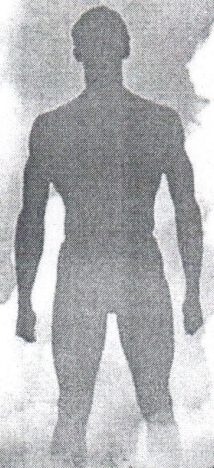


ISSN 2308-4804

SCIENCE AND WORLD

International scientific journal



№ 2(6), 2014, Vol. II

УДК 330+101+80+340+316
ББК 72

НАУКА И МИР

Международный научный журнал, № 2 (6), 2014, Том 2

Журнал основан в 2013 г. (сентябрь)
ISSN 2308-4804

Журнал выходит 12 раз в год

Журнал зарегистрирован Федеральной службой по надзору в сфере связи, информационных технологий и массовых коммуникаций.

Свидетельство о регистрации средства массовой информации
ПИ № ФС 77 – 53534 от 04 апреля 2013 г.

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Учредитель и издатель: Издательство «Научное обозрение»

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UDC 81'23

THE REFLECTION OF RELIGIOUS VIEWS OF RUSSIAN AND KAZAKH ETHNIC GROUPS IN METAPHORICAL COMPARISON

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Abstract. The article describes semantic features of expression of the individual comparisons of fiction authors of the XX century, which are reflected in the mirror of the religious view on the world of different ethnic groups (Russian and Kazakh); an analysis of culturally significant concepts was carried out which are verbalized through metaphorical comparisons, and thereby become the property of language and reader's consciousness; the idea that the study of individual comparisons, in the figurative content of which there is an implementation of people's mentality and spiritual culture, can provide clues to the national consciousness is proved.

Keywords: ethnic picture of the world, mentality, religious discourse, lexical unit, metaphorical comparison agent of comparison.

An individual in the process of the world development acquires knowledge through symbols, images, views that represent the main features of the spiritual and practical knowledge. "If practical knowledge says about how to act during the transformation of the natural and social world, the spiritual and practical knowledge, drawing an image of the world through the prism of human needs and interests, teaches how to relate to the world, to other people. So perhaps the central element of this type of knowledge is the formulation and demonstration of generalized behavior and thought patterns, for what it is selected not abstract conceptual means, but clear figurative "ones" [Karasik 1996:24].

Performing cognitive function in the language comparison favours the development of the reality, as well as the formation of new gnoseological images. Conditional identification of different levels of semantic domains leads to the establishment of a new semantic content of the human knowledge. Used in the cognition process comparisons can perform epistemological functions as well as sociocultural-interpretive functions associated with an explanation of various processes taking place in society. The way of conceptualizing reality peculiar to a certain natural language, partly is universal, partly is ethnically specific. Means of comparison actualize linguistic picture of the world of one or another people that assist an individual in comprehension of the world [Erimbetova 2006:68-69].

Metaphorical individual comparisons can be viewed as a language unit, imaginative content of which embodies the mentality of ethnos and its spiritual culture, in particular religious views. "Religious identification and self-identity, often at the level of everyday consciousness are an essential part of national or even broader ethno-confessional community, and therefore, as sufficiently significant geopolitical factors largely determine the interrelation of such essential components of nation formation and development as culture, history, philosophy. Religion has a significant impact on the whole sphere of ideology" [Shaimerdenova 2010:72].

Despite the fact that the 1917 revolution in Russia brought fundamental changes to the world view of all the nations of the Soviet space, namely the eradication of religious views as the "opium for people", the sacred religious beliefs about the world and a human did not disappear from the ethno-mentality, and, having undergone some transformation, continued to define the most important ways of interaction of representatives of Russian and Kazakh ethnic linguistic communities with the environment. These ideas find their place in the literature of the XX century.

Basic lexical units, representing a religious discourse in the stories of Russian writers, are God, temple, cathedral, church, monastery, monk, bell and devil. So, Prishvin's nature – it is a temple, and tall pines – burning candles in it: ... *могучие стволы соснового бора стали как зажженные свечи великого храма природы* (M. Prishvin. *Pantry of the Sun*). K. Paustovsky compares the greatness of Russian forests to the greatness of cathedrals: *Мещерские леса величественны, как кафедральные соборы* (K. Paustovsky. *Meshcherskaya Region*). The thought as a red thread passes through the comprehension that the faith of Russian people is deep inside, on the level of subconscious, it relates to a person's belief in the being of the Creator of all existing, in this conviction a person finds the perfect guide to action. Probably therefore a man can manage without religious institutions, he – a church himself: *Нам было трудно от своего одиночества и вместе с тем хорошо, душевно, вольно, и в таком вот состоянии, мне думается, живут множество русских людей, погрузившихся в себя, ушедших в себя, как в свою церковь* (V. Lichutin. *Sonofa Bitch*). Russian churches in the majority are naively simple, just as simple Russian people in their faith: *Голос басистый, грудной, немного осипший, но в нем слышатся ноты такие же непосредственные и наивные, как и эта церковь...* (V. Korolenko. *River plays*).

A church in Russia is a mundane home for God, the Supreme Being who created the world, a human being and nature, and rules over them. Therefore, in the works of Russian writers we hear disagreement with the existed view about the power of man over nature: a man is not God, he is not almighty: *Так захожу я к ним в это время, им не кажется: они все, как люди, повернулись ко мне лицами по глупости своей у меня, как у бога, просят дождя* (M.

Prishvin. Forest Host). Lexical content of the concept "God" in the Russian language is diverse: the Father, the Lord, the Supreme, the Deity, the Heavenly Father, and so on. But none of these lexemes are used by the authors of stories as an agent of comparison, probably in connection with the ideological taboos of the time. Nevertheless, M. Prishvin finds his nomination for the concept of "God". The writer calls God the master of all existing, thereby doesn't deny his faith in some supernatural power created the world: *И мы долго сидели, и все было так, будто настоящий хозяин лесов каждому из нас отдельно шептал, шептал, шептал...* (M. Prishvin. Forest Host).

Another important concept for Russian people is the concept "a bell". It would seem that the comparison with a bellflower is quite common in Russian literature. But K. Paustovsky uses as a standard of comparison, firstly, not bellflowers but bells, and secondly, the comparison is complemented by the expectation of bell ringing, which makes this comparison more capacious than a simple comparison of the form. Bell ringing for the Russian people, as it is correctly noted by V.A. Maslova – that's life, it signifies all the important events in human's life, it is the voice of the Motherland [Maslova 2005: 239-240]: *Или купена ... Лист широкий, твердый, под ним цветы, как белые колокола. Вот-вот зазвенит – и зазвонят* (K. Paustovsky. Bakenshchik).

An integral part of the Russian religious discourse is the concept of "monastery": *С линия капала вода, а чертня сверкала так ослепительно, как золотые купола бывшего монастыря* (K. Paustovsky. Golden Trench). So it seems that the sentence lacks word *unfortunately* – **unfortunately** the former monastery. Indeed, in the comparison it is felt tremor, even the delight of the monastic way of glittering gold of domes in them it is power, force of the Russian spirit, Russian thought.

The standard of Kazakh authors comparison is the holy book of Muslims – the Koran, following which, according to adherents of Islam – is the pledge of happiness and prosperity, while estrangement from it – a cause disaster: *Один Барынкел слушал его с жадностью и до конца, у него загорались глаза, – как фанатик верит Корану, так Барынкел готов был поверить всему, что говорит Кеменгер* (D. Doszhanov. Silver Caravan).

Kazakh authors use as a comparison standard universal for any religion categories denoting people related to the religious activities, such as a prophet, saint: *Облик старика чем-то напоминал Битабару пророков или святых прежних времен, которых он, разумеется, не видел, но о которых много слышал* (S. Shaimerdenov. Transient birds). But not all people ranked among sainthood by public rumor or gone down to mythology, were in fact of that kind. For instance: *Уронив руки, сидя на пороге дома, Алдияр с тоской думал о том, что он похож на святого Арон-Рашида из старой сказки. Тот гонялся за призраком счастья и, чтобы было сподручней преодолевать всякие преграды, обмазывал себе пятки волшебным медом. Где достать такой мед?* (D. Doszhanov. Boatman). Apparently, the author mentions a comparison of the most popular figures in the Arab-Muslim world – the fifth Caliph of the Abbasid dynasty famous Harun al-Rashid. He is a renowned hero of numerous folk tales and gained his immortality in fairy tales of "Thousand and One Night." Twenty-three years of his reign were peaceful time of the national prosperity, economic recovery, intelligent ascent and victorious campaigns against the Christian Byzantine Empire. However, from his reign started political disintegration and the general recession of the mighty Abbasid Empire. Followed after the death of al-Rashid arbitrariness of authorities and burdens civil strives, impel people to recall with deep emotions the period of his reign, strongly idealize his era, and to rank a very far from ideal Caliph among the saints.

"The authors of fairy tales, short stories, in accordance with the ideas of the people of the medieval society, were fully sympathetic to the tyranny of a contentious, and, sometimes, cruel ruler, and considered it as a natural and normal thing. So, in the folk literature – sometimes, contrary to the facts of history – a folk memory of a once great, former era is realized, when everything was run by strict but fair potentates, who protected people from greedy officials, and other misfortunes" [Timergaliyeva 2013].

In the same nomination category, specific to the Muslim religion, lexemes *mullah* are found, he is an expert on an Islamic ritual, a teacher of a madrassa (a religious school), and the *dervish*, a Muslim analogue of an impoverished monk, an ascetic, a devout man who seeks salvation in the solitary life of a vagabond: *... про верблюдов никто и думать не хочет, гоняют их с места на место как каких-нибудь дервишей бродячих* (D. Doszhanov. Silver Caravan). *Об одном, говорит, прошу, не подмешивайте в корма всякую химию, не то святой хранитель верблюдов может обидеться и покинуть наше благословенное хозяйство – вот такие мне слова говорит, представляешь, как самый, что ни на есть дервиш, оторванный от действительности* (D. Doszhanov. Silver Caravan). A mullah has a glory of a literate, learned man who knows by heart religious books: *Бахтыгул облазил, обшарил всё кругом, каждую щель, каждую извилину, обнюхав горы и знал их наизусть, как мулла книгу* (M. Auezov. Shot at the Pass.) As an agent of comparison, we find Azrael – the Angel of Death in Islam and Judaism, that shows up before a man just before his death and who helps to move into another world. Many legends had been told about this angel, his name inspires poets and artists. In ancient Islamic sources, it is described with adoration and reverence. But in the works of Kazakh writers, we see a twofold attitude to this angel. In one case, he is handsome and sweet as a paradise virgin: *Хрусткая и смазливая, как райская дева, молодка почудилась тогда Карабале самим Азраилом – ангелом смерти* (A. Kekilbaev. Straw Luck). In another – horrible, though invisible: *Карауыз (а dog) с визгом убежал от кого-то невидимого, словно его по пятам преследовал ангел смерти* (O. Sersaenbaev. The Trail of Sattar).

And finally, in the religious and mythological ideas of both religions (Christianity and Islam), there is the antipode of all the bright sides, a supreme personification of the evil, that pushes the man on the path of a spiritual death, a kind of insidious, dark, an unseen by nobody, entity which makes people fear, that has many nominations: the Devil, the Shaytān, the Satan, the Chort. All these nominations act as synonyms in texts, despite the fact that in a religious dis-

course, the meanings of these words are not always identical: *И когда филин выскочил из-под кучи, то это было для птиц, как если бы у нас на свету черт показался* (M. Prishvin. Eagle-Owl). *Табуничики не то лукавы, как бесы, не то попросту спят* (M. Auezov. Shot at the Pass). *Прослышала я, будто бы бродит в наших местах страшный человек, плохой человек, не человек – шайтан* (M. Auezov. Shot at the Pass). According to the folk beliefs, evil forces always hunt the souls of men: *Дом брза говорила мягко, задушевно. Лаская слух, она добралась до самого сердца. Казалось, не музыкальный инструмент, а сам дьявол охотится за душой человека, расставляет силки* (A. Kekilbaev. The Ballad of Forgotten Years). However, it can manifest itself in the form of various creatures, or combine the anthropomorphic and animal features (usually horns, tail and goat legs or hooves, sometimes wool, pig nose, claws, batwings, etc.), or make horrific sounds: *Такого следа видеть ему не приходилось – волк не волк, тигр не тигр, похоже сам дьявол прошел по гребню бархана* (D. Doszhanov. Tiger Hasits Own Trail). *... ветер наводил ужас: разноголосы мхором: выл, свистел, хохотал, плакал, рычал, блеял, мычал, будто сам дьявол затеял свой концерт* (D. Doszhanov. Tiger Hasits Own Trail). *Сарбазы, не слушая и проклиная всех предков юноши до седьмого колена, тащили его от шатра, при этом они так орали, что Арыстану казалось, будто дьяволы очутились вдруг рядом с ним* (D. Doszhanov. Otyrar).

In addition to the Christian religious concepts, the earlier pagan beliefs of the ancient Slavs can be heard in the works of the Russian writers. The first era of paganism, according to B.A. Rybakov, based on available historical sources, is a "worship and a sacrifice to vampires and berehynias" [Rybakov 1980:10].

There is no data on the appearance of berehynias and vampires. Vampires are the personification of the evil. The amorphicity of vampires in folklore, equally, lead us to very ancient ideas about supernatural forces. To counter this context, we have found the comparison of a human to a vampire, and this comparison is, apparently, based on the outer similarity, according to the author: *Звезда чей вдвое больше, чем белых. Главный в кожанке, глаза опухшие, губы синие – как упырь* (L. Borodin. The Third Truth). Hence, a human consciousness still draws some appearance for the evil forces in a pagan view, which were really never compared with anything real and were never depicted in art.

Following the cult of vampires and berehynias, according to the classification of B.A. Rybakov, there is an existence of the cult of Rod and sudices. "The cult of sudices as female deities, who favor the birth of something or someone, had to be multi-valued, both the distinctive features of the total fertility cult, and the cult of deities could be seen in it, which helped the sudices, as well as the agro-magical representations of farmers about the harvest goddesses" [Rybakov 1980:13]. The sudices are known as the Paleolithic figurines of some stout, prolific mothers, or foremothers, or ancestor of tribes. The following comparison describes, thus, a clay statuette: *Деспот, однажды свалившийся на голову, должен был пасть, непременно разрушиться и разлететься на куски, как глиняная языческая баба...* (V. Lichutin. Son of a Bitch). However, the author sees in this "Russian peasant woman" only a relic of the past, which is destroyed with the advent of new beliefs.

The echoes of animism are heard in the comparisons of contemporary writers, according to which everything, as well as the forces and the phenomena of nature, have their spirit (or soul): *Он (a cat) противно был, как подземный дух, был непрерывно и без всякого утомления* (K. Paustovsky. A Thief Cat).

Similarly, a deep impression, in the minds of the Kazakh authors, was left by the religious system of the ancient nomads – Tengrianism. "Tengrianism – is, above all, a doctrine about a natural harmony of nature. All things are Tengri. Tengri is in you and around you; he is in customs, holidays, and family celebrations. Such an understanding of the deity had led nomads to the belief that all around, all the items surrounding them are animated, live. Everything has not only a sensual, but a supersensual form. Each object is a symbol, a sign of something else, something that is inaccessible to one's consciousness" [Karakuzova 2007:128]. In this understanding of the principle of all the animate and inanimate, a secret relationship of Kazakhs to their ancestors is kept. It was believed that a soul of a deceased left the body and became a strong and powerful spirit – Aruakh that lived, mainly, near graves and mazars, who demanded worship and sacrifices for him: *Он исчез с людских глаз, но не исчез из памяти, он как бы постоянно витал среди земляков, словно живой дух пустыни* (D. Doszhanov. Silver Caravan). "That increased attention, which was given by our ancestors to a deceased, was drawn not so much to the past but mostly to the present and the future. The cult of ancestors as the cult of elders had existed in a Kazakh village, associated, primarily, with the moral and ethical principles. It was a sound basis for the people, and a means of saving themselves as an ethnic whole in the times of difficult, historic upheavals and bitter experiences" [Janibekov 1991:8].

At the same time, Kazakhs believed in evil, not pure spirits that based on their beliefs, which usually settled in abandoned homes, and sometimes dwelt in people: *С детских лет Тектыгул был добряком, простодушным и покладистым, а тут, словно злой дух в него вселился* (M. Auezov. Shot at the Pass.)

In parallel with Tengrianism, shamanism finds its reflection in the comparisons of the Kazakh authors – that is known to be one of the most well-known events in the religious traditions of the Kazakh people, which had been preserved from the pre-Islamic era.

Shamans occupied social status, being essentially priests. Even after the propagation of Islam in the Kazakh steppes shamans continued to retain a large influence on the masses, and that is recorded by the language: *Буря, как шаман, призывающий духов, замотал головой в разные стороны...* (S. Elubaev. Lastnomads' encampment). *...звук... смахивает на монотонный вой исступленного баксы-шамана, призывающего духов* (A. Kekilbaev. Clamps of Jidda). *Говорливые листья джиды развеяли думы, отвлекли внимание, успокоили душу, точно заговор искусного знахаря-баксы* (A. Kekilbaev. Clamps of Jidda).