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Animal Images in Kumyk Children's Poetry

Summary

The article attempts to consider the animalistic images in the Kumyk children's poetry of the XX century. The authors of the article pay special attention to the identification of the principles of creating animal images in children's literature, to the study of popular devices. Animate prototypes of the characters have both positive and negative features, and such an interpretation introduces children to the life manifestations of good and evil, presented in a kind, close to the child's perception of refraction. The ability to analyze human shortcomings is due to their projection on animals. In works about animals, poets pursue the educational purpose, developing in readers such traits as love to the surrounding nature, being a hardworking person. The theme of hard work is emphasized in the consideration of the traditionally positive image of the worker-ant in the poems «The Captain-ant» («Капитан хомурсгъа») written by M. S. Atabaev, «The Little Ant» («Гиччи хомурсгъа») of J. Zaurova and «Ants» («Къомурсгъалар») of A. A., Medzhidov.

Key words: Kumyk children's poetry, animalistic images, personification, onomatopoeia, cognitive and educational functions

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Анималистические образы в кумыкской детской поэзии

Резюме

В статье осуществлена попытка изучения анималистических образов в кумыкской детской поэзии XX века. Особое внимание авторы статьи уделяют выявлению принципов создания образов животных в детской литературе, изучению популярных приемов. Одушевленные прообразы героев имеют как положительные, так и отрицательные черты, и подобная трактовка знакомит детей с жизненными проявлениями добра и зла, представленными в своеобразном, близком для детского восприятия преломлении. Возможность анализа человеческих недостатков происходит благодаря их проецированию на животных. Авторами кумыкской детской поэзии часто используются звукоподражания, что делает текст экспрессивно-эмоциональным и психологически привлекательным. В произведениях о животных поэты преследуют воспитательную цель, воспитывая в читателях такие качества, как добро, любовь к окружающей природе, трудолюбие. Тема трудолюбия акцентируется в рассмотрении традиционно положительного образа труженика-муравья в стихотворениях «Капитан-муравей» («Капитан хомурсгъа») М. С. Атабаева, «Маленький муравей» («Гиччи хомурсгъа») Я. Зауровой и «Муравьи» («Къомурсгъалар») А. А. Меджидова.

Ключевые слова: Кумыкская детская поэзия, анималистические образы, олицетворение, звукоподражание, познавательная и воспитательная функции.

In Kumyk children's poetry animalistic images perform educational and cognitive functions, showing a mirror-poetic picture of the human world. Through the prism of literary words allegorically portrayed such positive traits, as generosity, the courage, and diligence and ridiculed such evils, as greed, cowardice, laziness and others. Among them «Chatty white duck» («Авузгъа бош акъ бабиш») of A.A. Adzhiev, «The Fox and the Wolf» («Тюлкю ва бёрю») of V. A. Ataev, «Bear's kindness» («Аювну яхшылыгы»), «Old donkey's experiences» («Къарт эшекни къайгысы»), of A. A. Medzhidov, «Captain Ant» («Капитан хомурсгъа») of M. S. Atabayev).

The most popular figure of speech, which was successfully used by Kumyk children's poets, is the personification, that is the transfer of human qualities to animals («How they deceived the Fox» («Тюлкюню алдатгъан кюй»), «The Hen's Song» («Тавукъну йыры») of V. A. Ataev, «The Crow's Lullaby» («Къаргъаны гъайлек йыры») of A. A. Medzhidov, «The Meeting at the Bear» («Аювну жыйыны») of A. A. Adzhiev).

In all of the above works the heroes – animals have inherent human skill – speaking. They communicate in dialogues, and sing lullabies to their cubs, quarrel and try to be reconciled with each other, deceive each other and make mistakes. The little reader himself sees what is good and what is bad. So, in the poem «Chatty white duck» («Авузгъа бош акъ бабиш») written by national poet of Dagestan Republic A. A. Adzhiev, the author depicts a light-minded duck «blabbed» what has become a danger to other pets. This entertaining tale for kids was written in the harsh war days of 1942. Despite the fact that the work is created for the children, the author writes about a sense of proportion in the spoken word and the perfect act, restraint in expressing emotions, the ability to feel a potential enemy. It is known that in folks the image of a white duck is associated with the talkative and silly person. Unlike magpie, which is also, in principle, the sign of the transmission of news, gossips, duck is not sagacious that indicates that she's not doing it consciously, only because of their narrow-mindedness. The text, expressively colored with onomatopoeia in the inner rhyme, is very bright and lively.

Бабиши бакъ-бакъ болгъан,
Бишлакъдай ап-акъ болгъан,
Къуйругъу къат-къат болгъан
Авузгъа бош зат болгъан [1, p.13].

He had a duck «bak-bak »,
Like cheese, was snow white,
Its tail was in several layers,
On the tongue it was talkative.

(Subscript translation here and further by the authors of the article)

As it has been noted by F. Kh. Mukhamedova in her literary-historical essay on the Dagestan children's literature, «the animals here have traditional features: bear is a lump, a lover of honey; the wolf is a beast of prey; a hedgehog is genius» [2, p. 74]. The poetic tale is written in excellent language, with knowledge of the specifics of children's poetry and with great humor. An integral picture of amusing events is created by introducing in a fairy tale landscape pictures. «Chatty white duck» contributed to children's awareness of the beauty of the native word. The poem taught children to understand and appreciate humor, and aesthetically developed them.

More expressive humor is presented in the work of A. A. Medzhidov «Small Beetle and Camel» («Къонгузакъ ва тюе»):

Къонгузакъ къонгузакъны
Чакъыргъан къонакълыкъгъа.
Балаларын да алып,
Къонгузакъ ёлгъа чыкъгъан.

Къонгузакъгъа ёлугъуп,
Тюе, гетип барагъан:
– Гъей къонгузакъ, къайсылай
Барасан? – деп сорагъан [3, p. 34].

Beetle invited Beetle
Once to visit him
Having taken its beetle-children,
The beetle hit the road.

Camel met him.
That was also on the way, asked:
– Hey, Beetle,
Where are you going?

The author ironically ridicules the vices inherent in some people – when they impersonate those who they are not in life. The beetle, which, in fact, does not have such power and authority in «society» like a bull, in a

silly way «roared like a bull» («Бугъай йимик оькюрген»). Having met the camel, Beetle introduced himself as a bull naively believing that in the dark the camel could not see.

Гюндюзлер гёз тиер деп,
Яшларымны кьыдыртма
Ахшам алып чыгъаман, – [3, p. 34]

Being afraid of daytime evil eye,
To walk with my children
I go out in the evenings.

A. A. Medzhidov not accidentally takes a beetle as a hero of his work. The children know what the size of this insect compared to an ox, a camel and other animals. Thus, the children's poet reveals to children a very important idea – you cannot blindly live in a world that you invented, it is impossible to turn into someone else, trying to imitate him. You must always be yourself.

The use of a dialogue between the characters makes the story alive, situational, creating a relaxed atmosphere. An appeal to the beetle using a particle 'Hey' expresses the attitude of the camel to him – it is usual, unofficial, and just this fact our hero does not like. This can be seen by the answer:

Къонгузакъ деген недир,
Мен чи къара бугъаман! [3, p. 34]

What the beetle,
I'm a black bull!

The poem ends with a condescending phrase of camel, which at the same time expresses the author's position:

– Макътанмай турсунму?! – деп,
Тюе огъар тюкюрген [3, p. 34].

– Saying, "Why not brag to him?!" –
Spat camel on all of this.

Asked rhetorical question and further action of camel imply not to pay attention on such «of beetles» and «resolve» them further to live in their illusions.

It is also worth noting that in the poetic works of A. A. Medzhidov there are a lot of patterns in which children themselves become heroes for their favorite pets. I. A. Medzhidova, who studied the ideological and artistic features of A. A. Medzhidov's lyrics, writes "the heroes of his poems

have the ability to observe, love nature, read it as an open book. They are distinguished by a knowledge of the habits of animals («White Neck» («Бойнагъым»), «Weasel» («Ва асбийчи, асбийчи»), «Let's go, Buffalo» («Гъав, балив»), «My Foal», («Гюлюгюм»), «My Lamb» («Къочкъарым») and birds («Ravens» («Къаргъалар»), «Bee» («Балжибин»), «My Dove» («Гёгюрчюнюм»), «My Chickens» («Жюжеклерим»)) [4, p. 31]. I. A. Medzhidova also drew attention to the fact that in the poem «About Tails» («Къуйрукъланы гъакъында») the author «emphasized the most expressive habits of a large number of birds and animals at the same time» [4, p. 31].

It is known that every child from the earliest years has favorite pets, and often they are kittens. Undoubtedly, Kumyk children's poets felt this love and created a lot of interesting, funny and touching works about this little, fluffy friend of kids: «My kitten and cartoon» («Бишевом ва мультик»), «Kitten's dream» («Бишевню тюшю»), «My kitten» («Бишевом»), «Chicken and kitten», («Тавукъ ва бишев»), «Tell me, my insatiable cat» («Айт чы, сутур мишигим») of A. A. Medzhidov; «My little kitten» («Мени гиччи бишевом»), «My kitten» («Бишевом») of Ya. Zaurova; «My kitten is so funny» («Бишевом тамаша зат») of I. Asekov; «Sleep and the cat» («Юху ва мишик») of Sh.-Kh. Alisheva; «Honorable cat» («Асыл мишик»), «Ibrashka's cat» («Ибрашканы мишиги») of B. A. Adzhiev; «Black cat» («Къара мишик») of Dzh. Kerimova; «The thief who scratches» («Урлавучов тырнавуч») of M. S. Atabaev; «Mirror and kitten» («Гюзгю ва мишик бала») of V. A. Ataev.

With the help of logic and imagination, children can easily guess also puzzles about cats, invented for them:

Пос мыйыкълы биз тырнакъ,
Озью эпсиз оюнчакъ.
Турушу печни яны,
Ким таный экен аны? [5, p. 23]

Curvy whiskers, sharp claws,
It loves to play.
Tinkering next to the stove
Who knows it?

Яш буса да – мыйыкълы,
Яш сюеген кылыкъллы.
Уйде яшай, тынч ашай,
Уй есидей токъ яшай [6, p. 2.]

Though the child is small – with whiskers,
The one whom the kid likes.
Lives in the house, easy to live
Like it's the owner of the house.

Many works about the warm relationship of children with pets and their acquaintance with the inhabitants of wildlife belong to A.A. Medzhidov: «The herd goes» («Тувар геле»), «Bear and badger» («Аюв ва порсукъ»), «Golden calf» («Алтын бузав»), «Sun and my calf» («Гюн ва бузавум»), «I had one calf» («Бир гидивюм бар эди»), «Turtle and mouse» («Такъалыбакъа ва чычгъан»), «Kva-kva» («Бакъбакъ») [3], «My yellow-haired» («Сариялым»), «My dove» («Гёгюрчюнюм»), «Magpie» («Савусгъан»), «Frogs» («Бакъалар»), «Alabai» («Алабай»), «My puppy» («Кюлайым»), «Green frog's tale» («Яшыл бакъаны ёмагъы») [7], «Bear cub» («Аюв бала»), «Hedgehog» («Kirpi»), «In the circus» («Циркде»), «Alibek's donkey» («Алибекни эшеги»), «My calf» («Гёдегим»), «My goat» («Эчким»), «Cuckoo» («Гюкюк»), «Owl» («Ябалакъ») [8]; to V.A. Ataev – «Two chickens» («Эки жужек»), «Swallow's journey» («Къарлыгъачны сапары»); to A.M. Dzhachayev – «My white foal» («Акъ тайым»); to Dzh.A. Kerimova – «Our cow» («Бизин сыйыр»); to I.Kh. Asekov – «Sparrow and I are friends» («Жымчыкъ булан къардашман»); to B.A. Adzhiev – «My little brother's goatling» («Инивюмню гидивю»), «Goatlings» («Гидивлер»), «Ibrashka's fish» («Ибрашканы чабагъы»), «Why the rabbit lost weight?» («Къоян неге азгъан») [9]; to K.D. Sultanov – «My goatling» («Гидивюм»), «Sparrows» («Жымчыкълар»), «Birds» («Къушлар»), «Cock» («Хораз»), «Swallow» («Къарлыгъач»), «Chicken of a large family» («Балалы тавукъ») [10].

Kumyk poetry tells its young readers that animals can also sing: «The song of the mouse» («Чычкъанны йыры») of A.A. Medzhidov, «Chicken song» («Тавукъну йыры») of V.A. Ataev; take care of their cubs and lullaby them to sleep: «Lullaby of the crow» («Къаргъаны гъайлек йыры») of A.A. Medzhidov; that they see dreams: «Kitten sleep» («Бишевно тюшю») of A.A. Medzhidov, «Dream of the wolf» («Бёрюню тюшю») of V.A. Ataev; love the owner and miss him: «Cockerel» («Бала хораз») of V.A. Ataev; build nests and get food: «Swallow» («Къарлыгъач») of K.D. Sultanov, «Small ant» («Гиччи хомурсгъа») of Ya. Zaurova, «Ants» («Къомурсгъалар») of A. A. Medzhidov; and also know how to be friends with each other, and not always the stereotypes living since ancient times are true: «Like cat and dog» («Ит де мишик де

1 йимик») of A.A. Medzhidov.

Let us dwell on the works of Ya. Zaurova, A.A Medzhidov, M.S. Atabaev and consider what literary methods are Kumyk poets to create the image of an ant-worker. «Ants» («Къомурсгъалар») of A.A. Medzhidov is the poem that brightly demonstrate what the friendly, close-knit and hardworking is ant «people». Using the type of figurative language – personification, the poet explains to the reader that ants as well as people live their lives, have their concerns and interests.

Адамлар ишлейгенде
Олар тебеге минип,
Сююнүп-сукъланып къарай.
Ишлеме адамлардан
Уйрене буса ярай! [8, p. 20]

When people work
They climb to the height,
Look with admiration and delight.
To working from people,
Apparently, they learn!

Speaking about the composition of all three poems it is impossible not to note the experiences of the authors and their sense of delight for their heroes. In the poem of Ya. Zaurova «Small ant» («Гиччи хомурсгъа») we can observe it in the next lines:

Гъей, уллу гюч!
Яратгъансан аламны
Макътамагъа
Гючю етмес къаламны.

.....
Озю гиччи буса да
Авур юк суйреп бара.
Арыса да, талса да,
Ёкъ хыялы токътама.

.....
Суйреп туруп хырындан,
Хомурсгъа уйге етди
Сонг айланып отавун
Тогъас булан бегетди [11, p. 53].

Great power! (Possibly appeal to God)
You've created this world.

To praise it
Even the pen wouldn't have power.

.....
However, it is small
With a heavy load, it's going on.
Though it has been tired,
He is not going to stop.

.....
Dragging sideways,
Ant came to the house.
Then walking through his living room
Locked it with a bolt.

The author says that despite the fatigue, the little ant is not going to retreat and its goal is to build a house. Ya. Zaurova very accurately describes its efforts, the reader unwittingly emerges the whole picture of what is happening. The main idea is in the last lines, where the author talks about what an honest and correct life this ant lives. The poem teaches children the main truth of life – behind every success is the hard work and the desire to achieve the best.

M.S. Atabaev, unlike Ya. Zaurova and A.A. Medzhidov, is more expressive from the first lines in his poem «Captain Ant» («Капитан хомурсгъа»). In order to prepare the reader to be acquainted with his hero, Atabaev begins to talk about the circumstances and difficulties that the ant has to overcome so that it may bring «its piece of bread to the house». With the help of the opposition *Гиччи озенлер агъа / Бизин улу абзарда* «Small lakes meet / In our big yard», M.S. Atabaev focuses on how the path will be difficult. The author continues his poem in such a way that the strength of spirit and determination of the ant only increase, despite the obstacles it faces. Rhetorical questions help the child to understand this:

Муна, ону ёлундан
Гиччинеv озен оvте,
Къарайыкъ, гиччи батыр
Не ойлашар, не этер? [12, p. 9]

So, on his way
A very small lake
Let's see, little brave
What will decide to do?

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The author's exclamation demonstrates the fearlessness and resourcefulness of the ant, which entralls the reader:

Огъ, сен къоччакъ, бу ерде
Къара чы, не иш гёре!
Тувра шо сувгъа багъып
Будайбашны тебере.

.....
Къара бу тамашагъа,
Бу тамашагъа къара!
Будайдан геме этип,
Хомурсгъам гетип бара [12, p. 9].

Oh, you daredevil, at this place.
Look what is happening!
Heading straight for that water.
Pushes wheatear.

.....
Look at this case.
Look at this case!
From wheat vessel making,
Our ant is swimming.

Comparing the brave ant to the captain: *капитандай орала*, M.S. Atabaev shows it decisive, reliable, purposeful, responsible and ready cope with any current situation. In conclusion, the author is confident that the ant will reach its goal and reach its home safely. His notes of humor dissolve the excitement for the beloved daredevil:

Юзе-юзе, хомурсгъа
Уясына етежек,
Будай тепсилер къуруп,
Уллу той да этежек [12, p. 9].

Swimming, swimming, ant
Up to the ant-hill will get,
Making trays of wheat,
Will play a big wedding.

Poems of Kumyk poets about animals lead young readers to the fact that they are part of nature and make the world bright and interesting. The world of animals is a part of our childhood, the beauty of the present and an integral part of the future. The richness of children's Kumyk poetry lies in

the richness of its language. Learning the language, our children learn the culture of their native land, learn about its features, learn to love and respect what surrounds them.

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Özet

Bu makale, 20. yüzyılın Kumuk çocuk şiirindeki hayvansal imgeleri ele almaya çalışır. Makalenin yazarları, çocuk edebiyatında hayvan imgesi yaratma ilkelerinin tanımlanmasına, sevilen aygıtların çalışmasına özel önem göstermiştir. Karakterlerin prototiplerini canlandırmak hem olumlu hem de olumsuz özelliklere sahiptir ve böyle bir yorumlama, çocukları kırılma algısına yakın bir şekilde sunulan iyi ve kötünün yaşam tezahürleriyle tanışır. İnsan eksikliklerini çözümlene kabiliyeti, hayvanlar üzerindeki çıkarımlardan kaynaklanmaktadır. Hayvanlar ile ilgili çalışmalarda, şairler, okurlarda onları çevreleyen doğanın sevgisi, çalışkan bir insan olma gibi özellikleri geliştiren eğitici amaçlar güderler. M.S. Atabaev'in «Kapitan Karınca» («Капитанхомурсгъа»), J. Zaurova'nın «Küçük Karınca» («Гиччихомурсгъа») ve A. A. Medzhidov'un «Karıncalar» («Къомурсгъалар») adlı şiirlerinde geleneksel işçi arı imgesi dikkate alınarak çalışkan olma temasına vurgu yapılmıştır.

Anahtar Kelimeler: Kumuk çocuk edebiyatı, hayvansal imgeler, kişileştirme, yansımali sözcükler, bilişsel ve eğitsel işlevler

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Андатпа

Мақалада XX ғасырдағы құмық балалар поэзиясындағы анималистік бейнелер қарастырылады. Мақала авторлары балалар әдебиетінде жануарлар бейнесін жасау принциптерін анықтауға, танымал тәсілдерді зерттеуге ерекше көңіл бөледі. Шығармалардағы кейіпкерлердің тірі прототиптері жағымды да, жағымсыз да қасиеттерге ие және осыны түсіндіру арқылы балаларды жақсылық пен зұлымдықтың өмірдегі көріністерімен таныстырады. Адам бойындағы кемшіліктерді талдау мүмкіндігі жануарларға проекциялау арқылы жүзеге асырылады. Құмық балалар поэзиясының авторлары дыбыстық имитацияларды жиі қолданады, бұл мәтінді эмоциялық және психологиялық жағынан тартымды етеді. Жануарлар дүниесі мен қоғам және адам тұтастығы әр түрлі тәсілдер арқылы бірін-бірі толықтырады. Ақындар осындай шығармалар арқылы балаларды жақсылық, қоршаған ортаға деген махаббат, еңбекқорлық сияқты қасиеттерді сіңіре отырып, тәрбиелеу мақсатын көздейді. М.С. Атабаевтың "Капитан-муравей" ("Капитан хомурсгъа"), Я. Заурованың "Маленький муравей" ("Гиччи хомурсгъа") және А.А. Меджидовтың "Муравьи" ("Къомурсгъалар") өлеңдерінде еңбекқор құмырсқаның дәстүрлі жағымды бейнесін көрсету арқылы еңбексүйгіштікке тәрбиелеу тақырыбы көтерілген.

Кілт сөздер: Құмық балалар поэзиясы, анималистік бейнелер, бейнелеу, дыбыс еліктеу, танымдық және тәрбиелік функциялар.

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