

Ресей зерттеушісі Г.М.Петрова [4] техникалық мәтіннің, оның ішінде инженерлік-техникалық мәтіннің жіктелуін лингво-әдістемелік мәселе тұрғысынан қарастырады. Зерттеуші инженерлік-техникалық мәтінді үш түрге бөлуді ұсынады:

- ұсыныс- мәтін (текст-представление);
- нұсқаулық-мәтін (текст-инструкция);
- есеп-мәтін (текст-рассчет).

Ұсыныс-мәтінде автор белгілі бір құрал-жабдықты сипаттау арқылы әртүрлі ұсыныстар жасауы мүмкін.

Нұсқаулық-мәтінде белгілі бір құралды пайдаланудың жолдары мен әдістері жайлы мәлімет береді.

Есеп-мәтінде белгілі бір тезисті дәлелдеуге арналған есеп беріледі.

Техникалық оқу мәтіндерін іріктеп жасау үдерісінде аталмыш үш түрді басшылыққа алған тиімді деп санаймыз.

Қорыта келгенде, ғылыми-техникалық мәтін мазмұнының негізі – білім алушы сезіміне емес, миға әсер ету және де ақпаратты нақты объект бейнесінде жеткізу. Бұған қарап техникалық мәтіннің ғылыми қарым-қатынас аясындағы негізгі тілдік өнім екенін көреміз. Техникалық мәтінді тек автор туғызбайды, мәтін автор мен адресаттың тілдік ойлауының өзара әрекеті. Сондықтан да, кез-келген мәтін коммуникацияның нәтижесі, әрі коммуникациялық бірлік болып табылады. «Автор – рецепиент» жүйесін кеңейтіп «автор – тіл үйретуші – тіл үйренуші» тұрғысынан қарастыру қажет.

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FAMILY IMAGE CHANGES IN KAZAKH LITERATURE IN THE 20TH CENTURY

Аннотация: В течение последних двух столетий процесс идентификации и установления этнических ценностей в казахской литературе претерпел три основных изменения: Абай Ибрагим Кунанбаев и его поэтическое и философское влияние на весь национальный литературный процесс; серии революционных шедевров во всей казахской филологии в основном из под пера интеллектуалов Алаш-ордынской партии, которые, в большинстве своем, представлены как политический и интеллектуальный класс нации, который приводит к классификации современной казахской художественной

литературы и драматургии; а также создание послевоенной казахской советской литературы с ее тенденцией объединения поиска для этнической идентификации, с одной стороны, и попытки, чтобы удовлетворить идеологическое давление режима на другой. Среди множества традиционных ценностей понятие и образ семьи в казахской литературе претерпел изменения параллельно с изменениями, упомянутыми выше.

Ключевые слова: казахская литература, образ семьи, общечеловеческие ценности, роль семьи, этническая принадлежность, этническая идентификация

We found it intriguing to start a brief survey of Kazakh literature family theme by giving the family notion in English Literature. Thus, C. Hurst in his Children Literature Newsletter explains family as,

Just what it is that makes a family? Are there necessary basic components? Do you need parents and children for family? Is a home a requirement? Can you be a homeless family? Is blood relation necessary? Do you have to live together to be a family? Do you need to live together all the time? Has the concept of family changed over the years? Is the concept of family different in different cultures? [1]

As we see, the inquiries for the components above find suitable place in analyzing Kazakh family image in Kazakh prose, while the attempt to clearly fit such components together in one particular literary work – a novel or a play – is not vivid enough.

It is difficult to refer to Abay's "Words of Wisdom" as literature, but if to follow the logic of the essay "Family – a nation's column" by A. Saghatova then exactly Abay's interpretation of family suits the universal, or even transcendental notion of this institution more than ever. In the 10th Word Abay writes, -

People pray to God to send them a child. What does a man need a child for? They say that one ought to leave an heir, a son to provide for his parents in their old age and to pray for them after their death. Is that all? Leaving an heir — what does it mean? Are you afraid there will be no one to look after your property? But why should you care about things you will leave behind? What, are you sorry to leave them to other people? What kind of treasures have you gained to regret them so much? A good child is a joy, but a bad one is a burden. Who knows what kind of a child God will bestow on you? Or haven't you had enough of the humiliation you have had to swallow all your life? Or have you committed too few misdeeds? Why are you so eager to have a child, to rear yet another scoundrel and doom him to the selfsame humiliations? [2]

The author of the essay comments on such a view of family as precious treasure for the later generations. [3]

In this article we will do an attempt to define what metamorphoses has the image of the Kazakh (or any other) family undergone in the Kazakh literature of the 20th century beginning and till the post-war time.

Family Image by the Group of Enlightenment

It would sound reasonable to relate the great changes in the social life of the Kazakh society and the cultural split in the life of the descendants of nomads (Kazakh were mainly nomads until the years of collectivization) to the change of the political regime, which resulted in a considered turning point of the start to a "civilized life" in the eyes of some historians. It might seem logical that if during the relatively short period of time (relatively to the millennia chronology) a whole nation discontinues the traditional nomadic agricultural life style and shifts to the urban-settled one, then such a tectonic split must reflect on all spheres of human life

including the institution of family. The institution, or, to be more precise its alternation would be reflected in art, especially in literature. However, it is far from being that simple.

As a matter of fact, the Kazakh literary school tends to observe the literary processes of the beginning of the 20th century through the prism of the works of the entire pleiad of poets, philosophers and writers that are called a Group of Enlightenment. These are phenomenal in their scientific essence personalities who were able to reflect and fix on paper the vast layer of the national culture not only in art but also in all humanity studies of that time. The contemporary Kazakh literary thought relies mainly on the work of these people. Danday Yskakuly states,

The beginning of the print of Kazakh books in the dawn of the 20th century gave a background to the Kazakh criticism thoughts' awakening. Especially it was noticed in 1909 when three books – Abay's Selected Poems, Akhmet Baytursynov's Forty Examples and Mirjaqyp Dulatuly's Wake Up Kazakh – were published at almost the same time. This event was considered to be the one, which gave start to the Kazakh literary critical thought. [4]

Once we consider that exactly the people from the Group of Enlightenment, or Members of Alash Party, set down the fundamentals of the literary criticism, there might be hope that these people would elaborate many literary images one of which is the image of family. Truly enough, the reflection of it takes place in many of their essays and articles. Yet, for us, the most important object of studying the family image is works of fiction. The abovementioned essay “Family – the nation's pillar” points to two significant novels of the time of the Group. One of them is Zhusipbek Aymavtov's novel “Akbilek”, which narrates a story of a young girl who is captured and raped by the officers of the White Army in the time of the Civil War in Russia. Regardless this hard trauma she manages to come back to her family, set her own life and build a family. Among the others it is worth to notice that Aymavtov creates the view of a Kazakh girl by the means of magnificent depicting tools as giving the setting of beautiful scenery around the village where Akbilek grows. Reader can really witness the description of both the characters and setting in a spirit of realism, but the image of family in the novel Akbilek is presented doubly. Akbilek's family is a social historical fragment that can be carved out from any period of Kazakh history. Of course the characteristics of it lie not in the technical or physical aspect but functional one. It is a patriarchic family, the one that is traditionally observed in the folklore and epic legends by historians and literary scholars. Yet, the family of Akbilek is different from the universal image of a patriarchic family in the way where the characters to represent the members of the family embody the functions that they have fulfilled for ages.

Soviet Influence

This what Aygul Smakova writes about the Kazakh family change, -

In Beyimbet Maylin's “Raushan the communist” the image of a Kazakh family at the beginning of the Soviet time is distinctly portrayed. One can easily figure out that the degradation of the family values and the shrink of their duty started at exactly that time. The needs of the atheistic era such as low-level activity and weakening of responsibility seem to be causing it. In Sayin Muratbekov's works the misery of the war times and the grief that it brought to Kazakh family demonstrates a lot. [5]

Orphanage of those children deprived from fathers is the main reason for family disruption. The writer's “Smell of Sagebrush” brings forth a concept that the smell of a plants does not only remind of the father coming back from a pasture but also implies a father mercy, father and child relationship and the system of the upbringing in Kazakh traditional manners that was gradually disappearing.

In the famous “My Name Is Koja”, Berdibek Sokpakhbayev manages to shape the family that went far beyond its time and almost foreshadowed the family image in the contemporary

prose. Kojā, a ten-years-old boy, whose only family is his mother philosophically interpretes his family perspectives, -

Does a woman need a man? A husband. I think, yes she does. Sometimes Mom Millat looks at my departed father and plunges into sorrow. Her eyelashes get wet with tears. At that moment I pity my sweet mommy very much. But my pity is useless I know that she doesn't only miss my father but is sorry that she is alone. [6]

In the works of Beksultan Nurzhekeuly the image of Kazakh family takes a multispectral shape, where one can study the ties between the concepts woman-mother, woman – spouse, father and son, parents traditional duties.

Dulat Issabekov in his “Sister” provides a more modern portrait of Kazakh family by depicting relative ties among the sisters of one family.

One more novel that deals with the issue of family but centers in this notion the image of woman is Gabit Musrepov’s “Ulpan” which aims to expose woman’s life peculiarities as woman- daughter, woman-wife and woman-mother. The writer is able to find exclusive methods in his attempt to approach these images artistically.

Generally, woman question is of primary concerns in Kazakh literature, which almost dominates the thematic palette in the pens of the literary.

In the modern young adult fiction nowadays the image of a materialistic family apt to earn money is shown very broadly. Children growing without fathers and lonely mothers who try to have the ends meet, merciless fathers, cruel grandfathers and make-up grandmothers who try to seem young by showing their thin hair and hate to be called “GRANDMA” are portrayed very vividly. In comparison *we all remember well how the image of grandmother is given in Abay’s Way.* [4]

When we talk about family image in Kazakh fiction, -we have focused mainly on fiction masterpieces in this article, the interpretation of it seems to be the matter of a single-side analysis where we could as readers straightforwardly spot out the central features of such an image: strong patriarchic one, collective, relative-oriented and authoritarian. However, by analyzing it closely the things happen to come upside down where the family notion as a unit that has to be preserved is depicted more in the works of earlier authors such as Z. Aymaytov and B. Maylin, whereas the post-war authors as B. Sokpakhbayev and M. Kabanbay present the family shape with its members who somehow can not offer the spirit of family in its universal understanding.

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