жұмыстары жүргізілді.

Райымбек батыр есімі халық ауыз әдебиетіндегі Абылай хан, Қабанбай батыр сынды ірі тарихи тұлғалар туралы жыр-дастандарда ұшырасады. Батыр бейнесін орталық кейіпкер ретінде бейнелеген көлемді әдеби мәтіндер қатарында Сабдалы жырау жырлаған «Райымбегім, асылым» және Мокен Болысұлының жинаған «Райымбек батыр» қисса-дастандарының нұсқалары, М. Мақатаевтың «Райымбек! Райымбек!» поэмасы (1981) мен Ж.Тұрлыбайұлының «Райымбек батыр» роман-дилогиясы (1972–1991) бар. Батырға арналған көптеген арнау өлеңдерінің өзі қазақ әдебиетіндегі үлкен бір тақырыптық арнаны құрайды. Оларға теориялық-практикалық қолданылу аясына талдау жасау мәселесі мақаланың негізгі бағыты мен идеясын айқындайды. Қ. Сауранбаев пен М. Болысовтар Райымбек батырға қатысты осы уақытқа дейін аңыз болып келген ауызша мәліметтерді жинастыруда қыруар күш жұмсап, күрделі ұғымдарға талдау жасап, мәнін ашып берді. Олардың жинаған материалдары М. О. Әуезов атындағы Әдебиет және өнер институтының қолжазбалар қоры мен Алматы облыстық мемлекеттік мұрағатының қорында, Рақымжан Қылыбайұлының жеке қорында сақтаулы. Аталмыш деректерді кешенді зерттеп, мақаланы жазу барысында ғылыми талдау, жүйелеу, кешенді талдау, сипаттамалық және аналитикалық әдістер, ғылыми әдіснамалар басышылыққа алынды.

Кілтті сөздер: әдебиет, тарих, фольклор, қаһарман, образ.

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Поступило в редакцию 07.08.24.

Поступило с исправлениями 14.08.24.

Принято в печать 25.11.24.

ПРИНЦИП ФОЛЬКЛОРА И ЛИТЕРАТУРНОЙ ПРЕЕМСТВЕННОСТИ: ТРАНСФОРМАЦИЯ ОБРАЗА РАЙЫМБЕКА БАТЫРА

В этой статье рассматривается место Райымбека батыра в галерее исторических персонажей казахской литературы на основе художественного уровня его героического образа в художественных произведениях. Специфика описания героических действий в контексте реальных событий анализировалась в контексте исторической реальности и художественного решения. Кроме того, был проведен четкий теоретический анализ преемственности литературы и фольклора. Главная цель статьи-изобразить художественный образ исторической личности. В современной прозе всесторонне рассматривалось влияние мирового фольклора на создание художественного образа реальной исторической личности. Дифференциация того, что казахи, как и сегодня, добились независимости и стали фундаментальным государством, была заложена благодаря мужеству, героизму которого испытали на себе враги, свидетельствует об актуальности статьи.

В ходе достижения поставленной цели были изучены государственные архивы, использованы ценные сведения об отважном батыре, проведен анализ исследовательских работ, выводов ученых, изучающих Райымбек. Имя Райымбек батыра встречается в поэмах о таких крупных исторических личностях, как Абылай хан, Кабанбай батыр в народной устной литературе. Среди объемных литературных текстов, отражающих образ батыра как центрального героя-версии саги «Райымбегим асылым», воспетые Сабдалы жьырау, и «Райымбек батыр», собранные М. Болысулы, «Райымбек! Райымбек!» (1981) и роман-диалогия Ж. Турлыбайұлы «Райымбек батыр» (197–1991). Многие восхваляющие стихи, посвященные батыру, сами по себе составляют одно большое тематическое направление в казахской литературе. Проблема анализа их теоретико-практической сферы

применения определяет основное направление и идею статьи. К. Сауранбаев и М. Большулы приложили огромные усилия для сбора устных данных в отношении Райымбек батыра, которые до сих пор были легендой, проанализировали сложные понятия и раскрыли суть. Собранные ими материалы хранятся в фонде рукописей Института литературы и искусства им. М. О. Ауэзова и Государственном архиве Алматинской области, в личном фонде Рахимжана Кильбаевича. В ходе комплексного изучения данных и написания статьи были даны рекомендации по научному анализу, систематизации, комплексному анализу, описательным и аналитическим методам, научным методологиям.

Ключевые слова: литература, история, фольклор, герой, образ.

Теруге 25.11.2024 ж. жіберілді. Басуға 25.12.2024 ж. қол қойылды.
Электронды баспа
4,57 МБ RAM
Шартты баспа табағы 30,79. Таралымы 300 дана. Бағасы келісім бойынша.
Компьютерде беттеген: А. К. Темиргалинова
Корректор: А. Р. Омарова, Д. А. Кожас
Тапсырыс № 4311

Сдано в набор 25.11.2024 г. Подписано в печать 25.12.2024 г.
Электронное издание
4,57 МБ RAM
Усл. печ. л. 30,79. Тираж 300 экз. Цена договорная.
Компьютерная верстка: А. К. Темиргалинова
Корректор: А. Р. Омарова, Д. А. Кожас
Заказ № 4311

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