

## THE APPEARANCE OF FOLKLORE ELEMENTS IN THE STRUCTURE OF MODERN STORIES IN THE FORM OF DETAILS AND CHARACTER

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**Abstract.** In the article, the peculiarities of the connection of literature and folklore in the history of the formation of the Kazakh story are distinguished in a synchronic sense. It is analyzed that the use of folklore motifs (dreams, longing for a child, ghosts, demons, relics, saints, mystical animals) in writers' stories is reflected as a continuation of tradition. It is intended to determine the characteristic features of oral literature in the stories of well-known representatives of modern Kazakh prose.

The aim of the article is to determine the appearance of folklore elements in the form of details and images in the stories of Kazakh writers.

The scientific significance of the work lies in identifying a link between the works of contemporary Kazakh literature and folklore and using such motifs as dreaming, sacrifice of lovers, a hero's ideal friend, mythical beliefs, customs, animals, etc. in the details of folklore.

The practical significance of the work is that it helps to find solutions to the practical problems of folkloristics and Kazakh prose by finding folklore motifs in modern Kazakh stories and comparing them with samples of oral literature.

The methods of discourse analysis, comparison and exposition of the text of the work of fiction were used in the research work.

It was found in the works of M. Magauin "Kuyrshak", K. Tumenbai "Adam", T. Shapai "Aina Sara" that the details of dream and dream interpretation in the stories were used based on folklore symbols. The stories of "A million bees, a million snakes and me" by J. Korgasbek and "On the road" by M. Omarov were distinguished by archetypal motifs. Folklorisms such as saint and spiritual guardian in "Aigyrykisi" by N. Dautayuly are rationally used to clarify the creative space.

The findings contribute to the development of ideas about folklore, literary studies, folk motifs and folklore elements in linguofolkloristics.

**Keywords:** story, folklore, motif, detail, costume, character, archetype, coloring

### Basic provisions

In early times, from the time when writing did not appear, spiritual and material values that prove people's desire to know the nature around them have been preserved to this day. If material values are evidenced by petroglyphs carved into

stone in different parts of the world, then the spiritual value is folklore. According to the literary critic Z. Kabdolov, the evolutionary search for knowledge of the picture of the world developed through two channels. They are: science and art [1, p.16]. The term folklore, which is a centuries-old product of folk wisdom, which served as the basis for our research article, has various content meanings up to the present period.

### **Introduction**

In the scientific understanding of nations in the Soviet system, the term "folklore" was meant oral literature. In the works of literary scholars of that period A.Baitursynov and M.Auezov, folklore is considered as one of the branches of literary studies. Folklore – works produced orally and forgotten by the author over time, designed to promote the ideology of folk consciousness. According to the genre type of folklore, it is divided into: Lyro-epic pomes, heroic pomes, fairy tales, legends, Proverbs, riddles, pomes of lifestyle, etc. And in the vast majority of other states, folklore (Eng. Folk-lore: folk wisdom) is used in a broad sense. The equivalent of the culture, spirituality of the people as a whole. It covers almost all folk dances, national songs, beliefs, prohibitions, Customs and traditions. If we compare the two scientific concepts, it can be seen that treating folklore only as oral literature narrows its substantive scope. And if we look at the people's worldview as a whole, it becomes clear that it does not fit into the scale of literature and art. Because in order for art to exist, it must necessarily be a work of art. This criterion cannot be answered by such categories of folklore as beliefs, prohibitions, but there is a presence in folklore works, which are distinguished by their pictures in words. This is a paradox. To summarize the comparison, what we call oral literature is only one branch of folklore. In content terms, folklore is not a synonym or a term used instead of folklore. Therefore, folklore is a syncretic, multidisciplinary, educational, cognitive, artistic and aesthetic, spirituality that promotes universal value. Folklore, due to its syncretism, intertwines such Sciences as cultural studies, literary studies, linguistics, history.

According to the requirements of a literary work, folklore works can be called works of oral literature or artistic folklore, making them an object of literary criticism. Then artistic folklore will become a work of art, and its study will be the subject of literary studies. Artistic folklore is the source of the spiritual culture of the people, the totality of national identity, folk knowledge, a mirror of their spiritual essence. Oral literature is not only a diachronic category as a literary Chronicle of the past, but also a synchronous phenomenon, which is being interpreted in different ways from the pen of poets, writers, playwrights, who are living with the fate of the nation.

### **Materials and methods**

Since the beginning of the twentieth century, many scientists have been engaged in collecting samples of oral literature and publishing books. As a result, a hundred volumes of artistic folklore were published. Meanwhile, studies of the relationship between literature and folklore began to be carried out in the years after

independence. The work *Modern Literature and Folklore* (2009) is a fundamental work in Kazakh Literary Studies in the study of the relationship between folklore and literature. The work is distinguished by the identification of folklore features of the prose, poetry, and drama branches of literature. According to the genre of the story, an analysis of several stories by M. Magauin, A. Altai, M. Omarova was carried out. Due to the scale of the object of analysis of the work, not so much focused on the genre of the story.

Folklorism is the use of folklore in a work of art. The use of folklorisms in literature is a complex process that has been connected to this day, both close and distant. In the first examples of written literature, folklore is copied and used as a whole in terms of content form, but over time, creative owners use folklore only in the form of analysis, selection and modification of what is suitable for their benefit. For example, if a poem is written on the example of verses in the song *Kyz Zhibek* describing the beauty of Silk, an external part, describing a modern girl, it will be too primitive. Artistic reality is far from the reality of life. If he uses the verse from the song *Kyz Zhibek*: The heel of the shroud, like a diamond of a Bukhar in the modern poem, the detachment of the poem from life is felt. Modern girls do not wear puffs. It is a fact that today's beauties are more valuable than the Diamond of Bukhara and the diamond of the West. Considering such a feature, scientists note that the relationship of literature with folklore has four types. They are: genetic, oppressive, compatibility and feedback. Genetic connection-at the initial stage of literature, it used the necessary components as a whole, relying on folklore. The peculiarity of opposition communication is determined by the objections of the owners of individual creativity to some ideological content in folklore. For example, Abai Kunanbayuly criticizes proverbs, which are a genre of folklore, in his words [2, p. 59]. This is natural. It is known that where there is a contradiction, development occurs. However, in the course of its development, literature is constantly in conflict with folklore, not denying folklore, but constantly developing with the rational use of its artistic components. Consonant communication is the return of literature to spirituality. This is because in the Soviet period there was a departure from folklore. A new society, a new theme caused the birth of new literary works. Such works include S. Seifulin's poems *Albatross*, *Soviet*, S. Mukanov's poems *Turksib*. Modern literature is working to bring this gap closer. From the works of such prose writers as M. Magauin, O. Bokey, T. Abdik, A. Altai, who based the motives of folklore on their works, consonant connections are revealed. The reason why literature and folklore specifically explain these four types of communication is that attempts are made to identify these connections from the current stories that we are going to analyze in the article.

The language of fiction, separated from the folklore language, fell into its own fastness, was distinguished by new word and thought patterns. Writers diverged from using the form, structure, artistic images of works of oral literature as they are. Folklore works in most cases end with an optimistic solution, are distinguished by the achievement of the heroes' dreams, the repetition of artistic images that reflect the interests of the country and the care of the people. There are not many such lines in the plot of modern literary works. Characters are individualized. The solution of

the work is distinguished by both a surprise and an adventurous ending. The question arises: how to determine the connection of works in modern Kazakh literature with folklore? In order to carry out the research, it is necessary to find the details of oral literature (folklorisms) in the work by conducting a discourse analysis of the text of the artistic literary work and evaluate it theoretically. Why is it necessary to identify folklore details? This is because modern authors prioritize the use of elements and details in their works, rather than the use of folklore as a whole. The details of artistic folklore include such motifs as: dreams, clothes, crying for one child, the sacrifice of lovers, a wonderful friend of the hero, mythical beliefs, traditions, animals. Finding folklore motives in modern Kazakh stories, comparing them with samples of oral literature and determining the effectiveness of the study the main purpose of the article.

It is noted that since the independence of the country, the flow of information and the influx of different cultures has turned the public's interest in fiction into other channels. However, one of the small examples of the epic is the story genre, which saves words, accumulates thoughts, leads the reader to his artistic world with one main story and involuntarily immerses him in the power of the world of beauty. The story is a genre that, although short in nature, analyzes great responsibility, observational intelligence and skillful talent. It is clear that not all the world, which is called a story and is under the heading, meets the requirements for the genre of a story. The list of writers who have been engaged in writing to raise the poetic level of the story genre since the independence of our country: Sh.Murtaza, M.Magauin, K. Zhumadilov, D. Isabekov, B. Nurzhekeuly, T.Nurmaganbetov, K. Tyumenbay, A.Tarazi, The list of writers who described the living standards of the people in the years of stagnation or the first years of independence S. Asylbekuly, K. Naimanbaev, D. Doszhan, S. Elubayev, S. Balgabayev, M. Asylgazin, N. Akish, D. Ashimkhanov, N. Dautayuly, Zh. Shashtayuly, T. Shapai, N. Oraz, A. Altai, D. Ramazan, D. Amantai, K. Zhusipbek, A. Kemelbaeva, R. Mukanova, etc. In addition, young writers' stories are often published in today's periodicals, and the young writers are also contributing to the development of the literary process. They Are: K. Amanzholuly, K. Abylkayyrovich, M.Omarova, L. Konysh, A. Kosbagarova, E. Abikenovich, K. Tleukhan, B.Dauletbaeva, L.Imasheva, A. Mantaeva, Zh.Mamyrali, M.Mukasheva, B. Sarybay. Folklorisms are also used in the works of these writers, who describe the artistic picture of being through the genre of stories. Determining folklore details and conducting textual analysis of writers' stories is the purpose of the research article.

### **Results and discussion**

Color vision. The science that studies color is called somnology, Oneirology of color vision. Color is the activity of the imagination during sleep. According to Pavlov's explanation, color is a phenomenon that occurs during sleep when the work of brain cells is not completely blocked, but when a part is working. Psychoanalysts offer the opinion that dreaming is an unconscious act, through which the human soul can be recognized. According to Z.Freud's reasoning, the mystical events that occur at noon are interpreted as a symbol of human thought at the level of the unconscious.

The two opinions above are in Physiology and in psychological terms scientific views related to color and color vision. And the founder of the National Psychological Science, Alash intellectual writer Zh.Aimautov, said: there are states in which a person is not conscious. One such state is dreaming. Sleep means periodic rest, breathing away. A sleeping person has no consciousness at all or they have less consciousness... A person does not feel hair when he is sleeping. After a few falls asleep, the sleep becomes more alert, it comes to a state of wakefulness. It is also important to remember that we must have a dream. Color will be the key to what we see in wakefulness. In a dream, we think that these keys are in our background, explains [3, p.192]. It is quite natural that literature uses colors as a compositional detail for the artistic representation of the mysteries of the human soul. Because literature is the art of human studies. Therefore, colors in modern literature are the author's position used to define character psychology. The peculiarity of colors in folklore is such points as a vision of an artistic image, a warning of danger.

There is no doubt that the analysis of the color used in modern narratives in terms of communication with folklore would be more systematic than the analysis of all the colors used in modern narratives. Outstanding Kazakh writers M. Magauin rationally uses color as an artistic detail in his works. One of these works is the story doll. A brief Fabula of the story: a scientist (Kurman), vacationing in a holiday home, tells the story of a writer (author) in his youth who fell in love with a girl (Ormanbetova, nicknamed doll). The girl was mortally in love with him, but fled for fear of a mysterious field, magic that would take away her energy from the girl, and finally left for another city and continued her studies. How many years later, the girl cannot be forgotten. On the evening of the day when the girl sees the doll she gave to her memory, she has nightmares. At the very end, he dies of a broken heart during a night's sleep. In this short story composition, the hero (Kurman) has five dreams. The plot connection unfolds through a dialogue. The colors seen by the Kurman are described by the writer. In these dialogues, the author expresses his concepts about color, assesses the psychological points in the head of the hero in the work, and wants to assess the impact of color on human life. For example, when Kurman says his first color (a toy withered on his bed, he woke up in shock because he wanted to hug himself), the writer tells him that the dream he saw was not in his hair, and the doll girl left in the distance was marked in Kurman's mind with the image of a toy doll. This reasoning finds a meditative harmony with Z.Freid's scientific argument that color vision is the language of the brain, which proved that its analysis helps to reveal secrets with unknown thoughts that a person does not know [4, p.45]. And here, the writer's color vision is a folklore detail. Dream readers in folklore are intelligent and wise people. I don't know, he said. The writer's dream in the work is a continuation of the same tradition. Manifestation of the genetic connection of literature and folklore. In the second dream of the protagonist Kurman, it is said that the toy doll was zoning this, and then woke up in shock. In the third dream, she came as a toy doll, turned into an ordinary doll girl and kissed her. In both colors, the author mainly writes an attempt to emphasize the psychological twists in the

character. It determines the mental state of Kurman, such as fear, terrifying, shock, fatigue.

In this story, the conditions of the genre of a story in folklore (documentary-persuasiveness, the occurrence of an event in a dark night, illusion, color, etc.) are completely preserved. Through the episodes of color and color reproduction in the work, it can be seen that the writer made a harmonious connection with folklore.

K. Tyumenbay's story *Man* tells about the difficult fate of Ararat (hero), who was captured in the Afghan war [5, p.49-62]. His enemies cut off Ararat's legs from his knees and his hands from his elbows. Still, the surviving character sees different colors. In one of these dreams, a man standing on the ground does not look at it, does not hear in his voice. Then he wakes up in shock. Here, along with the psychological state that the Hero Reveals with the helplessness of his soul, a similar use in folklore is observed, such as predictions of upcoming events or visions. Such a story is found in artistic folklore in the fable *Tahir-Zuhra*. This means that the writer was able to connect folklore with his works in terms of harmony.

In the story of the writer Tursynzhan Shapay *Mirror Palace*, color is associated with the journey of the hero. Therefore, the compassionation of folklore characters on a long journey was used by the author from the point of view of harmony, as an artistic method.

Similarities and differences are traced in the connection of the color motif in folklore and modern stories.

**The ghost. The demon. The devil. The relic (witch).** Writer Madina Omarova uses images in the form of ghosts and spirits in her stories *Hello, mystery, one autumn evening, on the road*. A ghost is a phantom, an idol, an object of worship. Francis Bacon refers to delusions as misconceptions, concepts that limit a person's cognitive capabilities [4]. In the story *on the road*, the son of Almasbek joins the girl, who accompanies him on his way home on foot at night. The two have a conversation. The girl is escorted home. The daughter tells the expectant mother that Almasbek came with her son. The mother is terrified. Because Almasbek's son died in a car accident a long time ago. The next day, he hears mourning news about the death of Almasbek. This is how the short plot of the story is [6, p.159-161]. Almasbek's child in the story *Ghost* is a ghost. The belief that a person from the abode of the dead lives in the abode of the living, appears in the eyes of some people, talks are present in many stories, and that the harrowing of the ghost is a product of folk consciousness in folklore. Therefore, in the story *over the road* the content unity of the artistic folklore story is preserved. In order for the image to be as convincing as possible, the author depicts the difference between Almasbek's son and a living person as follows: I was afraid. I walked over to him and gently touched my body. A warm wave washed over me. I gave it to him again, and I hesitated, realizing the absurdity of this act. As he walked quickly, waving his hands with a low grip, he seemed to feel nothing [6, p.159-161]. The fact that Almasbek's son does not feel the girl's body makes it clear that he is a character of undeveloped space.

Magic is a belief in the miraculous property of a word or other action, which arose in the era of primitive communal construction, and then underwent various changes and is still preserved among the country. The magical concept that "it is

possible to have a positive or negative effect on another person, thing, animal, bird, and nature in general through a whole activity of words and actions" is widely reflected in ancient folklore [7, p. 11]. There are writers who use archetypes of magical folklore, such as demons, devils, fairies, relics, as characters even in modern stories. The image of a doll girl in the story doll by M. Magauin has a demonological character. The doll girl is a kind of animator, a kind of archetype of zhezyrnak, Fairy in yesterday's folklore. "This is not a very rare phenomenon. Such a woman existed in all nationalistic times. Perhaps, some mystical traits of ancient, wild, deaf origin may be resurrected... An innate peculiarity. They may not even know. Such women were burned at the stake in medieval Europe as witches. In addition, energy vampire is said to be a soul-sucker. It takes away someone's energy in different ways... And my situation is a different kind of this. All energy should be found in the game of love" [13, p.23]. The mysterious and mysterious quality of the doll is the main cause of her fate in her later life, when she got married several times, but ended with the death of all her husbands. What is the secret of the doll gift to Kurman? He is enchanted. These are also folkloric details such as prayers and dark energy in ancient oral literature. Relying on such unbelievable life mysteries in the work is the result of the author's search

Demons, devils, fairies are archpriest of magical folklore. These archetypes are found in folklore works such as seduction, shaman Saryn, badiq. Pain can penetrate into people with human or psychological pain. It is followed by shamans from the human body by pain. In some cases, there are magical images that move in the middle of two worlds, inhabiting places where a person does not step [7, p. 9-30]. Folklore details were used in the story a million bees, a million snakes and me by the writer J. Khorgasbek. In folklore works, the image of death, demons and devils is described by entering zhasba into one living phenomenon. For example, in a work that tells the story of Scarecrow's escape from death, death comes as a snake and bites and kills Scarecrow [8, p.35]. A snake that was a man [9, p.112 ], Ertostik [9, p.184], Why does a camel shiver if it sees a snake? Even in the fairy tales [9, p. 17], the speech of the snake or its depiction as a sign of evil is reflected as an allegorical image [9, p.184-207]. In the belief of totemism, people are imbued with almost all the phenomena that harm themselves. He was afraid of such phenomena. The linguistic expression of totem consciousness is taboo words. The snake itself was called thin, whip, for fear of naming our people. The reason for these examples is that in the story of Zhusupbek Khorgasbek Zhillion bees, million snakes and me there is a different magical way of using folklore archetypes. The story raises the topic of urbanization in modern society. The story is told from the first person. The author himself is the main character. The author, who went to move his brother and mother to the city in the village, describes the magic in his head artfully. The hero, who came to copy and pick up his brother, stops in the village for two or three days and went hunting. In the mountains, he comes across a lonely house in the mountains. He sees a wild bee living in the house and enters him. Bees start to sting it.. In addition, from the corner of the house, a thick snake was freed from this, barely escaped from such a thing, and the next day he moved his brother and left the village. This is the general composition of the story [10, p.254-262]. The Bee and the snake

in the work, the prototype of the demon and the devil. In one monologue of the narrative, he said: I have no opponent for this bastard. I said it was a house with a demon chin. This is what the House cannot do without an owner. If left unoccupied, the Demon will take possession. Snakes were chasing demons, bees were chasing Devils [10, p.260] says the author. According to the animistic belief in folklore, any creature has a lord or spiritual guardian of the world. There are taboo words that are formed accordingly. For example, do not show the moon with your hands, do not touch a lonely tree, do not sleep before sunset, do not swim alone at night, do not touch the Afghan country, do not sleep in a strange place, do not enter a strange lonely house without permission, do not enter Shanyrak without greeting [7, p.132-138]. This prohibition is related to the story that Söder analyzes: the author was able to apply animistic beliefs in the folk consciousness in accordance with the conditions of today's life. He wanted to convey through his author's concepts that he believed in the belief that every phenomenon in creation has a master. In the fairy tale of Ertostik, there is an episode in which Yernazar lands on the head of Sorkuduk and is seduced by a copper old woman. Between the meeting of the main character in the story a million bees, a million snakes and me with a demon who is in a lonely house in Japan, there is a continuation of tradition. This indicates the genetic relationship of literature with folklore. Because I was afraid, I lost my joints and couldn't get my feet off the ground...I was irritated...There is no other way, even if I am afraid... In the monologues I lost consciousness and fled to my family [10, p.259-261], the signs of panic that reigned in the soul of the author are described in a truly picturesque way. The writer used folklore detail not only to reveal the content component of the story, but also to reveal the psychological character of the hero.

**Saint. To longing for gaining one child. The spiritual guardian.** The saint is the bearer of mystical power, the link that connects people with the creator. Its origin is the shaman of the totem period lies in the (witch) archetype. In the Kazakh myths of Afsana, the saint is glorified as a miracle worker, a solver of mysterious secrets, a creator of everything, a patron of Heroes, a victim in the name of religion [11, p.45]. And in folklore, there is a storyline in which people suffering from childlessness pray to the saint and have children. The cry of childlessness is considered one of the archaic sari in folklore. In the poems of Alpamys batyr, Kobylandy batyr, the father of the protagonist, thinking that he has an heir, grieves and goes on a long journey to pray to the Saints. One of the writers who used the archetypes of Saint and filial mourning in one story from the point of view of genetic communication is Nesipbek Dautayuly. The writer's story "Aigyrkisi" is a neorealistic (magical) story that has a hermeneutic character, is distinguished by a mythological image (Aigyrkisi) originating from folklore, and the author's concept is determined by the motive of spiritual guidance. The author tells about the path of the development of the image of zhabagi, which he found in the swamp, to the saigulik Aigyrkisi, which turned the whole country into a mouth, according to the time criterion (zhabagi, Kundan takes place in Baiga, baidele makes a group in the Kyrgyz land, adds Aigyrkisi to the herd). Through plot connections, the essence of the characters is revealed, and the content of the story is deepened. The boy who tuned this horse is Zhalgas. It's a boy. The owner of the Aigyrkisi. In folklore, the motive



of crying out for an only child is also used in author's works. "Jalgas grew up to be an isolated person who did not join the crowd of his peers, often walked and sat alone." [12, p.162]. The writer personifies his character not one of many, but in combination with the motif that children who wish from God in a folklore work are different from other children. The setting of the stalker of this sequel, the dialogue, plot connection, and friendly relations between him and old man, who is a constant companion to him, are similar to the relationship between Kobylandy batyr and Estemys in the song Kobylandy batyr. My soul is sacrificed to your mercy, creator!... [12, p.160] after saying the word, it will rain, and the saint will die. The Fulfillment by the saint of the wish of the country is also a motif of folklore. The writer used it rationally. In the composition of the story, Zhalgas' love of fairy tales and the ability to tell ancient legends are also mentioned. The peculiarity of the motifs of oral literature in the story "Aygyrkisi" is that instead of using the folklore composition as a whole, it is used as a detail to individualize the original composition and form of the author's work.

**Animal. Wolf. A horse. Dog. Goat.** In folklore works, the main characteristic of animals is holiness. According to him, people respected them and believed that they had mystical powers. And the rapid development of human and animal studies in the modern literature shows a living, diverse channel of methodological convergence and divergence marked by doubts about the depth of the structure of human and animal categories in order to deeply appreciate the animal from its point of view, because their basis is designed to prioritize the features of human nature [13, p.292]. A detail characteristic of totemism is a wolf. According to Tabu tradition, our people called the wolf "ulyma" and "itkus" and they didn't call the wolf with its real Kazakh name "Kaskyr". The reason is that in the totemic period of popular consciousness, people were afraid of wolves. He was possessed by virtue. Holy. And in the fantasy tales of the people: "The Wolf and the Man", "The Care of the Wolf", the wolf is depicted as a pleasant and guardian of the main characters. And "Kokserek" by M. Auezov in written literature makes an oppositional connection to folklore. The reason is that Kokserek is a holy, realistic, artistic image of a wild animal and a throne.

In modern Kazakh literature, the stories of Zh.Ahmadi Kie and in the mouth of death, A.Altai Kyzyl boltirik, D. Ramadan Kokzhal are dedicated to the theme of the Wolf. D.Ramadan's story Kokzhal tells the story of two hunters who found wolf cubs and visited one house on the way, and later in the same house the father and mother-in-law of bultirik, kokzhal Wolf and Abadan, slaughtered sheep and killed the owner. Folkloric phrases are used in conversation. For example: "May God fade like the sky!"..[13], – the hero's word is a curse. The curse is a genre of folklore. The Blue God nagylet frowned as he said, and it was dark.[13], the Indian says, is intertwined with the idea in the folk consciousness: if a dog has an owner, then a boor has a deity. This is due to the fact that the totem of the bull is given more priority in the realistic image than in spiritual guardian. The Revenge of the Wolf is depicted realistically. In the story of J.Ahmadi at the mouth of death describes a battle with a wolf that was going to hunt and eat a character named Alima, who traveled between two villages [14, p.47]. Alima eventually kills the wolf with a club and survives. Here the image

of a wolf was used to reveal the tenacious character of a person fighting for life. This is because the predatory intentions of the wolf, which considers a woman alone in the harsh desert a prey, are real. And, as the name of the writer's story spiritual guardian suggests, this story is harmoniously connected with folklore. Because spiritual guardian is a folklore detail. The story tells about the spiritual guardian of the Wolf. A character named adyrkul catches a wolf and sells it to the zoo staff. From now on, the life of the hero turns into a tragedy and two children die in the story. The author connects these events with the concept of a wolf's spirit. There is a similar story by Zhumeken Nazhimedenov Orkik. In both stories, the characters are wrecked by the spiritual guardian of a sacred animal. Our hero in the story of zhumeken also disappears from the root. If so, the spiritual guardian motif in the story is a folklore detail. B. Azimbayeva: the motive of punishment: in one case, the hunter who killed the Beast asking for mercy is knocked out of the prey, or turned into a Beast, or exiled to the lower World [15, p.173]. In general, the three details encountered in the story: The Hut, Kie, the narrative form of the story are all complete folklore cognition. Even today, not to violate the integrity of nature, its reverence is not only a national, but also a global issue. In conclusion, the image of a cruel hunter is presented throughout the story as a symbol of folklore, a measure of cruelty and arrogance. At the same time, he showed the traditions of the hut, which connected the past of the Kazakh history with the present. He glorified the concept of sacred spiritual guardian, interspersed the author's narrative with folklore narrative, creating a meaningful artistic story. This is the result of the harmonious connection of folklore with literature. In modern stories, the authors are trying to connect the totem with folklore in terms of opposition and harmony, creating a new image of a predator with a lot of mystery.

The horse has a special place in the life of the Kazakh people. The horse is a horse, he said. The horse is one of the seven treasures”, “the horse is a male wing”, “the horse is the wing of the man”, the horse is the king of the live stocks”, the horse is closely connected with the life of our people. The horse is a proud, elegant, sensitive, capricious animal. These qualities are also present in the Kazakh people. This is probably due to the fact that the phrase” horse character also arose. Therefore, there are writers who paint their historical cognitive face with symbolic color on the basis of the cultural genesis aspect and attach silhouettes to their stories, which are amazing friends or secrets of the hero in folklore works. The main theme is the stories of Kabdesh Zhumadil Kozykuren and Nesipbek Dautayuly Aigyrcisi. Karakuren in the story Aigyrcisi is also a continuation of the silhouettes depicted in the works before him. The Aigyrcis is an artistic image with nobility, mythological details, surrealism, and symbolic meaning. At the beginning of the story, in the narrative “the bad Tiger Thai found in the swamp”, “the mane-tail will be ashed and tomorrow will turn into a fast horse himself”, the reader is imbued with thoughts that lead to an optimistic view of the future of the horse. When a woman is unable to give birth, a horse comes to the house of the woman and calls, then the woman is able to give a birth. This is the magic. These are the most realistic characters in the story. It is magical to give birth to a woman at the moment when the contractions of this

horse plunge her head into the house where a woman who cannot give birth lies. It is through this plot that the author determines that the Sacred Horse is the one who landed. At the beginning of the story, the surrealist method was rationally used in the image of a mourning horse on a young grave, because, contrary to Logic, a phenomenon that happened unexpectedly in the image of a dream and a subconscious mind glorifies the ownership of the character's character. The writer's portrayal of a horse is depicted in a harmonious connection with folklore. The proof of this is the similarity of the narrative line (the cry for one child, the birth of a child, the tuning of a horse from a Thai day, the presence of a teacher such as Eskul (atbegi)) with folklore.

In artistic language sequences, writers use the character of animals to reveal the human image, as well as to highlight the character's psychology. Animals such as lions, dogs, cats, foxes, leopards are used as linguistic details. For example, Sherkhan Murtaza in the story risk TOI, when creating an external portrait of the cunning Toregeldi, the writer uses the analogy: how old is black. The word bitch here means lioness. Combining the cunning with the character of a hero is the skill of a writer. Here, the revival of the ancient name in oral literature, as an analogy, determines the skill of the writer in the use of folklorism. Zhusupbek Khorgosbek in the story Zhansebil, Art: a round shape, like Malgun Barys..., Shau is as evil as a drawn Eagle..., saumal exclamation, like the milk of a newly milked mare..., the group was led by serke...I don't know, he said..., Like a cat scratching its belly...all critical comparisons are made by animals [9, p.179-187, p.279-297]. In the poem of Kambar batyr, the lines he wrote like an eagle, he went to the horse and hanged himself contain the use of the property of an animal as an analogy. This means that the writer transformed elements from folklore in his own way and used them in his stories.

The dog animal, which was a companion of man, also has a special place in fiction. In folklore and literature, it is also common to take the image of a dog as a theme or motif, if not a detail. Folklore curses include Eat Your Dog's head, let the dog eat your prey, draw your dog's brother, let the dog feed your jealous dog [15, p.130]; forbidden words: do not give a dog to your acquaintance, do not feed the dog with a necklace, do not kick the dog, cat, do not pull the dog by the tail [15, p.136]; in ritual folklore, a woman does not board a dog with a stone. Because the dog is one of the seven treasures, it will be lit, there is a belief that if the dog grows up, there will be evil in the House [15, p.144]. It follows that in the pre-Islamic period in the history of the life of our people, there was a totem belief associated with the dog, and then there was a change in the folk understanding of the dog depending on the Islamic understanding. He was revered before Islam, to a certain extent. After the advent of Islam, curses can prove that the attitude towards dogs has changed. In modern Kazakh literature, there are stories about the dog Alapar and Dingo by Sherkhan Murtaza, Aktaban by Madina Omarova. In the stories of Sherkhan Murtaza, the word dog acts as a poetic phrase can have a meaning as allegorical, metaphorical. These phrases are used to highlight features in a person's character. For example, in the phrases: you will return, spending a word on the dog, that dog sold you to me for money, sack, look at the dog's Deception, The Life of a dog is short, it is true that it is a dog, the word dog is intertwined with a human character.

## Conclusion

Modern fiction is not devoid of folklore. On the contrary, the analyzed stories testify that the writers find a solution to the difficulties of individual and the individual identification of certain problematic topics and ideological concepts in time and space by using folklorisms in their works of art. Analyzing stories in modern Kazakh literature, it was found that the use of such details as plot, composition, Saryn, images, characteristic of folklore works, is distinguished by a new search, rather than copying as a whole. This is the result of creative labor, which itself is caused by the search for writing. This is evidenced by the increased demand for literary works. The conclusion is that in modern narratives, the manifestation of folkloric communication is distinguished by author's searches, in which harmony communication is prioritized, moving away from genetic communication.

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## ФОЛЬКЛОРЛЫҚ ЭЛЕМЕНТТЕРДІҢ ҚАЗІРГІ ӘНГІМЕЛЕР ҚҰРЫЛЫМЫНДА ДЕТАЛЬ, ОБРАЗ ТҮРІНДЕ КӨРІНУІ

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**Аңдатпа.** Мақалада қазіргі қазақ прозасының белгілі өкілдері Ш.Мұртаза, М.Мағауин, Қ.Түменбай, С.Асылбекұлы, Қ.Жүсіпбек, Н. Дәуітайұлы, Ж. Шаштайұлы, Т. Шапай, Ж.Ахмади, Д. Рамазан, М. Омарова тәрізді жазушылардың әңгімелеріндегі ауыз әдебиетіне тән белгілерді анықтау қарастырылды.

Мақаланың мақсаты – қазақ жазушыларының әңгімелеріндегі фольклорлық элементтердің деталь, образ түрінде көрінуін анықтау.

Жұмыстың ғылыми маңыздылығы – қазіргі қазақ әдебиетіндегі шығармалардың фольклормен байланысын анықтау, көркем фольклордың детальдарына түс көру, ғашықтардың құрбандығы, батырдың тамаша досы, мифтік нанымдар, салт-дәстүрлер, жануарлар сияқты мотивтер қолданысы дәстүр ұласуы ретінде көрініс табуы.

Жұмыстың практикалық маңыздылығы – қазіргі қазақ әңгімелерінен фольклорлық мотивтерді тауып, оларды ауыз әдебиеті үлгілерімен салыстыра отырып фольклористика, қазақ прозасының практикалық мәселелерінің шешімін табуға көмектеседі.

Зерттеу жұмысын жүргізуде көркем шығарма мәтініне дискурсивті талдау жасау, салыстыру, баяндау әдістері қолданылды.

Зерттеу жұмысының нәтижесінде:

– М.Мағауиннің Қуыршақ, Қ.Түменбайдың Адам, Т.Шапайдың Айна сара әңгімелеріндегі түс жору детальдары фольклорлық белгілер негізінде пайдаланылғаны анықталды;

– Ж.Қорғасбектің Миллион ара, миллион жылан және мен, М.Омарованың Жол үстінде әңгімелері архетиптік мотивтермен ерекшеленетіні талданды;

– Н.Дәуітайұлының Айғыркісі әңгімесіндегі әулие, кие сынды фольклоризмдер шығарма кеңістігін айшықтау үшін ұтымды қолданылғаны сараланды.

Алынған нәтижелер фольклористика, әдебиеттану ғылымдары, лингвофольклористикадағы фольклорлық мотив, фольклорлық элементтер ұғымдарының дамуына үлес қосады.

Қорытынды ретінде қазіргі повестьтерде фольклорлық коммуникацияның көрінісі генетикалық коммуникациядан алшақтай отырып, үндестік коммуникацияға басымдық беретін авторлық ізденістермен ерекшеленеді.

**Тірек сөздер:** әңгіме, фольклор, мотив, деталь, кие, кейіпкер, архетип, түс

## ПОЯВЛЕНИЕ ФОЛЬКЛОРНЫХ ЭЛЕМЕНТОВ В СТРУКТУРЕ СОВРЕМЕННЫХ РАССКАЗОВ В ВИДЕ ДЕТАЛЕЙ И ОБРАЗОВ

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**Аннотация.** В статье было рассмотрено определение характерных черт устной литературы в рассказах таких писателей, как известные представители современной казахской прозы Ш. Муртаза, М. Магауин, К.Тюменбай, С. Асылбекулы, К. Жусупбек, Н.Даутайулы, Ж. Шаштайулы, Т. Шапай, Ж.Ахмади, Д. Рамазан, М. Омарова.

Цель статьи – определить появление фольклорных элементов в виде деталей и образов в рассказах казахских писателей.

Научная значимость работы заключается в определении связи произведений современной казахской литературы с фольклором, использование в деталях художественного фольклора таких мотивов, как сновидение, жертвоприношение возлюбленных, идеальный друг героя, мифические верования, обычаи, животные и т.д.

Практическая значимость работы заключается в том, что нахождение фольклорных мотивов в современных казахских рассказах и сопоставление их с образцами устной литературы помогает находить решения практических задач фольклористики и казахской прозы.

При проведении исследовательской работы использовались методы дискурсивного анализа, сравнения, изложения текста художественного произведения.

В результате исследовательской работы:

– выявлено, что детали цветового толкования в рассказах Куыршак М. Магауина, Адам К. Тюменбая, Айна сара Т. Шапая использованы на основе народных примет;

– проанализировано, что рассказы Ж. Коргасбека Миллион ара, миллион жылан жане мен и Жол устинде М. Омаровой отличаются архетипическими мотивами;

– в рассказе Н. Даутайулы Айгыркиси для уточнения творческого пространства рационально используются такие фольклоризмы, как святой и кие (святыня).

Полученные результаты способствуют развитию представлений о фольклористике, литературоведении, народных мотивах, элементах фольклора в лингвофольклористике.

В заключение следует отметить, что выражение фольклорной коммуникации в современных нарративах отличается от коммуникации генетической, причем авторские стремления отдают приоритет гармоничной коммуникации.

**Ключевые слова:** рассказ, фольклор, мотив, деталь, святыня, персонаж, архетип, колорит

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