

ағартушылық сарынымен, философиялық терең ойларымен ұлтының көшбасшысы бола білді. Абай шығармалары ұлтымыздың тұрмыс тіршілігін, мінезі мен дүниетанымын, ділі мен дінін түгел қамтиды. Сондықтан ұлттық жаңғыру ісінде оның еңбектерін басшылыққа алып ұтымды пайдалану қажет, себебі ақын көтерген мәселелер бүгінгі таңда да өзектілігін жоғалтқан жоқ. Ол “Бірінді қазақ бірін дос, көрмесең істің бәрі бос” деп ұрпағын өз елінің парасатты және ұлтжанды азаматы болуға шақырды. Кеменгер ойшыл “атымды адам қойған соң, қайтіп надан болайын” деп өмірдің мәні мен мақсатын “Адам болу” деп таныды. Демек, Абай – әлемдік тұлға. Оның тағылымы оның даналығында, парасатты сөздерінде, ағартушылық ой-түйіндерінде жатыр. Ол өз ұлтының кемшілігін қатты сынап отырып, қазақ халқын білімі мен мәдениеті дамыған елге айналдыруды көздеді. Сондықтан ғұлама ақынның әрбір сөзі мен парасатты пайымдары бүгінгі күнде де өзекті.

Жалпы Қ.Қуанышбаев атындағы мемлекеттік академиялық қазақ музыкалық драма театрының репертуарындағы “Абай” трагедиясы данышпанның сондай ойларын насихаттауымен дара тұр және аталған қойылым ұлттық руханияттағы маңызды шығарма болуымен қатар ұлттық театр өнерінің биік бір белесі болып тарих қойнауында қала бермек. Өйткені трагедиялық, драмалық сипаты басым қойылымның негізі ұлы ақынның болашаққа деген махаббатымен, үмітімен және сенімен астасып жатыр.

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FEATURES OF USING STYLISTIC DEVICES IN PROSE

Abstract

As the reading is an essential part of language learning process, stylistic and critical analysis of texts are well accepted methods among language learning readers. The following article defines a reading skill as essential as other skills in language learning and demonstrates the accurate usage and theory of literary or stylistic devices such as *dialogue, repetition, symbolism, simile, metaphor, and personification* which are applied on well-known proses “Shuga’s Sign” by Kazakh writer Beimbet Mailin and “Hills like White Elephants” by American author Ernest Hemingway. Thus, each device is carefully explained with a following illustration of analysis of examples from the proses. Therefore, comparison between the usage of stylistic devices in Kazakh and American proses is also provided in order to reveal the similarities and differences of both compositions.

Keywords: stylistic devices, stylistic analysis, comparison, reading, dialogue, repetition, symbolism, simile, metaphor, personification, language, example, “Shuga’s Sign”, “Hills Like White Elephants”

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ПРОЗАДАҒЫ СТИЛИСТИКАЛЫҚ АЙШЫҚТАРДЫҢ ҚОЛДАНУ ЕРЕКШЕЛІКТЕРІ

Аңдатпа

Оқу және оқу дағдысы тілді үйрену процесінің ажырамас бөлігі болғандықтан, мәтіндерді стилистикалық және сыни тұрғыдан талдау тіл үйренушілер арасында кең таралған әдіс болып табылады. Мақалада оқу дағдысы тілді үйренудің басқа дағдылар сияқты маңыздылығы анықталып көрсетіледі. Және де бұл мақалада қазақ жазушысы Бейімбет Майлиннің “Шұғаның белгісі” және американдық автор Эрнест Хемингвейдің “Ақ пілдер сияқты төбелер” атты атақты проздарына қатысты қолданылатын *диалог, қайталау, символизм, теңеу, метафора және эпитет* сияқты стилистикалық айшықтардың қолданысы мен теориясы көрсетілген. Осылайша, әрбір стилистикалық айшық немесе құрылғы прозалардан алынған мысалдарды талдау арқылы мұқият түсіндіріледі. Сонымен қатар, стилистикалық айшықтардың қолданыстарына салыстырма екі шығармадағы ұқсастықтар мен айырмашылықтарды анықтау мақсатында көрсетілген.

Түйін сөздер: стилистикалық айшықтар, стилистикалық талдау, салыстыру, оқу, диалог, қайталау, символизм, теңеу, метафора, эпитет, тіл, мысал, “Шұғаның белгісі”, “Ақ пілдер сияқты төбелер”

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ОСОБЕННОСТИ ИСПОЛЬЗОВАНИЯ СТИЛИСТИЧЕСКИХ УСТРОЙСТВ В ПРОЗЕ

Аннотация

Поскольку чтение является неотъемлемой частью процесса изучения языка, стилистический и критический анализ текстов является общепринятым методом среди читателей, изучающих язык. Статья определяет навык чтения столь же важный, как и другие навыки в изучении языка. демонстрирует точное использование и теорию литературных или стилистических устройств, таких как *диалог, повторение, символизм, сравнение, метафора и эпитет*, которые применяются к известным прозам “Знак Шуги” казахского писателя Беймбета Майлина и “Холмы как белые слоны” американского автора Эрнеста Хемингуэя. Таким образом, каждое стилистическое устройство тщательно поясняется с помощью анализа примеров из прозы. Таким образом, сравнения между использованием стилистических приемов в казахской и американской прозах также приводятся для выявления сходства и различий обеих композиций.

Ключевые слова: стилистические приемы, стилистический анализ, сравнение, чтение, диалог, повторение, символизм, сравнение, метафора и эпитет, язык, пример, “Знак Шуги”, “Холмы как белые слоны”

Introduction. Literature surely has been the most sensitive phenomenon which has ever been fulfilled by mankind. Literature is the reflection of the time represented in patterns that occur era by era and which also widen their wings every single day. Apparently, it is not possible for human beings to time travel, but it is still possible to realize it through the pages of books, articles and essays. Moreover, the pages are also turned out to be the great type of source for those who are learning a new language. Reading is, indeed, considered as one of the most efficient ways of language teaching and learning. Making analysis and discussions of texts in the classroom is well accepted among teachers. Being eligible to analyze such texts or compositions, which include time and culture difference, acquires to be familiar with stylistic devices.

Apparently, analysis and annotations have already been integrated in our English classes. High school students are usually asked to annotate tons of fiction and non-fiction works literature classes, as so they are in English classes as well. Studying literature works in English is vital regarding international tests taken in recognition of English level where students are given tasks according to reading, speaking, listening, and writing. Reading is as essential as other skills in order to achieve proficiency in language learning. Consequently, reading, analyzing, and annotating various genres and texts indicate high language learning results.

Methods. Analysis and annotations are done in a result of close reading and comprehension of texts. Literary or Stylistic devices are annotated in order to obtain the meaning of every text, and even every sentence or every phrase of any literary work.

The figure of speech is a term of rhetoric and stylistics that denotes various speech constructions that give speech stylistic significance, imagery and expressiveness, change its emotional coloring.

Figures of speech serve to convey mood or enhance the effect of a phrase, which is commonly used for artistic purposes, both in poetry and in prose.

Ancient rhetoricians viewed rhetorical figures as some kind of deviation of speech from the natural norm, "ordinary and simple form", some kind of artificial decoration of it. The modern view, on the contrary, proceeds rather from the fact that figures are a natural and integral part of human speech.

Since antiquity, among the figures of speech, tropes (the use of words in a figurative sense) and figures in the narrow sense of the word (methods of combining words) have been distinguished - although the problem of a clear definition and differentiation of the one and the other has always remained open.

The ancient Greek philosopher and orator Gorgias (5th century BC) was so famous for his innovative use of rhetorical figures in his speeches that for a long time they were called "Gorgian figures".

Figures of speech were considered by Aristotle (IV century BC) and developed in more detail by his followers; thus, Demetrius of Phaler (IV-III centuries BC) introduced the division into "figures of speech" and "figures of thought."

Rhetoric is actively developing in ancient Rome: in the 1st century BC. e. figures and the use of words in a figurative sense are considered in the anonymous treatise "Rhetoric to Herennius" and in Cicero (who adheres to the division of figures into "figures of speech" and "figures of thought", not striving for their further systematic classification); in the 1st century A.D. e. Quintilian has division into four types of figures: addition, subtraction, replacement (of one word with another), permutation (words to another place).

In the Hellenistic era, and then in the Middle Ages, scholars and scholastics delve into a detailed classification of all kinds of tropes and figures, of which more than 200 varieties were identified.

Research result. The result of this research lays in task achievement for both authors in their works such as "Shuga's Sign" by Kazakh writer Beimbet Mailin and "Hills like White Elephants" by American author Ernest Hemingway.

Hemingway achieved his goal as writer by writing about the importance of communication and conversation by minimalizing the context and coloring it with stylistic devices in order to make it available for the reader to see and understand.

In contrast, Mailin reached his goal as a writer by concerning about the tremendous difficulty and limit of freedom that Kazakh women had been associated with for ages. He illustrated the heartbreaking history of Kazakh women by a beautifully terrifying love. By doing so he also used number of stylistic devices through detailed storyline.

As a result both authors' works show that the usage of stylistic devices is common and they both had applied stylistic devices to convey the message for the readers through their stories.

On the other hand, both authors could have learned essential methods from each other's works. For example, Hemingway would see giving details are even helpful to achieve a goal to convey a message as well as Mailin who would consider that minimalism is also a crucial way and technique of writing a piece.

Stylistic devices are the tools that help a reader understand the author's message in every sentence. Comprehension in depth of the texts and compositions written in a target or foreign language is a vital consequence of the stylistic device acquisition [1, 69]. For instance, scholars of English language are expected to be aware of stylistic devices, in order to be able to make coherent analysis of any texts in an academic level. Accordingly, this paper will provide a scientific usage of stylistic devices by analyzing and comparing the proses written by Kazakh and American authors such as "Shuga's Sign" by Beimbet Mailin and "Hills Like White Elephants" by Ernest Hemingway.

Both proses can be great examples for stylistic devices. Kazakh authors had always been famous for their usage of various stylistic devices as so had done Mailin in his text. Despite the minimalism Hemingway used in his prose, he also surpassed himself with the usage of stylistic devices.

Discussion. Stylistics, like any science, has its own conceptual apparatus and a description tool - a metalanguage, in which the basic concepts are stylistic device, stylistic function, stylistic connotation, stylistic coloring. [2, 5]. Apart from that, some linguists apply the term 'stylistics' to the study of various stylistic peculiarities of the language of works of fiction [3, 2]. According to the compositions, the most common stylistic device is dialogue. As dialogue symbolizes the importance of conversation, both authors found it right to emphasize the opinions of main characters [4, 23]. However, dialogues can be found as cultural difference as the main characters in "Shuga's Sign" get to exchange phrases face to face only two times: "- 'Oh, no, where are you going?' - Shuga asked."

"- 'Being taken away to the Bolys,' - Abdrahman said." [5, 16]

while Hemingway's characters have conversation during the entire prose:

"If I do it you won't ever worry?"

"I won't worry about that because it's perfectly simple."

"Then I'll do it. Because I don't care about me."

"What do you mean?"

"I don't care about me."

"Well, I care about you." [6, 129]

The following spread devices in both texts are repetition and symbolism. These two devices are closely interconnected with each other in order to show the significance of the title and the story bond. Hemingway's title "Hills Like White Elephants" symbolizes triviality of the phrases such as: "No, we can't" or "I don't want you to do

anything that you don't want to do—" which are repeated again and again due to the meaning of "white elephants" which is useless [7, 68].

One of the most notable facets of "Hills Like White Elephants" is the use of repetition within the dialogue. With the story running at barely two thousand words, the repetition of these key phrases stands out among the dialogue. The phrase from which the title comes from, "like white elephants", reoccurs five times within the text. In cultural context, an elephant in the room is an idiom for a burden or an issue at hand that no one wants to discuss. Hemingway takes this metaphor one step further, specifying *...show more content...*

The ambiguity of the pronouns encompasses the "everything" that the couple cannot have and the "nothing" that is wrong with Jig at the end of the short story. The dialogue suggests a struggle between the couple, neither party willing to truly speak of the elephant in the room while seemingly trying to get the other to talk about the subject. The apparent power imbalance between the couple makes it difficult for Jig and the man to navigate the content-less conversation full of metaphors and ambiguous conversations.

On the other hand Mailin's title "Shuga's Sign" is emphasized through the repetition of a phrase: "ah, Shuga was really Shuga!" throughout the story in order to display the importance of the main character's name Shuga. Therefore, Mailin had applied symbolism nearly in every passage of the story. It illustrates that Kazakh nation has the whole culture of symbolism in their speech that is practiced every day. As it has been mentioned before cultural awareness is a great advantage which is shown through stylistic devices. The next passage taken from "Shuga's Sign will be a great example:

"...Шұға, өй, шіркіннің өзі де келбетті-ақ еді... ақ құба, талдырмаш, көзі қап-қара, осы, *үрін ауызға салғандай* еді. Ажары қандай болса, ақылы да сондай. *Жеңілдік* дегеннің не екенін білген бала емес. Сөйлеген сөзі, жүрген жүрісі қандай, бір түрлі паң еді-ау, шіркін... Бұл күнде ондай қыз қайда. Ажары тәуірлеу біреу болса, соны *көтере алмайтынын* да білмейсің, *ешкіге құсап шошандап жүргені*. Заман бұзылған ғой... иә..." [5, 21].

In this paragraph, there are several symbolisms which Mailin used that could be understood only by Kazakh speaking readers.

"Shuga was like *blown cotton put in the mouth*...fair-skinned, elegant; her eyes were black. Her mind was the same as her beauty. That child didn't even know what *lightness* was. Her spoken word, her gait, oh, how everything was strangely proud... Where are the girls like this today? If there are some of them, *they jump like a goat to carry their beauty*."

"...*blown cotton put in the mouth*..." means a girl or young woman who is perfectly beautiful. The other word "*lightness*" is often used to say that a person has a light mind or silly. And the last phrase "*they jump like a goat to carry their beauty*" means that people act or behave inappropriate to match their beauty. So this paragraph is supposed to be understood as this way:

"Shuga was so beautiful...fair-skinned, elegant; her eyes were black. Her mind was the same as her beauty. That child didn't even know what silliness was. Her spoken word, her gait, oh, how everything was strangely proud... Where are the girls like this today? If there are some of them, they don't behave appropriately enough to match to their beauty." [5, 24]

It is well known in the literature world that writing a story without using simile or metaphor is almost impossible [8, 47]. So was for Mailin and Hemingway who made several comparisons in their compositions. As it should be mentioned Hemingway preferred to use simile more: "They look like white elephants," and "It tastes like licorice," or: "Everything tastes of licorice. Especially all the things you've waited so long for, like absinthe..." [6, 129] while Mailin made nearly all comparisons through metaphor: "His family was as large as his cattle herd. He was a person blessed by God; his four sons were like wolves" and:

"I haven't seen you for a long time,
Is everything good, my eyes' rhyme"
and:

"A wish of the young heart with the flames,
Wants the longed indispensability from you.
The ready mountain of my hope-filled bag,
Will know if the composed answer takes place"
and:

"My unfilled delight remain in your sweet words.
If your twisted letter arrives as Tumar" [5, 25]

Apparently, one more device which both writers have in common is personification. As this device is frequently involved in the texts to thrive the items which are, indeed, inanimate nouns, both authors seem to be passionate about applying this in their proses. For example, Hemingway made the table and the wind alive: [9, 80] "The girl looked at the ground the table legs rested on," and "The warm wind blew the bead curtain against the table," [6, 130] and so did Mailin in the first paragraph of his story personalizing almost whole nature:

"The sun leaped forward to show its face when we went out from the village. Flying gray clouds like a moving caravan were crossing in one line to the South, and the sun slowly rose up and started sharing its warm light. However,

a cool wind blew sharply from the North, and seeped through clothes, freezing and letting involuntary thoughts about the coming month September enter to passenger's mind.”[5, 26]

Conclusion. Learning a language is the process which includes a big amount of methods, techniques and hard work as well. As it has already been said stylistic devices are the tools of a learner to make the proeses, texts and compositions more understandable. Moreover, stylistic devices increase learners' analytical and critical skills through the text analysis [10, 21].

The analysis applied above for the proeses such as “Hills Like White Elephants” and “Shuga’s Sign” indicate the differences and similarities of the compositions by using the stylistic devices such as *dialogue, repetition, symbolism, simile, metaphor, and personification*.

This is an abundant tale with essential stylistic devices that make the plot and the interaction between the characters understandable. In the end, the readers are not informed if the woman is going to undergo the operation or if they are living with the Americans. The subseKuent action does not seem to make both characters clear. But the styles that have been defined and studied offer readers the ability to consider characters and their motives. The key Kuestion behind the exchange between them is still unclear.

Understanding the usage of stylistic devices will make readers understand importantly the meaning of whole text.

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ВОПРОСЫ НАЦИОНАЛЬНОГО КОДА В РАССКАЗАХ БАХЫТЖАНА КАНАПЬЯНОВА

Аннотация

Статья посвящена вопросу национального кода. Именно через художественную литературу перед читателем открываются новые миры, берущие за душу сюжеты, необычайные образы. Здесь особое внимание уделяется символам этнографического характера. Кроме этого, мы подробно рассмотрим короткие рассказы (миниатюры) “Жалгыз агаш”, “Бахчисарай”, “Балбал”, “Песочные часы”, “Ворон” с точки зрения национального кода лауреата Государственной премии Республики Казахстан в области литературы и искусства имени Абая, члена Союза писателей Казахстана, члена Союза кинематографистов СНГ и Балтии, лауреата независимой премии “Тарлан”, поэта, писателя, переводчика, издателя, публициста, кинодраматурга Бахытжана Канапьянова. В Казахстане национальный код мало изучен, но основываясь на нем, мы можем глубоко понять нынешний культурный процесс.

Ключевые слова: национальный код, культура, Бахытжан Канапьянов, проза, рассказ, миниатюра, символы, художественная литература