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Continuity of ethno-folklore tradition in modern prose

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Abstract

The scientific article is devoted to the connection between folklore and literature. The interrelation of literature and folklore is a complex process. The authors determine the folklore basis of the writer's skill through the analysis of the historical actuality/authenticity of plots and genres, their significance in the life of the people, cognitive and educational value. The analysis of folklore and ethnographic plots in works of art defines the importance of various traditions and customs, beliefs and omens, the facts regarding the way of life of our people. Specific features of style, writer's skill on the use of ethnographic plots were analyzed in G. Musrepov's works.

Keywords: Folklore tradition, Connection of folklore and literature, Motive (theme), Folklore and ethnographic plot, Genetic connection.

Continuidad de la tradición del etno-folklore en la prosa moderna

Resumen

El artículo científico está dedicado a la conexión entre el folklore y la literatura. La interrelación de literatura y folklore es un proceso complejo. Los autores determinan la base del folklore de la habilidad del escritor a través del análisis de la actualidad / autenticidad histórica de las tramas y géneros, su importancia en la vida de las personas, el valor cognitivo y educativo. El análisis de las tramas folklóricas y etnográficas en las obras de arte define la importancia de varias tradiciones y costumbres, creencias y presagios, los hechos sobre la forma de vida de nuestra gente. Las características específicas del estilo, la habilidad del escritor sobre el uso de tramas etnográficas se analizaron en las obras de G. Musrepov.

Palabras clave: Tradición folklórica, Conexión del folklore y la literatura, Motivo (tema), Folklore y trama etnográfica, Conexión genética.

1. INTRODUCTION

Folklore is not only a cultural, integral system that unites people but also an ethnophilosophical phenomenon reflecting the worldview of an entire nation. No mature written literature in its history has developed outside the traditions of folklore.

The role of folklore and literature in the artistic development of mankind is great. The knowledge of true nature and specificity of these phenomena which have complex similarities is also necessary for understanding the ways of spiritual development. It is very important for people with a rich folklore heritage and traditions to distinguish between the General laws and conventions of folklore and literature (BERDIBAY, 2005).

The connection between folklore and literature is determined, first of all, by the General laws of development. This pattern is closely related to the continuity of traditions and consistent development. Tradition is usually understood as cherished foundations in the spiritual and aesthetic sphere of people's life, the historical need to transfer them from generation to generation to develop further. Indeed, traditions and customs, rules and norms, having been formed in accordance with the ideas of the distant past are being updated, get a modern look adapting to the realities of the new time. In spite of the apparent external immutability the content and the conditions of use may change. This process can also be associated with the skill, life experience of the writer.

1.2. Literature Review

Folklore plays an important role in the formation of national literature. Different understanding of the term "folklore" for a long time has created the basis for controversy among the leading scientists of the world and now the unique heritage of verbal art is considered as the precursor of written literature. V. Ya. Propp calls folklore " the creativity of the lower social strata of all peoples regardless of the level of development" and further defines the specific features of folklore, folklore and literature connections (PROPP, 1976).

It is also important to take into account the interpenetrating genre principles of folklore and modern literature. This opinion is confirmed by B. N. Putilov:

For sure there is no reason to separate the poetics of folklore from the poetics of literature. The contact between them, the interaction, if you prefer the alliance, will be fruitful and necessary provided the folklore and its poetics will be considered in their genetic and historical identity, aesthetic self-worth as a special artistic (and not only artistic) world, which can be understood from the inside, revealing its inherent laws (PUTILOV, 2003).

Professor Kaskabasov S. A. Classifies the interrelation of folklore and literature into 4 types of ties: 1) genetic ties; 2) opposition ties; 3) succession ties; 4) feedback. The famous Russian folklorist D. Medrish is of the opinion that the literature of each nation has its own system of relationship built between folklore and literature and defines several types of such relationship: 1) folklore stylization; 2) interpretation; 3) recurrence of literature to folk mythology; 4) plot connection; 5) stylistic connection; 6) topic-based connection (Kaskabasov, 2008). From the classifications of the leading figures of Kazakh and Russian folklore studies we see the need to consider the art of writing as a whole artistic and aesthetic heritage.

The types shown by S. Kaskabasov are realized in different periods of literature development. For example, written literature in early stages is more dependent on folklore, accepts many of its structures as a basis. It's called genetic ties. Then literature develops independently, creates a new artistic system, develops as the art of writing,

drifts apart from folklore and strives for independence from its compositional, image-bearing and linguistic models. Literature to a certain extent opposes folklore. That does not mean that folklore is completely rejected, in some cases its plots, genres and motives are used.

Thus, the original nature of folklore also gives a powerful impact on his theory. "The theory of folklore first of all considers issues arising from its various public, social tasks, and also cognitive, educational and aesthetic functions and purposes" (KASKABASOV, 2009). No doubt main of them are closely linked with folklore traditions. Folklore tradition is the continuity of an established creative method, and tradition in literature is the revival of the past experience.

Thus, the concept of "folklore tradition" ("in science the name for it is" folklorism") as one of the main directions of the Kazakh literary criticism has its own way of development. Problems of this kind of interpretation in modern science are very relevant. For example, in the article by Yu. Antonov and N. N. Levina the interpretation of folklore is well analyzed:

Interpretation of the national myth and folklore is an integral feature of fiction that contributes to its aesthetic enrichment. The study of the use of myth and folklore in the literature is relevant and facilitates identification of the national world view embodied through an individual author's vision. The analysis of the myth and folk element in the literature is an important component of the literary science aimed at identifying artistic and aesthetic features of literature (YU. G. ANTONOV, N. N. LEVINA, 2018).

2. METHODOLOGY

It is unthinkable to require an exact copy of the composition of the epic or fairy tale genre in modern Kazakh works due to the fact that a modern sophisticated reader distinguishes the requirements set forth to folklore or works of authorship. Therefore they expect to see, first of all, the individual skill of the writer in creating an image, using the plot.

The problem of intertextual communication, in other words intertextuality, in folklore and literary criticism is the transformation of texts throughout the history of literature. In the process of such changes and modifications, this or that artistic work, in particular, folklore subjects, motifs, are borrowed, reinterpreted, interpreted in the literature (ABULHANOVA, Z. R., KHUBBITDINOVA, N. A., & MINGAZOVA, L. I., 2017).

It is also necessary to take into account the interests of modern readers who are aware of the value of national spiritual wealth in the formation of historical consciousness opposed to one-sided works written under the influence of Soviet ideology. Moreover it is well known that at every stage of history the nation was inseparable from folklore.

3. RESULTS and DISCUSSION

In our national literature, each artist in words is distinguished with the ability to find a special artistic form, the originality to create it. In his work, G. Musrepov put in the foreground the theme of national spirit. Considering the nation as the most thoughtful reader, he focused primarily on the accessibility of his works for ordinary people.

In this regard the writer sought to show the strong spirit of people, common sense, great creative energy, genuine talent and a special strive for freedom. It is well known that at all times a writer first studies the inherited rich folklore. The interest to folklore can be also connected with a huge desire to grasp sources of folk wisdom, folk language.

The research of Musrepov's creativity allows to find peculiar traces of folklore motives in the works of the writer-stylist. This feature of his works is supposed to be a consequence of the fact that the writer joined a fount of folk wisdom, deeply studied the roots of folk art. The writer skillfully used in each of his works charming notes, life-giving essentials of folklore heritage penetrated into the consciousness from childhood and absorbed with mother's milk. "Despite the fact that the history of the Kazakh people was of nomadic nature, no sound, no word, no thought fell into oblivion, ancient sands, swamps of time and was given safe and sound to generations. This is a rich Treasury, a precious heritage for all of us," said the writer, who reflected it with special honesty in his works (MUSREPOV, 2003).

In general, it is visible that all the founders of the new literature at the turn of our century addressed the oral folk art. For example, such authors as S. Mukanov, M. Auezov, M. Zhumabayev, S. Seifullin, B. Maylin, I. Zhansugurov and others. A question naturally arises about the causes of this literary phenomenon. Why did poets and writers who created their works in different genres and different directions in all cases turn to folklore at the crossroads of epochs? And that's the case

not only in our literature. Such phenomena are observed in all national literatures:

The analysis of Chavayn's stories of the first third of the twentieth century makes it possible to say that the writer was strongly influenced by folklore genres, traditional subjects and images, and folk. At the same time, he mastered the literary forms, created literary poetics. Individual art creativity developed. This is evidenced by: deepening the character of a folk hero; using different images; a one-line plot of the story, which is distinguished by its completeness and integrity; characterization one or two characters (it depends the nature of the conflict); psychologization of the narrative; lyricism; ring composition; art description; the image of the narrator; the formal signs of the tale etc (RAISIA A. KUDRYAVTSEVA1,2017).

Here, in our opinion, the first thing is to take into account two main factors: internal literary regularities and socio-historical circumstances. Definitely the most important place is given to tradition as at all the stages of development of literature writers rely on oral folk art. The next main reason is the fact that in the period of development of new social formations, significant changes in the development of society, written literature is looking for answers to their questions in national values and cultural sources.

One of such folklore features is the folklore-ethnographic plot. The use of such plots in the G. Musrepov's works is quite diversified. Unwritten rules, customs and traditions have played an important role in preserving the integrity of our nation's life and up till now are its distinctive feature. In the works created both before and after classical

dramas on folklore themes, the writer did not leave folklore without attention. It is a well-known fact that folkloristics has not been considered together with Ethnography for a long time. Ethnography is particularly useful in the study of the ancient stages of folklore. In some cases, depending on the low level of artistic and aesthetic impact of any folklore text, it is considered as the lowest stage of artistic thinking. But we have no keys to the mysteries of the circumstances of their origin and the functions they perform. The key to Ethnography. If we recognize the syncretism of archaic culture it becomes clear that folklore works of ancient times performed not only an aesthetic function, but also served directly the needs of life and everyday lifestyle. This shows the socialization of human society (DUISENBAYEV, 2016). M. Auezov managed to realize the mission set for himself and others: "It is necessary to create in plays, novels, stories and poems such characters who vividly reflect the main Kazakh features" (AUEZOV, 1991).

To support that we can also cite the opinion of some scientists:

Archetypes appear in fairy tales, myths, parables in the form of settled motives, expressing a certain moral ethical code or significance. In this regard Kazakh folklore, being the main part of the national cultural archetype dome, occurs an active factor in the genre memory of modern Kazakh prose (ISMAKOVA, 1998).

This research method allows us to analyze the evolution of the folklore text: "Comparative study of archetypal and subsequent versions of the national adaptations of the epic allows us to review the

evolution of the epic text and identify it with the story" (Zh. A. Assanov, A. Sh. PANGEREYEV, 2016). Comparative study of the archetypal and further versions of the epic national versions allows us to analyze the evolution of the epic text and identify yourself with the plot. As time passed and the society developed literature, feeling the need for folk motives, began to require more and more the presence of traditional oral folk art in prose works. The continuity of this tradition, which began with Alash public figures, faded a bit in the Soviet period but was not lost completely. The artistic and ideological wealth of each work which was gifted by Musrepov's pen, is closely connected with the place, function of life material, ethnographic events in its poetic structure. We would like to stress especially the novel «Ulpan is her name» which provides deep insight into the diversity of customs and traditions of our nation.

The writer, who knows well the sense of the nomadic life of our ancestors moving alternately from summer pastures to wintering and back, begins his novel "Ulpan is her name" with the episode:

Yesenei, on horseback, from the crest of a high hill in the Karshygal tract watched his herds coming from far off like a slow living stream the end of which is not seen....No wonder it is said: to ruin a rich man one jute is enough, and to kill a Batyr one bullet is enough. And he is both a rich man and a Batyr (MUSREPOV, 2003).

The modern Kazakh people, like their distant nomadic ancestors, have a well-established centuries-old culture of horse breeding. Since the writer knows the place of horses in the life of the

Kazakh people, he opens his work with a convincing ethnographic scene. From the very beginning of the novel a realistic picture of the life of the Kazakh people appears before the eyes of the reader. Knowledge and views of our ancestors, who made horses the object of their love and affection, up to this day are of immediate interest with the depth of thought, breadth of views.

The author is not limited to a few words in the transfer of the picture of moving on. The process of nomadic moving with related ceremonies with participation of children and teenagers rejoicing the changes is depicted, the special value of this rich tradition for the Kazakh people is emphasized. The writer masterfully depicted the scene of folk life, familiar to him from childhood.

If in the novel "Ulpan is her name" the writer reveals the significance of the first nomadic moving, then in the drama "Kozy Korpesh - Bayan-Sulu " he also highlights the process of moving. However, here a reader is thrown cold water because of the purpose of the moving. The frames of a dramatic work are more tight than of the prose, the key role here is played by the speech of the character. Promising Bayan as his wife and sending Kozy home, Karabay called the household to an urgent moving: "the Performance is over! The dolls are burned, the baksy has gone...spirits scattered in all directions, the market has dismissed!.. Bring down yurtas, load things, move the caravans, chase the horses!.."(MUSREPOV, 1958). This is a completely different moving. This is not a traditional planned move with all its corresponding attributes. It is an urgent, untimely departure,

almost a flight to an uncertain destination. This dark, doubtful, as well as Karabay's thoughts, way leads to misfortune. Further events of the drama will unfold on the way of the move. The author thus points out the violation of the tradition, the unacceptability of the moving for selfish purposes. Emphasizing the dark goals of Karabay the writer depicts the process of moving in a different style. The Kazakh people have a set expression with a negative connotation "to stroke an empty place". The device used by the writer to convey the unexpected instructions of Karabay, who stirred up the peaceful way of life, shows that this moving will be unfavorable for all.

The play "Kyz Zhibek " also begins with a picture of the moving heading for its final point of destination in the steppe. This is a rich, well-dressed move, the decoration of which is Zhibek, a beauty. The playwright begins it in this way:

One nomadic aul...

...Racing on the steppe plain,

Racing through ravines, steep banks.

...Much it managed to pass

Depressions and heights in the way... (MUSREPOV, 1982).

Although the picture of the move is not detailed here, events will occur during this moving. The chirping of birds flying around, the singing and dancing of girls shining with smiles, the walks of Zhibek

with her friends and daughters-in-law testify to the joyful and exciting process of the nomadic moving.

Three different nomadic moves evoke three different states of mood, flows of thoughts. The first moving sets for serious thoughts, the other one serves selfish purposes, and the third one gives pleasure and joy. The writer, without losing the slightest detail of the life and everyday routine of our people, skillfully introduces folklore and ethnographic material in each of his works.

The tradition of nomadic moving which is a manifestation of the historically established lifestyle of our nation is present not only in these Musrepov's works. Anyway all the works of the writer highlight the importance of traditional nomadic move for the Kazakh people, show its various content-being shades. The main function of a work of art is to ensure the ties between a reader and his national roots. Musrepov's works meet these requirements.

4. CONCLUSION

Thereby folklore-ethnographic data may help to understand to a full extent the historical realia of a certain period, peculiarities of thinking and world perception, views and beliefs of the people of that time. These ethnographic details give realistic character to the events depicted in a literary work and to the people of the distant past. The analysis of ethnographic and folklore plots in Gabit Musrepov's works

under study displayed the following: while applying spiritual values of the past writers kept to different points of view on the peculiar features of each historical period. If in the early days of Kazakh written prose writers (e.g. M.Zhumabayev, I.Zhunsugurov, Zh.Aimautov, M.Ayezov) used archaic motives to popularize ancient Turkic ideas then the writers who created under the conditions of the Soviet censorship used them as the device to express thoughts they could not write about in an open way. As for the Kazakh prose of the Independence period then it may be said that writers are quite free to study this topic with no pressure outside.

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