

**«НУРГАЛИЕВСКИЕ ЧТЕНИЯ-XIII:
НАУЧНОЕ СООБЩЕСТВО
МОЛОДЫХ УЧЕНЫХ XXI СТОЛЕТИЯ.
ФИЛОЛОГИЧЕСКИЕ НАУКИ»**

**Сборник статей
Международной научно-практической
конференции молодых ученых
Том 1**

14-15 марта 2024 года



Астана, 2024

УДК 80/81

ББК 81.2

Н90

Рецензенты: И.Г. Минералова - д.ф.н., профессор (Россия)
А.Ф. Галимуллина - д.ф.н., профессор (Россия)

Под общ. ред. - д.ф.н., проф. К.Р.Нургали

Члены редколлегии: д.ф.н., проф. К.Р.Нургали, к.ф.н., проф. Мукажанова Л.Г.,
маг.филологии, ст. преп. Богданова Ю.В.

"Нургалиевские чтения-ХІІІ: научное сообщество молодых ученых ХХІ столетия.

Филологические науки": сборник статей по материалам Международной научно-практической конференции (14-15 марта 2024 г., г. Астана). Том 1 / Астана, "Мастер ПО", 2024. - 389 с.

ISBN 978-601-326-774-6

В сборниках статей Международной научно-практической конференции «Нургалиевские чтения-ХІІІ: научное сообщество ученых ХХІ столетия. Филологические науки» (14-15 марта 2024 г., г. Астана) представлены исследования по литературоведческим и лингвистическим проблемам, представленные участниками конференции из различных стран, включая Казахстан, Россию, Беларусь, Узбекистан, Кыргызстан, Польшу.

Сборники включают материалы выступлений по различным темам, таким как теория языка и литературы, педагогические подходы к обучению языку в школе и вузе, современные методы анализа художественных произведений и вопросы детской литературы.

В первом томе представлены выступления участников пленарного заседания, а также материалы учителей школ, преподавателей вузов.

Второй том включает статьи аспирантов и докторантов, магистрантов и студентов по темам секционных заседаний: теории методология науки о языке и литературе, роль русского языка в Казахстане и мире, анализ художественного текста и т.д.

Сборники статей рекомендованы как опытным ученым-исследователям, так и молодым исследователям в области филологии и педагогики.

ISBN 978-601-326-774-6



УДК 80/81
ББК 81.2

©ТОО "Мастер ПО", 2024

СОДЕРЖАНИЕ

ПЛЕНАРНОЕ ЗАСЕДАНИЕ

<i>Бейсенова Ж.С., Оразалина А.Б.</i> РЫМГАЛИ НУРГАЛИ: ПРОСТРАНСТВО БИОГРАФИЧЕСКОЕ И ТВОРЧЕСКОЕ	7
<i>Субботина Т.М.</i> МОТИВ ПУТЕШЕСТВИЯ-ВЗРОСЛЕНИЯ В ЛИТЕРАТУРЕ XX В.: ЖЕНСКИЙ ВЗГЛЯД.....	16
<i>Ананьева С.В.</i> РОМАН А. НУРПЕЙСОВА «И БЫЛ ДЕНЬ... И БЫЛА НОЧЬ»: ОТ ИСТОРИЧЕСКОЙ РЕТРОСПЕКЦИИ К АКТУАЛИЗАЦИИ ТЕКСТА	23
СЕКЦИЯ 1. ТЕОРИЯ И МЕТОДОЛОГИЯ НАУКИ О ЯЗЫКЕ И ЛИТЕРАТУРЕ	
<i>Абдуллаева Р.А., Турсынова М.М.</i> ПЕРЕВОД КАК СРЕДСТВО ОВЛАДЕНИЯ РУССКИМ ЯЗЫКОМ В КАРАКАЛПАКСКОЙ АУДИТОРИИ	30
<i>Акишева А.К., Бейсенова Ж.С.</i> УСЛОВИЯ ИНКЛЮЗИВНОГО ОБУЧЕНИЯ В ОБЩЕОБРАЗОВАТЕЛЬНЫХ ШКОЛАХ	34
<i>Асылбаева А.С., Кенжегулова А.С.</i> ПРОБЛЕМА ЭТИЧЕСКИХ НОМИНАЦИЙ В ЛИНГВИСТИКЕ	41
<i>Богданова Ю.В., Дюсенгалиева А.А.</i> МОДУЛЬНОЕ ОБУЧЕНИЕ: ОСНОВНЫЕ АСПЕКТЫ И ПЕРСПЕКТИВЫ В СОВРЕМЕННОЙ ОБРАЗОВАТЕЛЬНОЙ СРЕДЕ	44
<i>Брянская М.А.</i> ОПЫТ ПОУРОВНЕВОГО ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОГО АНАЛИЗА ТЕКСТА.	51
<i>Букаренко С.Г.</i> ШКОЛЬНЫЙ УЧЕБНИК РУССКОГО ЯЗЫКА: ПРИЧАСТИЕ	58
<i>Григорьева М.И.</i> ЭЛЕМЕНТЫ ЛИНГВОКУЛЬТУРОЛОГИЧЕСКОГО ПОДХОДА ПРИ ИЗУЧЕНИИ РУССКОГО ЯЗЫКА В ШКОЛАХ С УЗБЕКСКИМ ЯЗЫКОМ ОБУЧЕНИЯ	63
<i>Дюсенгалиева А.А., Тусупова Г.К., Буркитбаева А.Г.</i> К ВОПРОСУ ИСПОЛЬЗОВАНИЯ МЕТОДА CASE STUDY	69
<i>Дудько А.Д.</i> ФУНКЦИОНИРОВАНИЕ СТИЛИСТИЧЕСКОГО ПРИЕМА ГИПЕРБОЛЫ В СОВРЕМЕННЫХ АНГЛОЯЗЫЧНЫХ ГАЗЕТНО-ПУБЛИЦИСТИЧЕСКИХ ТЕКСТАХ.	74
<i>Жумакасова Г.Г.</i> ПЕДАГОГИЧЕСКИЕ УСЛОВИЯ ОРГАНИЗАЦИИ ИССЛЕДОВАТЕЛЬСКОЙ ДЕЯТЕЛЬНОСТИ В УСЛОВИЯХ ВУЗОВСКОЙ ПОДГОТОВКИ СПЕЦИАЛИСТОВ ...	80

<i>Кенжегулова А.С., Акишева А.К., Асылбаева А.С.</i> СТОЛКНОВЕНИЕ КУЛЬТУР В СОВРЕМЕННОМ МИРЕ	85
<i>Кощанова Г.К., Абдуллаева Р.А.</i> ОТЛИЧИЯ ПАРЕМИЙ ОТ ФРАЗЕОЛОГИЗМОВ И КРЫЛАТЫХ ВЫРАЖЕНИЙ	88
<i>Токсанова С.К.</i> ОТРАЖЕНИЕ СОВРЕМЕННЫХ РЕАЛИЙ В МАССМЕДИЙНОМ ТЕКСТЕ	91
<i>Толегенова Г.Ж.</i> К ВОПРОСУ О ВЗАИМОДЕЙСТВИИ ЯЗЫКА И КУЛЬТУРЫ	97
<i>Ходжаниязова А.А.</i> LINGUOCULTURAL FEATURES OF THE CONCEPT OF «MASCULINITY» IN THE RUSSIAN AND KARAKALPAK LANGUAGES	100
<i>Ахетова А.А.</i> СТРУКТУРНО-СЕМАНТИЧЕСКИЕ ОСОБЕННОСТИ ЛЕКСЕМЫ «ЭНЕРГИЯ» В РУССКОМ ЯЗЫКЕ	104

СЕКЦИЯ 2. РУССКИЙ ЯЗЫК В КАЗАХСТАНЕ И МИРЕ: ПРОБЛЕМЫ И РЕШЕНИЯ

<i>Байгарина Г.П.</i> ОБ ИНТЕНСИФИКАТОРАХ В РУССКОМ ЯЗЫКЕ: ОТ КАЧЕСТВА К ОЦЕНКЕ	112
<i>Елмуратова С.А.</i> СПЕЦИФИКА СЛОВООБРАЗОВАТЕЛЬНОЙ НОМИНАЦИИ ПРОИЗВОДНЫХ КОНКРЕТНЫХ СУЩЕСТВИТЕЛЬНЫХ	118

СЕКЦИЯ 3. СОВРЕМЕННЫЕ ТЕНДЕНЦИИ ФУНКЦИОНИРОВАНИЯ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО

<i>Акишева А.К., Кенжегулова А.С.</i> МЕТОДЫ ОБУЧЕНИЯ РУССКОМУ ЯЗЫКУ КАК ИНОСТРАННОМУ В ЕВРАЗИЙСКОМ НАЦИОНАЛЬНОМ УНИВЕРСИТЕТЕ ИМ. Л.Н. ГУМИЛЕВА	122
<i>Алтаева Г.А.</i> РАЗВИТИЕ КОММУНИКАТИВНОГО МЫШЛЕНИЯ НА ЗАНЯТИЯХ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО	128
<i>Болотокунова Г.Ж., Тойчуева Д.Р.</i> СИСТЕМА ЗАДАНИЙ ДЛЯ РАЗВИТИЯ АУДИТИВНЫХ НАВЫКОВ НА ЗАНЯТИЯХ РУССКОГО ЯЗЫКА КАК ВТОРОГО	133
<i>Кунгурова С.Н.</i> ИСПОЛЬЗОВАНИЕ ИНТЕРАКТИВНЫХ ТЕХНОЛОГИЙ В ОБУЧЕНИИ РУССКОМУ ЯЗЫКУ КАК ИНОСТРАННОМУ	140
<i>Мамбетова Р.Б., Шерниязова Г.А.</i> ПРИНЦИПЫ РЕЧЕВОГО РАЗВИТИЯ И ОБУЧЕНИЕ СТУДЕНТОВ–ЮРИСТОВ	145

Туллубаева М.Е СОЗДАНИЕ СИСТЕМЫ И ИНТЕРАКТИВНЫХ УПРАЖНЕНИЙ И МУЛЬТИМЕДИЙНЫХ ОБУЧАЮЩИХ РЕСУРСОВ ДЛЯ РАЗВИТИЯ РАЗЛИЧНЫХ ВИДОВ РЕЧЕВОЙ ДЕЯТЕЛЬНОСТИ НА УРОКАХ РУССКОГО ЯЗЫКА КАК ИНОСТРАННОГО	150
СЕКЦИЯ 4. ВОПРОСЫ ИЗУЧЕНИЯ И ПРЕПОДАВАНИЯ РУССКОГО ЯЗЫКА И ЛИТЕРАТУРЫ В УСЛОВИЯХ ПОЛИЯЗЫЧНОГО КАЗАХСТАНА	
Алиева Д.А. МЕТОДИКА ПРИМЕНЕНИЯ ТЕХНОЛОГИИ РАФТ В ПРЕПОДАВАНИИ РУССКОГО ЯЗЫКА В ТЕХНИЧЕСКОМ ВУЗЕ	156
Ананьева С.В., Зубанёва Ю.В. ДОМ КАК МОДЕЛЬ МИРА В ПОЭЗИИ Н. ЧЕРНОВОЙ.....	160
Ананьева С.В., Калкен С.Ж. ПРОЗАИЧЕСКИЕ ПРОИЗВЕДЕНИЯ Г. БЕЛЬГЕРА В СОВРЕМЕННОМ УЧЕБНОМ ПРОЦЕССЕ КАЗАХСТАНА	165
Ананьева С.В., Сабырбаева Т.Е. ГЕНДЕРНАЯ КАРТИНА ПРОЗЫ АЛИИ АХЕТОВОЙ	171
Ауезова А.Т., Акишева А.К. ОРЫС ТІЛІН ОҚЫТУ ПРОЦЕСІНДЕ СТУДЕНТТЕРДІҢ КОММУНИКАТИВТІК МӘДЕНИЕТІН ДАМУЫНДАҒЫ БАСЫМДЫЛЫҚТАРЫ МЕН ТЕНДЕНЦИЯЛАРЫ	176
Букаренко С.Г. ПРИЛАГАТЕЛЬНЫЕ ЦВЕТА В КОЛИЧЕСТВЕННОМ АСПЕКТЕ.....	182
Майгельдиева Ж.М., Байкенова К.С. ОСОБЕННОСТИ ОБУЧЕНИЯ СТУДЕНТОВ ТЕХНИЧЕСКОГО ПРОФИЛЯ ОЗНАКОМИТЕЛЬНОМУ ЧТЕНИЮ ТЕКСТОВ ПО СПЕЦИАЛЬНОСТИ.....	187
Майгельдиева Ж.М., Байкенова К.С., Абуталипова Л. Е. К ВОПРОСУ О ВЛИЯНИИ АКАДЕМИЧЕСКОГО ПИСЬМА НА ГОТОВНОСТЬ ОБУЧАЮЩИХСЯ К БУДУЩЕЙ ПРОФЕССИИ	191
Маймакова А.Д., Ибраева Ж.Б. ЯЗЫК КАК СРЕДСТВО ТРАНСЛЯЦИИ КУЛЬТУРЫ НАРОДА	195
Сабитова А.Ш., Джумагулова Д.Ш. ОБНОВЛЕННАЯ СИСТЕМА СРЕДНЕГО ОБРАЗОВАНИЯ КАК КЛЮЧЕВОЙ КОМПОНЕНТ ОПТИМИЗАЦИИ ОБРАЗОВАТЕЛЬНОГО ПРОЦЕССА	201
Токтарова Т.Ж. КОММУНИКАТИВНО-ДЕЯТЕЛЬНОСТНЫЙ ПОДХОД В ОБУЧЕНИИ РУССКОМУ ЯЗЫКУ СТУДЕНТОВ ТЕХНИЧЕСКИХ СПЕЦИАЛЬНОСТЕЙ	205
Уразбаева Н.Ж. ОРГАНИЗАЦИЯ ОБРАТНОЙ СВЯЗИ НА ЗАНЯТИЯХ ПО РУССКОМУ ЯЗЫКУ ПРИ ИЗУЧЕНИИ ТЕМЫ «ТИПЫ РЕЧИ» СО СТУДЕНТАМИ ОП «АГРАРНАЯ ТЕХНИКА И ТЕХНОЛОГИЯ»	209

СЕКЦИЯ 5. ВИДЫ И МЕТОДЫ АНАЛИЗА ХУДОЖЕСТВЕННОГО ТЕКСТА*Алламуратова Г.Ж., Алламуратова А.Ж*

ИССЛЕДОВАТЕЛЬСКИЙ АНАЛИЗ ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ
НА УРОКАХ ЛИТЕРАТУРЫ В 5-8 КЛАССАХ ШКОЛ С РУССКИМ ЯЗЫКОМ
ОБУЧЕНИЯ 214

Власова Г.И.

ЛОКАЛЬНЫЙ АЛМАТИНСКИЙ ТЕКСТ В РОМАНЕ М. ЗЕМСКОВА
«КОГДА „МЕРЛО” ТЕРЯЕТ ВКУС» 219

Демченко Л.Н.

НАЦИОНАЛЬНЫЙ АРХЕТИП В ХУДОЖЕСТВЕННОМ ТЕКСТЕ 224

Джумагалиева У.З.

ПЕДАГОГИЧЕСКИЕ ТЕХНОЛОГИИ ПРЕПОДАВАНИЯ ХУДОЖЕСТВЕННОЙ
ЛИТЕРАТУРЫ БИОГРАФИЧЕСКОГО ЖАНРА В ВУЗАХ КАЗАХСТАНА 230

Зылевич Д.П.

РЕДАКТОРСКИЙ АНАЛИЗ ПРОИЗВЕДЕНИЯ, АДРЕСОВАННОГО ДЕТЯМ
И ВЗРОСЛЫМ 235

Ким Н.М.

ФОНЕТИЧЕСКИЕ СРЕДСТВА ВЫРАЗИТЕЛЬНОСТИ В ТЕКСТАХ РАЗНЫХ
СТИЛЕЙ 240

Кривошапова Т.В.

ПРАВОСЛАВНЫЙ ТЕКСТ БОРИСА ПАСТЕРНАКА В ЦИКЛЕ «СТИХОТВОРЕНИЯ
ЮРИЯ ЖИВАГО» 245

Кулуспаева С. Б.

ЗАИМСТВОВАННЫЕ СЛОВА В ХУДОЖЕСТВЕННОЙ ЛИТЕРАТУРЕ 252

Стародубцева З.Г.

ОСОБЕННОСТИ ПОСТИЖЕНИЯ КОМИЧЕСКОЙ ДОМИНАНТЫ
ХУДОЖЕСТВЕННОГО ПРОИЗВЕДЕНИЯ 256

Треблер С. М.

ИЗ ОПЫТА КОММЕНТИРОВАНИЯ КУЛЬТУРНО МАРКИРОВАННЫХ ЕДИНИЦ В
ХУДОЖЕСТВЕННОМ ТЕКСТЕ..... 259

**СЕКЦИЯ 6. ДЕТСКАЯ ЛИТЕРАТУРА: СОВРЕМЕННЫЕ ПРОБЛЕМЫ
ИССЛЕДОВАНИЯ И ОБУЧЕНИЯ***Есимбек С. I.*

ОБОГАЩЕНИЕ СЛОВАРНОГО ЗАПАСА ДЕТЕЙ ДОШКОЛЬНОГО ВОЗРАСТА 264

Тарасов И.А., Валиуллина Р.Х.

ОБРАЗОВАТЕЛЬНЫЙ ПОТЕНЦИАЛ ТЕХНОЛОГИИ ЛОНГРИД НА УРОКАХ
РОДНОЙ ЛИТЕРАТУРЫ 270

<i>Nurgali R.</i> IMPACT OF THE CULTURAL HERITAGE ON KAZAKHSTANI CHILDREN'S LITERATURE	275
---	-----

**СЕКЦИЯ 7. ЛИТЕРАТУРОВЕДЕНИЕ, ПЕРЕВОД
И ИНТЕРПРЕТАЦИЯ ТЕКСТА**

<i>Auezova A., Kanafina M.</i> THE IMAGE OF PUSHKIN IN THE POETIC WORLD OF M. TSVETAEVA.....	282
<i>Байжигитова Г.Б.</i> ТЕМА ЛЮБВИ В ПОВЕСТИ «БЕЛАЯ АРУАНА» САТИМЖАНА САНБАЕВА	286
<i>Демесинова Л.М.</i> ТҮРКІ ХАЛЫҚТАРЫ ӘДЕБИЕТІНДЕГІ ЖЫЛҚЫ АРХЕТИПІ	295
<i>Ешниязова Э.Н.</i> ЛИРИКА А.С.ПУШКИНА В ПЕРЕВОДЕ НА КАРАКАЛПАКСКИЙ ЯЗЫК	302
<i>Жамбабаева Г.Т.</i> CINEMATIC INTERPRETATION OF ALEXANDER VAMPILOV'S PLAY "DUCK HUNT"	304
<i>Иоскевич М.М.</i> СОЦИАЛЬНАЯ МИФОЛОГЕМА «ВРАГ» В СОВЕТСКИХ ПРОИЗВЕДЕНИЯХ О КОЛЛЕКТИВИЗАЦИИ	311
<i>Канафина М.А., Басина А.В.</i> ЛЕЙТМОТИВ ПЕСЕННОЙ ЛИРИКИ ВЕРОНИКИ ДОЛИНОЙ	316
<i>Канафина М.А., Матвеева С.А.</i> МОТИВ УТРАТЫ ИДЕАЛА В ПОВЕСТИ С. АЛЕКСИЕВИЧ «ЦИНКОВЫЕ МАЛЬЧИКИ»	320
<i>Ковалёва Л.Е., Шейко Е.О.</i> ФРАЗЕОЛОГИЗМЫ В ЭКРАНИЗИРОВАННОЙ ВЕРСИИ ПОВЕСТИ В. КОРОТКЕВИЧА «ДЗІКАЕ ПАЛЯВАННЕ КАРАЛЯ СТАХА» И ИХ ПЕРЕДАЧА С БЕЛОРУССКОГО НА АНГЛИЙСКИЙ ЯЗЫК	327
<i>Мукажанова Л. Г., Кенжалин К. К.</i> КУЛЬТУРОЛОГИЧЕСКАЯ СВЯЗЬ ЛИТЕРАТУРЫ ТЮРКОЯЗЫЧНЫХ НАРОДОВ	332
<i>Нурахинова А.С.</i> ИНТЕРТЕКСТ РУССКОЙ КЛАССИКИ В ЛИРИКЕ ОЛЖАСА СУЛЕЙМЕНОВА	338
<i>Нуржанова З.М.</i> ОСОБЕННОСТИ ПЕРЕВОДА АРХИТЕКТУРНО-СТРОИТЕЛЬНЫХ ТЕРМИНОВ	346
<i>Пащуров А.Н., Тарасов И.А.</i> ПРОБЛЕМА ДИАЛОГА ИСКУССТВ В ЛИТЕРАТУРНО-ПЕДАГОГИЧЕСКОМ ТВОРЧЕСТВЕ Н.А. ЛЬВОВА	351

Прокончук Е.А., Новогран Ю.В. ТРАНСФОРМАЦИИ ПРИ ПЕРЕДАЧЕ АНГЛОЯЗЫЧНЫХ НАЗВАНИЙ ФИЛЬМОВ УЖАСОВ XX ВЕКА	356
Смоличева С.В., Мазуренко М.В. ОСОБЕННОСТИ НЕВЕРБАЛЬНОЙ КОММУНИКАЦИИ ГЕРОЕВ В РОМАНЕ В.В. НАБОКОВА «МАШЕНЬКА»	361
Тұрысбек Р.С. БАТЫРЛЫҚ БОЛМЫС БЕДЕРЛЕРІ (СҰЛТАН БАЙБАРЫСТЫҢ ЕЛДІК ПЕН ЕРЛІК ШЕЖІРЕСІ)	366
Хамидова А.Х., Генжебаева Г.К. ЖЕНСКИЕ АРХЕТИПЫ В ПОВЕСТИ А. КУПРИНА «ОЛЕСЯ»	378
Хамидова А.Х., к.ф.н., Кызылкулова Ж.М. ОСОБЕННОСТИ ХРОНОТОПА В РОМАНЕ Н.Н. ВЕРЕВОЧКИНА «ЗУБ МАМОНТА»	381

алдымнан шықтың», в переводе добавляется слово «доланып», что означает очень красивой, значит, переводчик усиливает значение строки, хочет донести, что объект восхищения очень красив.

Следующие строки передают точное значение пушкинских строк «Как мимолетное виденье, Как гений чистой красоты» в переводе «Бир жарқ еткен сырлы елестей, Рухындай пәк арыўлықтың».

Во второй строфе тоже можно увидеть некоторые изменения, но эти изменения более усиливают образ красавицы, лирический герой больше в воображении вспоминает и рисует ее образ.

Из следующих строф перевода можно узнать, что через какое-то время лирический герой забывает ее нежный голос, ее облик, жил без любви, но вновь встретив ее, в сердце пробудились старые чувства.

Таким образом, хотя в переводе данного стиха есть некоторые отличия от оригинала, но, в общем, передается идея стихотворения А.Пушкина «Я помню чудное мгновенье». Переводы стихов служат для повышения поэтического мастерства И.Юсупова.

Список использованной литературы

1. Жуковский В.А. Собрание сочинений в 4-х томах, т.4. – М-Л., 1960.
2. Пушкин А.С. Қосықлар ҳам поэмалар. – Нукус, 1985.
3. Пушкин А.С. Собрание сочинений в 10-ти томах, т.2.М., 1981.
4. Ешниязова Э.Н. Пушкин и каракалпакская литература (на материале творчества И.Юсупова)// *Miasto Przyszłości - Volume 25 (Jun 2022), Kielce 2022, 281-284 p.*

Аннотация: В данной статье рассматриваются переводы лирики А.С.Пушкина на каракалпакский язык, о мастерстве поэта-переводчика И.Юсупова.

Ключевые слова: поэт, лирика, перевод, язык, мастерство, передача, чувства.

LYRICS OF A.S. PUSHKIN TRANSLATED INTO KARAKALPAK LANGUAGE

Eshniyazova E.N.

Ph.D., Associate Professor

NSPI named after Azhiniyaz

Nukus, Uzbekistan

Abstract: *This article discusses the translations of A.S. Pushkin's lyrics into the Karakalpak language, about the skill of the poet-translator I. Yusupov.*

Keywords: *poet, lyrics, translation, language, skill, transmission, feelings.*

CINEMATIC INTERPRETATION OF ALEXANDER VAMPILOV'S PLAY "DUCK HUNT"

G.T. Zhambabaeva
*senior tutor of department
of Russian Philology,
L. N. Gumilyov Eurasian National University*

Astana city, Kazakhstan
gaini-ahmetova@mail.ru

The social phenomenon that emerged during the years of "stagnation", is characterized by a weakening of moral values: society is no longer concerned with building a bright future. The revolution raged with the destructive power of the Bolsheviks, the years of collectivization and NEP passed, the famine and cold of World War II were behind, the first five-year plans were completed, the cult of Stalin's personality was exposed, virgin land was developed, space was conquered, the USSR was rebuilt.

The influence of the church on the spiritual life of a person is lost, which means that along with churches, пропадают the main values that were once nurtured by an unshakable faith in God are lost: love for one's neighbor, lies from the devil, etc. As a result - the devaluation of family and friendships, the loss of the meaning of life and your own "I". These are the dramatic collisions of the main character of the play "Duck Hunting" by A. V. Vampilov, which became "not only an artistic discovery of Vampilov, but also a turning point in the development of Russian drama".

Many researchers of the greatest playwright of the second half of the twentieth century note the unity of the genre of all his plays. His works are polyphonic, where the main characters live in everyday life, with ordinary everyday needs. At the same time, with existential problems, the social picture of time is realized in the sphere of everyday life. Thus, the plays that focus on an individual detached from the real world, "Farewell in June" and "Duck Hunt" are dialogical. Most critics draw a parallel and note the internal connection between A. Vampilov and A. Chekhov. *"A. Vampilov's plays are striking in their unusual genre fusion: they always contain a fantasy that exists within a certain, sometimes dense Siberian everyday life, but this fantasy, coming from the rich and generous imagination of the artist, is dissolved" in "trifles", incidents and incidents, which, like Chekhov, are most often jokes that cause serious emotions. sadness and reflection of readers and viewers, " writes critic V. V. Froolov.*

Vampilov came to literature in the late 1960s, his plays appeared against the background of the Arbuzov-Rozovsky drama, which destroyed the concept of the cog-man. Unlike the playwrights of the older generation, who saw the sources of conflict in the past, Vampilov showed negative trends in modern life, discovered the growing lack of spirituality of society. He wrote about people experiencing everyday life, a calm and well-fed life. These trials were dramatic and filled with deep conflicts. Later, in the mid-1970s, the "post - Vampilov" drama, or the drama of the "new wave", appeared, which expanded the sphere of everyday life in its impact on the character, showed the abysses and failures in the life of a new, marginal, transitional hero. But this was different - not a vampire

hero. The playwrights of the "new wave" did not even try to "solder love" to their characters, as was the case in Vampilov's plays.

A. V. Vampilov's "Duck Hunt" is one of the most hopeless plays of the author, written by him in 1964. Here, moral issues are brought to the fore, where the general philosophical potential determines the constant relevance of this and other plays of the playwright. Throughout the play, the main characters, placed in everyday situations, are in search of their own "I" and self-identification and understanding of life.

The author became famous after his death. A series of plays written by him in a short time were perceived by many as "strange". Vampilov himself assesses the reaction to the play "Duck Hunt" as follows: *"The play was condemned by outdated people who do not understand and do not know young people. And we are. It's me, you know? Foreign writers write about the lost generation. Haven't we suffered losses?"*

In fact, the main character Viktor Zilov is indifferent, but he understands that much has been devalued and reflects on this, which is why he differs from other characters in the play. His reflection is expressed in the desire for carnival, theatricality, masquerade. Zilov absorbed all the main features of the "extra person". The main character's desire to overcome the commonplace, to hide from reality – this is what readers see, this is their idea of Zilov, but not the direct author's interpretation. To some extent, he is infantile, because he lives dreams that he is in no hurry to fulfill. The turning point in his life becomes the reason for the discovery of the moral foundations of life. A turning point in life is a reason to discover the moral foundations of life.

The main character was called "a dead shell of vanished intentions", "a man who opened up for a new life" (K. Rudnitsky), "a hero of our time" (O. Efremov), a finished copy of "the knight to the light bulb" (M. Turovskaya). One way or another, but the duality of the nature of Zilov's character serves as a reason for discussion to this day.

The heroes of "Duck Hunt" are special in that they, young, thirty-year-old, have lost their moral guidelines; they live in the present day, in casual pleasures. Few of them have a goal – a justified, real one. Vampilov, through the mouth of one of his heroines, calls this society "Aliko", taking into account the fact that they do not disdain alcohol. This is a society of faceless people who have lost their moral guidelines. Zilov is also a part of this group, but he differs from the others in that he is pretty tired of this society, he knows all its tricks and its psychology; Zilov dreams of escaping to hunt. The symbol of duck hunting is multi-faceted: on the one hand, it is the pure desire of a lost soul to escape to the light, i.e. to find true life, freedom; on the other hand, hunting is murder, i.e. death. We see such cardinal features in our hero: he can be a traitor, or he can turn ordinary things into memories of the first date, he can love and admire beauty, or he can deliberately bring his girlfriend with a rich friend. Zilov is also different in that

for him the question of the meaning of life has ceased to be everyday – another argument in a drunken stupor, but has become existential-an attempt to truly understand life and understand what he lives for. The play includes several pictures of the protagonist's memories, in each of which he sees himself as a sower of evil, a destroyer: he lies to his wife, signs fake documents at work, and promises the impossible to a girl who has fallen in love with him. Zilov condemns himself ("It's my own fault, I know"), but does not change: the series of his "atrocities" is constantly growing. The hero is so disoriented in life that he can not distinguish cynicism, lies from enthusiasm, high impulse, real human feelings.

Zilov's ideals also fail him: he wanted to become a hunter like the waiter Dimka. But Dimka – an alcoholic and cynic, arrogant and soulless-by definition can not be a role model. In the finale of the play, Zilov accepts the waiter's invitation to hunt, thus confirming his moral degradation and depersonalization: "Whether he was crying or laughing, we will never understand from his face". Zilov confirms the conclusions of his creator: often intellectuals turn out to be typical philistines with no meaning in life and no purpose. Vampilov claims that in many ways the atmosphere around him depends on the person. Before the eyes of the reader – the city apartment of the main character, Zilov.

Throughout the play, the hero's memories draw us individual episodes of his life. Zilov is "about thirty years old," as the author notes in a remark. Despite the young age of the hero, we can feel his spiritual decline, lack of moral and heart strength. Vampilov points out that "in his gait, gestures, and conversation, there is a certain uncertainty and boredom, the origin of which cannot be determined at first glance." As the play progresses, the reader learns that Zilov's outward well – being and physical health are appearances. Something destroys the hero from within. Some kind of force that got the better of him. This force is life itself, which Zilov does not want to fight. It does not live – it becomes obsolete. At some point, fate swallowed Zilov, the routine and routine of life became the norm, moreover-a habit, second nature. The theme of "getting over yourself", spiritual decline, is the leitmotif that runs through the whole action of the play. Mourning music, a funeral wreath, the phrase "life is basically lost" are characteristic details that accompany the development of the action. The worst part is that Zilov has long since come to terms with his downfall. "Come on, old man," he says to Sayapin, "there won't be any of us anymore... However, I could still do something else. But I don't want. I have no desire." This phrase - "I have no desire" - represents the whole inner and outer life of the hero: his relationships with his wife, women, friends, colleagues, and himself. Zilov voluntarily surrenders. He enters a vicious circle, where the only action is to escape from himself. Zilov is surrounded by people with whom he can communicate without any effort – whether heart or mental. Probably, the hero came to such an existence after a terrible shock. The researchers note that "... behind Zilov... is an

undoubted disappointment, a spiritual breakdown, as a result of which he is ready to stop believing in goodness, decency, vocation, work, love, and conscience." He turns into a cynic, having experienced an internal catastrophe. Suffering is contrasted with indifference and denial. "Cynicism from suffering?... Have you ever thought about it?" However, it is precisely cynicism that allows Zilov to be aware, to understand, to define. After all, he doesn't live in a world of illusions. As the writer Sergei Dovlatov, a contemporary of Alexander Vampilov, noted, "cynicism presupposes the existence of common ideals." Of course, Zilov had ideals. But they could not stand the rough touch of reality, when " a turbulent life turned into stingy prose."

The very image of the coveted duck hunt is devoid of romantic, idyllic coloring. For Zilov, duck hunting is non-existence, the silence on the hunt is "the silence of eternal oblivion, the silence of an almost otherworldly world": "Do you know what kind of silence it is? You're not there, you know? No. You haven't been born yet. And there is nothing. And it wasn't. And it won't." To break out of the dark circle, you need action. Not scenery, not preparations for action, but action. However, the duck hunt in the title of the play is nothing more than a myth. During the housewarming party, Zilov is asked what he loves most in the world, because they have prepared a gift for him related to hunting. And he didn't even remember that he supposedly likes hunting the most, because it's not true. All his "love of hunting" is a game for the public and nothing more. Understanding his absolute inner emptiness, the main character tries to create the appearance that he also has something that is most important to him.

In spiritual despair, Zilov tries to commit suicide. But this act of his is a game with himself, a dark irony, a mockery: "He sat down on a chair, put the gun on the floor, leaned his chest on the barrels. I tried on the trigger with one hand, tried on the other. He put down a chair, sat down, and arranged the rifle so that its barrels rested on his chest and the butt on the table. He put down the rifle, pulled off the boot on his right foot, took off the sock, and put the rifle back between his chest and the table. I felt the trigger with my big toe..." In our opinion, the problems of the play "Duck Hunt" can be defined in the words of one of Alexander Vampilov's contemporaries, the writer Valentin Rasputin: "The main question that Vampilov constantly asks is: will you remain a human, a human? Will you be able to overcome all that is false and unkind ... ". [1].

"Duck Hunting" is a tragic culmination of the main theme of the Alexander Vampilov Theater: "Will a living soul overcome the routine of life?". And maybe all is not lost for Zilov yet. Maybe the hero will get a second wind and see that " the rain outside the window has passed, a strip of sky is turning blue, and the roof of the neighboring house is lit up by the soft afternoon sun." Maybe Zilov's words "I'm ready. Yes, I'm coming out now " - a real action, the beginning of a new life.

Without a doubt, Alexander Vampilov had a rare gift – the gift of a dramatic writer. His work is lively; a sense of proportion, talent, and a

considerable amount of genius are the hallmarks of Vampilov's dramaturgy. There is no room for untruth in the play "Duck Hunt". That is why it is read freely and at the same time turns the thought into the depths of human existence. The author managed to turn the dialogical speech of the actors into a "sparkling, assertive flow". Truthfulness and the gift of human sensitivity—this is what provides the work of Alexander Vampilov with an incomparable appeal.

Vampilov's plays with their complex image systems are a favorite object of interpretation for directors. S. D. Cherkassky in his article "Duck Hunting" - time and Place. Director's notes for the production of A. Vampilov's play at the Royal Academy of Dramatic Art "writes:" *...The play was recognized by literary critics and theater critics as the pinnacle of the playwright's work and one of the best plays in the world's repertoire. No wonder they say that a Russian actor dreams of playing Zilov, just as an English actor dreams of playing Hamlet. "Duck hunting" has caused and still causes so many disputes and interpretations that even the concept of "Vampilov's riddle" was born. One thing is certain—today the play rightfully occupies a place among the masterpieces of Russian classical drama.*"

The interaction of literature and cinema in the process of screening literary works is about one of the brightest and most important phenomena of artistic interaction between literature and other types of arts. Modern cinema is increasingly diverting the film, which is an adaptation of a literary work, from its classical literary source.

A good film adaptation aesthetically enriches the viewer who is already familiar with a work of literature; for the viewer who has not yet read a novel or novella, it causes a desire to turn to the original source in order to relive and understand more deeply what he saw on the screen. The film adaptation gives a lot to understand the writer's work as a whole, its global significance in the development of the literary process [2].

The play, written by Vampilov in 1968, was first staged on stage only in 1976, and in 1979 it was adapted into a film directed by Vitaly Melnikov. Until then, "Duck hunting" was under an unspoken ban. So banned that Melnikov secretly invited actors to his project. For the role of "man without a heart", the director called Oleg Dahl, a cat who had a scandalous reputation. The image of Zilov is a masterpiece of Oleg Dahl, the role played as if he guessed the smallest nuances of the character of his hero, the adaptation of "Duck Hunt" was shot in 1979, but it lay on the shelf for eight years - and was released only after Oleg Dahl's death. Zilov became one of the best roles of Dahl, an artist who, like no one else, was able to create the image of a "bad good person". Perhaps it was in this film adaptation of Alexander Vampilov's famous play "Duck Hunt" that Oleg Dahl (1941-1981) played his best role, putting not only his soul but also his destiny into it.

Unfortunately, Dahl did not manage to see the film on the screen: due to "gloom and hopelessness", the film was banned from showing, and the premiere took place after the death of the talented actor...

At one time, progressive criticism tried to link this tragicomic story of an outsider to the "ulcers of socialism." If only it were that simple! The problem of "extra people" was and is in any society.

Transformation for the screen of a literary original is a very complex creative act, and a vivid example of such transformation is Vitaly Melnikov's film "Vacation in September", which traces the fragmentary nature of the film interpretation. But, nevertheless, the director managed to create an impression of integrity, and even "alien" episodes that are not in the book are very organically included in the film, showing the essence of Vampilov's characters. But even some divergences of the script from the original (for example, while working on the party scene in the main character's apartment, Evgeny Pavlovich Leonov improvised—everything that his character does on the screen was invented by the artist after the command "Motor!" sounded) does not detract from the artistic value of film and does not reduce its significance [3].

Film critic Vladimir Gordeev explains the ban on "Vacation in September" by saying that the TV bosses of that time were sure: "a Soviet person should not see himself in the mirror. Art should seduce. ... Vampilov throws up a completely hopeless task for the viewer's perception. And Vampilov is heartily echoed by Melnikov: here is a living person. A person has a lucrative public service, where you can do a good job from the bottom of your heart. They gave him an apartment. He has a nice wife. He has a lot of friends. He has a young mistress. He has duck hunting, finally, the favorite thing of his life! And he's sick of everything. The film is perfectly shot, perfectly edited. Oleg Dahl plays absolutely brilliantly. ... You, in principle, try to watch this dramatic, intense film. Viewing it will turn out to be a good experiment, a test of your own honesty. Try to see Zilov in yourself!".

Film critic Natalia Miloserdova believes that in "Vacation in September" the process of processing Vampilov's drama into Melnikov's drama is immensely interesting. He compresses the already dense fabric, clearing it of explanatory dialogues, complicating the characters' relationships and sharpening their characteristics, introducing complex motives and more subtle nuances."

Viewers of the XXI century continue to argue animatedly about "Vacation in September" and about the character played by Oleg Dahl

References

1) *Analysis of the play "Duck Hunt" by Vampilov A.V. Alexander Vampilov is a talented playwright who left too early, not living up to the triumph in Sovremennik and the Moscow Art Theater (ecoprogr.ru)*

2) *Research work "Interpretation of a literary work by means of cinematography" (infourok.ru)*

3) *Cinematic reading of an artistic text: the experience of philosophical analysis – the topic of a scientific article on art history read the text of a research paper for free in the CyberLeninka electronic library (cyberleninka.ru)*

4) *Vampilov A. Collection of works. In 2 volumes / Preface by V. Kurbatov. Irkutsk: East Siberian Book Publishing House, 1987.*

СОЦИАЛЬНАЯ МИФОЛОГЕМА «ВРАГ» В СОВЕТСКИХ ПРОИЗВЕДЕНИЯХ О КОЛЛЕКТИВИЗАЦИИ

*Иоскевич М.М.
к.ф.н., доцент
ГрГУ им. Я. Купалы
г. Гродно, Беларусь
marioskevich@yandex.ru*

Основной задачей советских произведений о коллективизации было оправдание проводимой государством политики в отношении зажиточного крестьянства, внедрение социального мифа – представление кулака как «врага» на пути к строительству справедливого общества. Эти произведения в основном сосредотачивались на изображении жизни села, четко разделяя повседневности бедняков и кулаков, противопоставленные идеализированной повседневности колхозников. Цель статьи – раскрыть авторские способы внедрения социального мифа о «врагах» на материале белорусских произведений о коллективизации.

Так, в первом романе «Палескай хронікі» И. Мележа широко представлена повседневность крестьянина в годы, предшествующие образованию колхозов. На примере семьи Дятлов, оставшейся без отца – главного кормильца, читатель знакомится с повседневными практиками бедняков: сельскохозяйственными работами (косьбой, заготовкой дров, молотьбой), рыбной ловлей, бортничеством, сбором ягод. Авторская интенция – передать тяжесть единоличного ведения хозяйства, осудить извечное следование библейской заповеди о терпении: «Зялёны гэты хлопец ужо з найпершага маленства адчуў, што жыццё – не вясёлае, бесклапотнае свята, а найбольш доўгі і клопатны будзень, што трэба цярпець. З усіх мудрасцей жыцця ён, як адну з найпершых, уведаў – трывай, цярпі! Усім цяжка бывае, усе цярпяць, цярпі і ты!» [1, с. 28]. Перед крестьянином-бедняком одна цель – выжить: «Адным словам – старацца трэба. Лета год корміць: нельга марнавацца, маргаць. Усюды, дзе можна, трэба браць, запасіць на зіму, на год – у полі, у лесе, у балоце...» [1, с. 46].

Тяжела доля женщин-крестьянок, ведь, помимо работы по дому и в поле, необходимо уделять внимание детям: «Ад такіх вечных клопатаў Драчыха састарэлася раней часу. Твар яе абсыпаўся маршчынамі. Нібы