

UDC 821.111.574

IRSTI 17.07.21

<https://doi.org/10.48371/phils.2024.73.2.028>

MOTIF FEATURES OF THE WORKS «KOKSEREK» BY MUKHTAR AUEZOV AND «WHITE FANG» BY JACK LONDON

*Sahitzhanova Z.O.¹, Aripzhan G.Zh.²

¹Candidate of Philological Sciences, Khoja Akhmet Yassawi International Kazakh-Turkish University Turkistan, Kazakhstan, e-mail: sahitzhanova@mail.ru

²Master, Senior Teacher, International University of Tourism and Hospitality Turkestan, Kazakhstan, e-mail: Gulnur.aripjan@iuth.edu.kz

Abstract. «Kokserek» and «White Fang» are stories written by the famous American novelist Jack London and the famous Kazakh writer Mukhtar Auezov. It is obvious that the clear depiction of the image of a dog and a wolf with a convincing, artistic accuracy in a truly artistic language requires a great creative search from the writer. First, it is due to the writer's rich knowledge gained from the best examples of the world literature, and secondly, the natural talent and his own life experience. The present paper identifies the motif features in the works "Kokserek" and "White Fang". The study relevance lies in the identification of two facts. The first fact is that the image of "wolf" cannot be found in the Kazakh prose before the work "Kokserek" by M. Auezov although this phenomenon had already found its place in world literature. Secondly, it is known that Mukhtar Auezov translated the work "Volk" ("Wolf") by Jack London in 1936. This simply explains the creation of a complex image of "Kokserek" by the great writer and the presence of harmony and originality inherent in both works.

The study purpose is to conduct a comparative analysis on the plot features of the works. The works "Kokserek" by Mukhtar Auezov and "White Fang" by Jack London served as the material for the study. The study results show that the metaphorical image of "wolf" created by Jack London later developed, became more complex, recognizable and supplemented in a new way in "Kokserek" of M. Auezov.

Theoretical and practical significance of the work is that the study result can be used as a methodological tool for comparing the works of world literature. The scientific novelty of the study presents a number of particular studies and conclusions based on the analysis of specific materials.

Keywords: national destiny, relationship between man and nature, literary character, aesthetic knowledge of reality, heavy grief of slavery psychology, motifs, realistic literature, masterpiece

Basic provisions

"Kokserek" and "White Fang" are works that show the connection between man and nature. The authors of the works are Mukhtar Auezov and Jack London. Both of the works are new breathing, written artistically reproducing the motifs created by the tradition of realistic literature and the possibility of a variety of colors in the palette of skills. The authors were capable of putting a lot of meaning into a small volume. In "Kokserek", the author raises the problem of the wolf, nature and man. The degree of relationship between the equality of Man and nature in creation is indicated. People defied the laws of nature, ravaged the wolf habitat, deprived a cub of his mother and made him a village prisoner. But as the wolf grows older, he misses freedom. The villagers do not support Kokserek. However, Jack London

describes the power of heartbreaking love and faithful friendship between man and a wolf-dog through the adventures of "White Fang".

Introduction

The image of the wolf had not appeared in Kazakh prose before M. Auezov, but this phenomenon has already found its place in the world literature. For instance, it can be found in the works of American novelist John Griffit (1876-1916), who lived in the late 19th and early 20th centuries, the author of several novels and more than fifty stories and short stories, known under the pseudonym of Jack London. Long recognized as one of the colourful figures in the American literature, Jack London is America's most widely translated author (into more than eighty languages) [1]. M. Auezov, an outstanding writer who described the changes in the knowledge, spiritual world, traditions, and people's way of life [2], was familiar with such works of the famous writer as the stories "The Wolf" (1903) and "White Fang" (1906) relating to the cycle "The northern stories", and translated the story «The Wolf» into the Kazakh language in 1936. This simply explains the creation of a complex image of "Kokserek" by the great writer and the presence of a lot of harmony and originality inherent in both works.

The most important place in London's literary work is occupied by his stories and novels about animals. These include "The Brown Wolf", "The Call of the Wild", "White Fang", "The Sea Wolf" and others. London was an excellent connoisseur of animals, portraying animals with great affection and depicting their behaviour in different life situations. Excluding the fact that addressing to the topic of animals requires special knowledge, it is surprising the author penetrates into the natural world with wonder and understands the psychology of animals in the works «Inviting Our Ancestors», «White Fang», and «Sea Wolf», which share a common theme and idea. London created a series of works about the «gold rush» began in the northern desert of America. He didn't win any gold, but he offered us real pictures of life in the north to show the harsh reality that prevails in the area [3, p.118]. There is no romance or daydreaming in his stories, but only the truth without embellishment or the removal of superfluous material. Jack London's «White Fang» tells us that wolves are friendly to people and serve their masters faithfully when they are trained like pets.

Materials and methods

One of the reasons for choosing «Kokserek» as the subject of the story is recalled by the writer's wife Valentina Auezov. She recalls that "Once I bought a wall calendar for the year. That calendar was hanging on Mukhtar's desk. There was a picture of winter night, snow-covered steppe by a famous artist, and in the distance you could see lights of small snow-covered village. In the very foreground stood a wolf, roaring in the night. This picture must have reminded him of the stories Mukhtar Auezov heard from experienced hunters in his childhood. Thus, Mukhtar, who did not take his eyes off this picture every day before his eyes, wrote his story «Kokserek»" [4].

M. Auezov's «Kokserek» is a masterpiece written in the genre of short prose in Kazakh literature. In the story, the writer focuses on the behavior of the wolf acquiring its characteristic natural qualities, and the nature around it has its own law, its own specifics, which people should understand. By the death of animal, M. Auezov symbolizes the national destiny. "Kokserek" was a spiritual catastrophe for our native language and ancestral poetry embodying heavy grief of the psychology of slavery. The author's favourite word in the work is the colour "blue"; blue puppies have become a symbol of passion for life. It is known that the word "blue" in the Kazakh language is synonymous with the concepts of God, sky, nature, grass, fire, clothing, virtue.

If one considers the words «fat briar» and «wolf» as a metaphor, they reflect nomadic dynasty, steppe of Kazakhs, patriarchal life, the image of people raised free as steppe greyhounds and the idea of liberation. M. Auezov was an heir of noble origin, he made an effort to faithfully fulfill the mission given to him by God. Without "Kokserek", it is impossible to understand the creation, tragedy and creative garden of Mukhtar Auezov [5].

In the course of the study, analysis of scientific literature, descriptive method, the methods of comparison and study, analysis using the principles of synthetic psychology were applied to recognize the nature of the characters of the works and to reveal the main problems of that era.

Results and discussion

The reason why young Mukhtar moved so strongly to Kokserek, pouring out all his kindness and warmth, was the metaphorical meaning given to one of the main parameters. M. Auezov was a noble heir who faithfully fulfilled his God-given mission. One cannot understand the nature of Mukhtar, his tragedy and creative world without «Kokserek». Mukhtar Auezov and William Faulkner can be equated with such great symbolism and bitterness. The problem is not whether they knew each other or not. Kurmash is like a hot love for a puppy. When Kokserek comes home, Kurmash breaks out of his grandmother's embrace when he is bored of his childhood and pranks. The child Kurmash takes care of Kokserek with overly high sentiments. Here is the warmth and desire of a pious, childlike, pure heart, lovingly accepting all the souls of the world. Every time Kokserek disappears from the village, the boy gets disappointed. For Kurmash, Kokserek is not only a predator, but also a stray, defenceless animal, a divinely destined creature. He cares for him and does not want any one to kill Kokserek or to take him away.

Man-wolf-environment. In order to portray these three in a dialectical relationship, the author changes the way he portrays them as necessary. In the formation of the wolf cub growing up next to the man, the influence of the environment comes to the fore. M. Auezov describes the well accumulated motif in music in accordance with Kazakh land, nomadic steppe reality. "Say boyinda may ayynyn salkyn lebi esedi. Bastars kogerip, turlenip kalgan kalyn karagai zhel lebinen sibdyr-sybdyr kagyp, tenselip, yrgalip koyady. Manaydan zhualardyn, zhas shopterdin iisi keledi" [6].

"M. Auezov's story "Kokserek" begins like a legend and ends in a realistic narrative... In his story "Kokserek" M. Auezov touched upon the ancient theme of Turkish legends. The author's story "Kokserek" was translated into Hungarian along with the novel "The way of Abay" (Jojef Torma, Hungary). The story "Kokserek" was written in 1929. And the film was released in 1974. The story "Kokserek" has been translated into Hungarian, Polish, Mongolian, German, Estonian, Dutch. The story of M. Auezov "Kokserek" is a separate work in terms of its problematic relevance and thematic specificity. The story was based on the theme of Man-nature, which took a great direction in that era. We can see that the writer was inspired by reading the works written in this direction. It is no coincidence that many details in Jack London's novel "White Fang" also meet in "Kokserek". The fact that the Wolf "thinks in his own way, has his own "I"" are also parts taken from "White Fang". Although the artistic level of the work is not very high, the creation of a typical image of Kurmash, a simple Kazakh shepherd boy, is a great phenomenon. But what about the Kokserek, which moved to the role of nature? We know very well that any Kazakh gets irritated if they hear the word "Kokserek". The creation of such a large image is a great skill. A great achievement is the theme and thematic problem of the work and its creation in accordance with the Kazakh cognition. The work shows not only the nature-human relationship, but also the confrontation between father and son, as well as the enmity between enemies and foes. It is known that these are great human problems. When wolves eat each other inside themselves, it is impossible for a wolf not to rush at a person. Kurmash also becomes a victim for the pity of his enemy, the wolf. The need to show pity for the enemy can be observed here. The warnings of Kasen, that is, Kurmash's brother, or his grandmother, do not affect Kurmash in any way. The elders knew that this is a bad thing, because they understood what real life was like. And the fact that Kurmash was against all people means that he was facing death. At the end, Kurmash embraces death, which can be felt from the very beginning of the work. The work also well describes the nature of Genghis Khan in the East. The mysterious character of this nature close to the character of a wolf character revealed the artistic appearance of the work. The truth in the work was also taken from the life of the writer Mukhtar himself, that it, the truth of the writer's life that was exactly happened in Chingistau. The work of the writer "Kokserek" can be considered as a fundamental, classical work, including it in the number of unusual works [7].

The idea of the work was skillfully proved by both artists, creating a story from a complex story. For example, Kokserek constantly experienced the harshness of fate from birth, the first loss of nesters, violation of the natural environment, reflex sensations, limited life in the village, then the first stay in the field froze in the cold and starving; his howling in desperation, the loss of his white bitches, the wound hunter on a camel, all these were the reasons for the hatred of the person accumulated in Kokserek, his future assassination attempt towards people. In the end, the old wound at the time of the slaughter of Kurmash, who was grazing sheep, was opened, and Kokserek got further angry, as if this detail was the revenge against all the cruelty committed by people.

In his story "White Fang", Jack London attempted to render the idea that the Wolf is friendly to a person and serves his owner faithfully if he is trained like a pet.

Jack London used "One eye" and Kiche's puppy skillfully to portray the wolf world. The new life of the Blue Bay begins after it is caught by the Indians. Then, he obtains its new name - White Fang. By describing the life of a wolf, Jack London condemns the morality of the evil environment, makes incantations between people, exposes them to insinuations, ignites feelings and thoughts [8].

In the story, there is an image of a half - dog-half-wolf called White Fang. White Fang's father is a wolf named loner, and his mother, Kiche, is a half - wolf, half-dog. It is this dog that was born in the North and was the only survivor of the pedigree. In the north, they often had to starve, and this caused the death of their White Fang's brothers. His father soon dies in an unequal battle with the Lynx. The White Fang lives with its mother. From the following stories, we learn that Kiche, known as Gray Beaver, was an Indian owner. It is also Gray Beaver who gave the Wolf the name White Fang. It was not easy for the White Fang to get used to the Indian settlement and the new life: it was constantly attacked by dogs, which were sometimes cruel, sometimes violent, and very rarely benevolent, so it was necessary to strictly observe the laws of people who considered them gods.

White Fang didn't like anyone, not even Gray Beaver. He recognized his master as a God, but a cruel God. Its owner was restless and withdrawn, always alone. "The Wolf kept himself from quarreling, but he insisted on respecting himself" [9, p. 137].

White Fang could not stand ridicule. It was a trait that made him look like a human being. Jack London describes White Fang's reaction to people mocking him as follows: "and then he was ashamed, he realized. Some animals are not allowed to understand what laughter is, and they are not allowed to understand that we are laughing at them. This is what happened to the White Fang, and people were embarrassed when they laughed at it. He turned and started to run, but it wasn't the burn that made him run, it was the mockery of people, because it penetrated deeper into his soul and hurt more than the fire. White Fang ran to his mother, the only relative in the world who never mocked him.

Through their attitude to animals, the behavior of people is characterized: a stern and understanding shallow Indian, a selfish and depraved Wanderer, and, of course, a smart and culturally white man: a White Fang passes through their hands and falls into Hell, which eventually happens in a decent Paradise.

However, Whidom Scott's love and affection overwhelmed the Wolf's heart. "There was a caress in his voice-something that White Fang had no idea about until now. And this caress awakened in him hitherto unknown sensations. He felt a strange calmness, as if some need of his was being satisfied, some emptiness in his being was being filled" [10, p.149]. The feeling of love and gratitude slowly took possession of every corner of White Fang's soul: "White Fang paid for love with love. He found a deity, a radiant deity, in whose presence he blossomed like a plant under the rays of the sun. White Fang didn't know how to show his feelings. He was no longer young and too harsh for that. Constant loneliness has developed restraint in him. His sullen disposition was the result of many years of experience. He could not bark and could no longer learn to greet his god by barking. He never climbed

into his eyes, did not fuss and did not jump to prove his love, never rushed to meet him, but waited on the sidelines - but he always waited. This love bordered on mute, silent adoration. Only the eyes that followed his master's every move betrayed White Fang's feelings. When the owner looked at him and spoke to him, he was confused, not knowing how to express the love that took possession of his whole being" [11].

The protagonists of the works are representatives of various social groups from real life (Kokserek, White Fang, Kurmash, Kasen, Indians, "Cute Sind", Weedon Scott, etc.). The protagonists Kokserek and White Fang are revealed in a big fight. Their images are defined and gradually become more complicated. From one story to another we witness that the authors have mastered the principles of the genre of "small prose", increasing the artistic and ideological and cognitive value of the work.

In both works, the image of "wolf" created by the writers has a figurative meaning, that is, a metaphorical concept. It is obvious that behind the image of the "wolf" lies a multifaceted, mysterious world-the image of a person. Both Kokserek and White Fang are the "fruit" of cruelty and the "fruit" of human actions.

In his story, Jack London reveals the realities of the life of the American people of the middle of the XIX century. Through various social images, he conveys the life of the gold seekers, who flock from the south to the north, their merciless attitude to the surrounding nature, the life of people who follow the principle of the "Wolf Law" as "Whoever is strong, justice belongs to him", "The strong eats the weak", "Humiliate the weak, obey the strong" formed among people conditionally through the images of White Fang and his nesters. The story "Kokserek" describes the life of the Kazakh steppe in the late XIX and XX centuries. In addition, episodes are partially intertwined in the plot of the two works. For example, such episodes in "Kokserek" as bringing a young wolf cub to a herding village, naming it as "Kokserek" by Kurmash, the first life of Kokserek in the village, his attempts and passion to learn a new environment, the moments of constant suffering from people, village dogs, and in the story "White Fang", the capture of white fang and his mother Kiche by the Indians, the life of a White Fang in an Indian settlement, his constant hunger, women's beating him with stones and sticks for stealing food, and persecution by dogs and Indian children, especially the constant insistence of a puppy older than himself named lip-Lipa are even a common picture peculiar to the both works.

If Mukhtar Auezov adapts the image of "wolf" to the human environment,, Jack London adapts White Fang to his natural environment. In the both works, the image of "wolf" is portrayed close to its nature in the complex level. The difference of the works lies in the endings of the stories. The work "Kokserek" ends in the death of both Kokserek and Kurmash, while the story "White Fang" ends in a happy conclusion. The reason for the unhappy ending of M.Auezov's work is that Kokserek's return to his natural environment his failure to adapt to human surrounding and his revenge of doing cruelty to people show that nature is beyond people will, it has its own law and breaking this law leads to sorrow and grief. That is, it conveys that cruelty causes cruelty. The happy conclusion of Jack London's work renders a deep moral and philosophical understanding. White Fang's becoming a loyal servant after meeting with his kind, clever owner Weedon Scott in the

moment when the anger and cruelty reached the culmination in his life show that humanity can use nature for the benefit to a certain extent, and where wisdom, kindness and goodwill triumph, there is no place for conspiracy, hatred and cruelty, that is, goodness leads to goodness.

The analysis on the motifs in the work “Kokserek” allowed to define following nine motif features:

1. **Motif of losing** - Kurmash's uncle Kasen kills the wolf and its two cubs, and brings the youngest cub to the village.
2. **Motif of taking care**- Kurmash takes care of the wolf cub.
3. **Motif of giving a name**: the wolf-cub is named as Kokserek.
4. **Motif of abuse** - Every day wolf-cub is beaten by village dogs.
5. **Motif of taking revenge** - The wolf cub grows up. Now he is able to defeat all the dogs of his neighborhood, so he takes revenge from the dog that used to take his food away when he was little.
6. **Motif of recognition** - Kokserek tries to understand that people want more from him, but he does not get it. The wolf becomes a dog and a dog can never be a wolf. Kokserek, who has lost the balance of his life, wants to leave. He is beginning to realise who he is. Kokserek has left the village twice and returned becoming mature in his second return. His third departure is a real journey.
7. **Motif of attack** - One day, when Kurmash's grandfather falls ill, he goes out to graze sheep in a storm. Then Kokserek and eight wolves attack the sheep. Kurmash, who is riding a horse, falls off the horse as he is about to fight them. Kokserek attacks Kurmash. He recognises the wolf by the width of one of his ears.
8. **Motif of finding the wolf** - In the village, there is a hunter, who raises a large dog. The dog's name is Akkaska. The villagers recognise him as a dog with the power to catch wolves. The villagers take the wolf to search for Kokserek.
9. **Motif of killing**- They find Kokserek on the ridge of one ravine. At the same time, the big dog leaps on Kokserek like a lion, and tries to catch up him like a tiger. The two exchanges glances. The power of both is balanced. They bit each other and their mouths clench together. At that time, the owner of the dog and the peasant come and slaughter Kokserek. Kurmash becomes a victim of Kokserek.

The followings were defined based on the motif analysis in the story of White Fang:

1. **Motif of giving a birth** – White Fang's father is a wolf named One-Eye, and her mother Kiche is half wolf and half dog.
2. **Motif of giving a name** – White Fang is named by Grey Beaber, the Indian master of Kiche.
3. **Motif of losing** – He is the only surviving dog from a pedigree born in the North. In the north, they often have to starve, and this cause the death of their White Fang brothers. His father soon dies in an unequal battle with the Lynx.
4. **Motif of meeting** – the return of White Fang's mother to her owner, Gray Beaber. This is the first time White Fang sees a two-legged creature.
5. **Motif of recognition** – White Fang hates his masters, who forced hom to obey with a stick, and recognises them as a cruel God.

6. Motif of abuse – Beauty Smith buys White Fang from Gray Beaber and makes him fight with the dogs. In the beginning White Fang has always been the winner, then he is beaten by a bulldog named Cheever.

7. Motif of salvation – Engineer Wydon Scott, who sees White Fang's plight, shoots the bulldog, rescues the dog and buys him back from his abusive owner Sweet Smith.

8. Motif of kindness – After the cruelty of Beauty Smith, White Fang's love for humans diminishes. However, Wydon Scott's kindness and warmth evokes a sense of loyalty to White Fang's new owner.

9. Motif of rescue – White Fang, who has gone to California with his new owner, has the good fortune to rescue Jim Hall, Wydon Scott's trial, from the imprisoned outlaw.

10. Motif of recovery and starting a family – While rescuing Jim Hall, Whedon Scott's trial, White Fang injures his back leg and several ribs. After some treatment, White Fang recovers, and several pups show up with his union ovacharca Collie.

Comparative analysis results of the motif feature in the works are illustrated in Table 1.

Table 1. An analysis of the motifs in both works showed the following result

No	Name of the motifs	Kokserek	White Fang
1	Motif of giving a birth	-	+
2	Motif of giving a name	+	+
3	Motif of loss	+	+
4	Motif of taking care	+	+
5	Motif of abuse	+	+
6	Motif of taking revenge	+	-
7	Motif of meeting	-	+
8	Motif of recognition	+	+
9	Motif of success	+	-
10	Motif of attack	+	-
11	Motif of finding the wolf	+	-
12	Motif of salvation	-	+
13	Motif of kindness	-	+
14	Motif of rescue	-	+
15	Motif of recovery and starting a family	-	+
16	Motif of killing	+	-

A total of 16 motifs are identified, five of which are common to both works.

Conclusion

The main leitmotif of the both works is the reality of life in that era, the conflict of society, the attitude of people to the environment, the relationship between man and nature. The plot dynamics of both works develop rapidly, built on battles and events. Most of the time, a lot of movement prevails. However, the writers do not

just pursue the movement of the wolf give a dry description of human life, but they aim at revealing the inner world of images and their characters. In various events and conflicts, not only external actions of the image of the wolf or the image of a person, but also the crises of their inner world and the deep psychological secrets are revealed.

The heroes are taken from real life, representatives of different social groups, people with different destinies, different views and different ideas. In one of the main characters, Kokserk, in the other, White Fang open up over a huge struggle and tension. Their images become clearer and more complex gradually. From one story to another, the authors skillfully master the principles inherent in the genre of "mini-prose", and increase the artistic and ideological significance of the work and its cognitive value.

In conclusion, the metaphorical image of the "wolf" created by G. Griffit's was later used in M. Auezov's story and it got further development, complication and supplement in new ways. In the world of modern literature, Sh. Aitmatov noticed this trend in his novel "Zhanpida" and developed the images of Akkurtka and Tas Shinar once again. Thus, in the pages of the world literature, there is a gallery of small images such as «White Fang - Kokserk – Akkurtka». It should be noted that it is the genealogy of images, i.e. the genealogy of characters, a question of origin that originates in ancient myths, legends and songs. In the Turkic concept, it is the Blue Wolf, Umai Ana, etc. And the fact of written literature is that it is not merely a copying of one writer for another, but each artist, building on the first, creates a new image, supplementing it with his or her own taste, understanding, and talent. This is a well-established principle in the process of world literature.

REFERENCES

- [1] Cassuto L., Reesman J. C. Rereading Jack London. – Stanford University Press, 1996. – 151p. [Electronic resource]. – URL: <https://books.google.ne/books?id=7Fc6nj852y8C> (accessed: March 15, 2022).
- [2] Kuchshanova A.N., Kushkimbayeva A.S., Ekici M. Stylistic features of linguistic and cultural units in the original texts of M. Auezov's works and their translations // Bulletin of Ablai Khan KazUIRandWL. – 2023. – № 4 (71). – P. 281-292.
- [3] Fedunov P. Djek London (Jack London). V knige: Djek London, sochinenie v 7 tomah (Jack London. In the book: Jack London, essays in 7 volumes), T1, M., 1994. – 271s. [in Rus].
- [4] Muhtar Áýezov shyǵarmalarynyń elý tomdyk tolyq jinaǵy (The complete works of Mukhtar Auezov in fifty volumes). – Almaty: Ǵylым, 2001. 10 - T. 389b. [Electronic resource]. – URL: https://massaget.kz/okushyilarga/uy_tapsyirmsasyi/24112 (accessed: March 19, 2022). [in Kaz]
- [5] Muhtar Áýezov týraly estelikter (Memories about Mukhtar Auezov). – Almaty: Ǵylым, 1994. – 269 b. [in Kaz.]
- [6] Ahmet Áýezov. "Kókserek" osylai týǵan. Jas Muhtar (Kokserk was created in this way. Young Mukhtar). – Almaty: Jalyn, 1977. – 117 b. [in Kaz.]
- [7] Abdikadyrova T.R., & Abdumomynov E.B. Alash zhane ult adebieti. XX gasyr basyndahy kazak adebieti (Alash and National literature. The Kazakh literature at the beginning of the XX century). – Taraz, 2017. – 67 b. [in Kaz.]
- [8] Jung Franz. Djek London kak poet rabochego klassa (Jack London as the working class writer). - M., 1995. – 443 s. [in Rus]

- [9] Forner Philip. Jack London: American Rebel. – N.-Y., 1947. [Electronic resource]. – URL: User_pc/Downloads/Thesis-1979D-S356s.pdf (accessed: January 14, 2022).
- [10] Bamford Georgia. The Mystery of Oakland. – 1991. – 637 p. [Electronic resource]. – URL: <https://www.referat911.ru/Inostrannye-yazyki/issledovanie-stilya-dzheka-londonana/32895-1279307-place4.html> (accessed: January 3, 2022).
- [11] London J. White Fang. – New York, 1991. – 151 p.

МҰХТАР ӘУЕЗОВТІҢ "КӨКСЕРЕК" ПЕН ДЖЕК ЛОНДОННЫң "АҚ АЗУ" ШЫҒАРМАЛАРЫНДАҒЫ МОТИВТІК ЕРЕКШЕЛІКТЕР

*Сахитжанова З.О.¹, Әріпжан Г.Ж.²

¹филология ғылымдарының кандидаты, Қожа Ахмет Ясауи атындағы

Халықаралық қазақ-түрік университеті

Түркістан, Қазақстан е-mail: sakhitzhanova@mail.ru

²магистр, аға оқытушы, Халықаралық туризм және меймандастық
университеті

Түркістан, Қазақстан, е-mail: Gulnur.aripjan@iuth.edu.kz

Анната. "Көксерек" және "Ақ азу" – әйгілі американдық романист Джек Лондон мен белгілі қазақ жазушысы Мұхтар Әуезов жазған әңгімелер. Ит пен қасқырдың бейнесін сенімді, көркемдік дәлдікпен шынайы көркем тілмен анық бейнелеу жазушыдан үлкен шығармашылық ізденісті қажет ететіні анық. Біріншіден, бұл әлемдік әдебиеттің ең жақсы үлгілерінен алған жазушының бай білімімен, екіншіден, табиғи таланттымен және өзінің өмірлік тәжірибесімен байланысты болып табылады. Бұл мақалада "Көксерек" және "Ақ азу" шығармаларындағы мотивтік ерекшеліктері анықталады. Зерттеудің өзектілігі екі фактіні анықтау болып табылады. Бірінші факт – "қасқыр" бейнесі М.Әуезовтің "Көксерек" шығармасына дейін қазақ прозасында кездеспеген. Яғни, бұл құбылыс әлемдік әдебиетте өз орнын әлде қашан тапқан болатын. Екіншіден, Мұхтар Әуезов 1936 жылы Джек Лондонның "Volk" ("Қасқыр") шығармасын аударғаны белгілі. Бұл жай ғана ұлы жазушының "Көксеректің" күрделі бейнесін жасауын және екі шығармаға да тән үйлесімділік пен өзіндік ерекшеліктің болуын түсіндіреді.

Зерттеудің мақсаты – шығармалардың сюжеттік ерекшеліктеріне салыстырмалы талдау жасау болып табылады. Мұхтар Әуезовтің "Көксерек" және Джек Лондонның "Ақ азу" шығармалары зерттеу материалдары ретінде алынды. Зерттеу нәтижелері Джек Лондон жасаған "қасқырдың" метафоралық бейнесі кейіннен дамығанын, күрделене түскенін, танылғанын және М.Әуезовтің "Көксерек" шығармасында жаңаша толықтырылғанын көрсетеді.

Жұмыстың теориялық және практикалық маңыздылығы-зерттеу нәтижесін әлемдік әдебиет туындыларын салыстырудың әдіснамалық құралы ретінде пайдалануға болады. Зерттеудің ғылыми жаңалығы-нақты материалдарды талдауға негізделген бірқатар жеке зерттеулер мен қорытындылар ұсынылған.

Тірек сөздер: халық тағдыры, адам мен табиғат қарым-қатынасы, әдеби кейіпкер, болмыстың эстетикалық танымы, құлдықтың ауыр мұны психология, мотив, реалистік әдебиет, шедевр

ОСОБЕННОСТИ МОТИВА ПРОИЗВЕДЕНИЙ «КОКСЕРЕК» МУХТАРА АУЭЗОВА И «БЕЛЫЙ КЛЫК» ДЖЕКА ЛОНДОНА

*Сахитжанова З.О.¹, Арипжан Г.Ж.²

¹кандидат филологических наук, Международный казахско-турецкий
университет имени Ходжи Ахмета Ясави

Туркестан, Казахстан, e-mail: sakhitzhanova@mail.ru
²магистр, старший преподаватель, Международный университет туризма
и гостеприимства
Туркестан, Казахстан, e-mail: Gulnur.aripjan@iuth.edu.kz

Аннотация. «Коксерек» и «Белый клык» – рассказы, написанные известным американским романистом Джеком Лондоном и известным казахским писателем Мухтаром Ауэзовым. Очевидно, что четкое изображение образа собаки и волка с убедительной, художественной точностью подлинно художественным языком требует от писателя большого творческого поиска. Во-первых, это связано с богатыми знаниями писателя, почерпнутыми из лучших образцов мировой литературы, а во-вторых, с природным талантом и его собственным жизненным опытом. В настоящей статье выявляются особенности мотива в произведениях "Коксерек" и "Белый клык". Актуальность исследования заключается в выявлении двух фактов. Первый факт заключается в том, что образ "волка" не встречался в казахской прозе до произведения М. Ауэзова "Коксерек", хотя это явление уже нашло свое место в мировой литературе. Во-вторых, известно, что Мухтар Ауэзов перевел произведение Джека Лондона "Volk" ("Волчица") в 1936 году. Этим просто объясняется создание великим писателем сложного образа "Коксерека" и наличие гармонии и оригинальности, присущих обоим произведениям.

Цель исследования – провести сравнительный анализ сюжетных особенностей произведений. Материалом для исследования послужили произведения Мухтара Ауэзова "Коксерек" и Джека Лондона "Белый клык". Результаты исследования показывают, что метафорический образ "волка", созданный Джеком Лондоном, впоследствии разился, стал более сложным, узнаваемым и по-новому дополнен в "Коксереке" М. Ауэзова.

Теоретическая и практическая значимость работы заключается в том, что результат исследования может быть использован в качестве методологического инструмента для сравнения произведений мировой литературы. Научная новизна исследования заключается в том, что представлен ряд частных исследований и выводов, основанных на анализе конкретных материалов.

Ключевые слова: национальная судьба, взаимоотношения человека и природы, литературный персонаж, эстетическое познание действительности, психология тяжелой скорби рабства, мотивы, реалистическая литература, шедевр

Статья поступила 15.05.2023