

The Integration of Colloquial and Literary Language in the Novel *Botagöz*

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ABSTRACT

Sebit Mukanov is one of the most significant representatives of 20th-century Kazakh literature. In addition to his novels and poems, he conducted research related to Kazakh folklore. One of his most important works is the novel *Botagöz*. This paper provides information about Sebit Mukanov's life and works, followed by a discussion of the linguistic features of *Botagöz*, which has been translated into Turkish by the authors.

Keywords: Sebit Mukanov, Botagöz, Kazakh Turkish, Kazakh novel.

Botagöz Romanında Halk Dili ve Edebi Dilin Bütünleşmesi

ÖZET

Sebit Mukanov, 20. yüzyıl Kazak edebiyatının önde gelen isimlerinden biridir. Edebiyat dünyasında romanları ve şiirleriyle tanınmasının yanı sıra, Kazak folkloruna yönelik önemli araştırmalar da gerçekleştirmiştir. Yazarın en dikkat çeken eserlerinden biri olan *Botagöz* adlı romanı, bu çalışmada ele alınmaktadır. Makalede öncelikle Sebit Mukanov'un hayatı ve eserleri incelenmiş; ardından, yazar tarafından Türkiye Türkçesine kazandırılan *Botagöz* romanının dil özellikleri üzerinde durulacaktır.

Anahtar Kelimeler: Sebit Mukanov, Botagöz, Kazak Türkçesi, Kazak romanı.

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Introduction

Life and Works

Sebit Mukanov was born on April 22, 1900, in Zhambyl, a city located in what is now the North Kazakhstan Region. He passed away on April 18, 1973, in Almaty. During his childhood, Mukanov received his first education from a village imam. From an early age, he showed a strong interest in poetry and folk songs, which he memorized and recited in public. By the age of 14 or 15, he had already begun producing both oral and written literary works.

He completed the teacher training course in Omsk in 1919, the Workers' Faculty in Orenburg in 1926, and the Institute of Red Professorship in Moscow in 1935. Between 1926 and 1928, he served as the editorial director of the *Bostandyk Tuuy* newspaper, section editor at *Enbekshi Kazak* (currently *Egemen Qazaqstan*), and editor-in-chief of the Kazakhstan State Publishing House. From 1935 to 1936, Sebit Mukanov worked as the editor-in-chief of the *Qazaq Ädebieti* newspaper. Between 1941 and 1951, he served as the chairman of the Union of Writers of Kazakhstan. Additionally, from 1937 to 1941, he held a professorship at the National Party University of Kazakhstan.

Sebit Mukanov's first book, *Sovet Ökimeti Jäne Qazaq Äyeli* (*The Soviet Government and the Kazakh Woman*), published in 1924, is a compilation of poems, articles, and translations. His published poetry collections include: *Jumastñ Ölimi* (*The Death of Jumas*, 1988), *Albom* (*Album*, 1924), *Balböne* (1926), *Oqtäbir Ökilderi* (*October Representatives*, 1924), *Suluwşas* (1928), and *Aq Ayu* (*The White Bear*, 1935). In addition to short stories such as *Esiya* (1925), *Azğın* (1927), *Ker Zaman* (*The Ancient Time*, 1928), *Altın Aymak* (*The Golden Region*, 1934), and *Til Aluwşılar* (*Those Who Take Advice*, 1942), Mukanov also authored several novellas: *Aqböpeniñ Zarı* (*The Sorrow of Akböpe*, 1927), *Dostar* (*Friends*, 1937), *Balwan Şolaq* (*The Mighty Wrestler Şolaq*, 1941), and *Baqtaşınıñ Balası* (*The Shepherd's Son*, 1953).

Sabit Mukanov's reputation in Kazakh literature largely stems from his novels. His novel *Adaskandar* (*The Lost Ones*, 1931) was revised and republished in 1959 under the title *Möldir Mahabbat* (*Pure Love*). This work was also translated into Russian, first as *Syn Baya* (1935) and later as *Svetlaya Lyubov* (1962), and it has been reprinted several times. (Mukanov, 2005:275-277).

At the beginning of his novel *Möldir Mahabbat*, the author explains the reasons behind the revisions and modifications as follows:

This is the novel that was originally published in Kazakh in 1931 and 1935 under the title *Adaskandar*, and in Russian in 1935 under the title *Syn Baya*. At the time, it was read with great interest and widely discussed by the public. However, based on critiques by literary commentators and letters from readers, it became evident that the novel contained several noteworthy shortcomings. Due to the pressing issues constantly emerging in contemporary life, it was not possible to make those corrections at that time.

Recently, there has been an increasing number of people searching for this novel. The primary reason for this is not only that the novel was not reprinted in subsequent years but also its scarcity even in libraries. Recognizing this situation, despite still having limited free

time, I deemed it appropriate to revise the novel slightly and republish it to meet the reasonable demands of the readership.

It is well known that a literary work is like a living organism; just as a tiny wound affecting one part of the body can cause pain throughout, a pen that touches any part of a literary work can unsettle the entire structure. Therefore, a work subjected to what is called revision is not merely patched up but sometimes becomes something newly created from the ground up.

The work originally titled *Adaskandar* and now renamed *Möldir Mahabbat* has undergone such an operation. While the sources, events, main characters, and their dramatic relationships remain as before, the narrative has been significantly altered and completely rewritten from beginning to end. Another important reason for this is as follows: the protagonist, the eagle, who served a just punishment for a serious crime, rejoined society after serving his sentence, which created the need to provide new material to mature the novel. Additionally, following the publication of *Adaskandar*, extensive memoirs of another main character, *Betes*, were discovered.

After undergoing the aforementioned changes, it was deemed more appropriate to title the novel *Möldir Mahabbat Pure Love* rather than retaining its former name, *Adaskandar*. (Mukanov, 2006: 4-6).

The author's other novels include *Temirtas* (1935), *Esil* (1937), *Jumbak Jalaw* (*The Banner at Jumbak*, 1938), *Sırderya* (1947), and the trilogy *Ömir Mektebi* (*The School of Life*, 1930–1964). Similar to *Adaskandar*, *Jumbak Jalaw* was revised by the author and republished under the title *Botagöz*. The novel, under its new name, has been translated into Russian as well as other foreign languages and has been widely read.

Sebit Mukanov passed away before completing the final volume of *Akkan Juldız* (*The Falling Star*), a trilogy he planned about the life of the renowned Kazakh ethnographer Shokan Valikhanov.

Mukanov also made significant contributions to the art of theater. His plays include *Akan men Zayra* (*Akan and Zayra*, 1936, co-authored with Mukhtar Auezov), *Partbilet* (1938), *Altın Astık* (*Golden Wheat*, 1940), *Shokan Valikhanov* (1964), and *Kashkar Kızı* (1958).

The author's other fields of contribution include literary history and folklore research. Sebit Mukanov published studies such as *XX Gasırdagı Qazaq Ądebieti* (*Kazakh Literature in the 20th Century*, 1932), *XVII-XIX Gasırdagı Qazaq Ądebieti Tarihı Oęerketı* (*Historical Notes on Kazakh Literature Between the 17th and 19th Centuries*, 1941), *Ösüw Joldarımız* (*Our Paths to Development*, 1960), *Jarkın Juldızdar* (*Bright Stars*, 1964), and *Halıq Murası* (*The People's Heritage*, 1974), as well as the monograph *Abay Kunanbayev*.

Mukanov also compiled numerous collections of his articles published in newspapers, including *Seyahattar* (*Travels*, 1954), *Tuwgan Jerdin Tınında* (*In the Steppe of My Birthplace*, 1955), *Tanda Tungan Baylık* (*Wealth Frozen at Dawn*, 1957), *Alptın Adımdarı* (*The Hero's Steps*, 1959), *Adam Atanın Şokısında* (*On Adam Ata's Hill*, 1959), and *Zamandas Tuwralı Anız* (*A Legend About My Contemporary*, 1961).

Kazakistan Yazarlar Birliğinin üyesi olan ve 1941-1951 yılları arasında bu kurumun başkanlığını da yürüten Mukanov, Kazakistan Komünist Partisinde de çeşitli görevlerde bulunmuştur. Yazar, Abay Kunanbayev ve Şokan Welihanov adına verilen ödüllerin yanı sıra Kazakistan devletinin verdiği onur ödülüne de sahiptir. Sosyalist sisteme inanmış ve bu sisteme hizmet etmiş olan Sebit Mukanov iki kez Lenin nişanı (1960, 1970), iki kez de "Emeğin Kızıl Sancağı" nişanıyla (1950, 1957) taltif edilmiştir. Yazarın yaşamının büyük bir kısmını geçirdiği Almatı'daki evi 1975 yılından itibaren müze olarak faaliyet göstermektedir.(Gürsu,2012: 141-145).

1) The Personality and Social Context of Sebit Mukanov

The most detailed and insightful information regarding Sebit Mukanov's character and social relationships can be found in the memoir *Sagynyshym Sebitim* (My Longing for Sebit), written by his wife, Meriyam Mukanova. This memoir is significant not only for reflecting the author's family, close friends, and important moments in his life but also for shedding light on his perspectives on literature and social issues.

The most detailed and comprehensive information about Sebit Mukanov's character and social relationships is found in the memoir *Sagynyshym Sebitim* (My Longing for Sebit), written by his wife, Meriyam Mukanova. This memoir is important not only for reflecting the author's family, close friends, and significant moments of his life but also for providing insight into his views on literature and social issues.

It is understood that Mukanov, who was orphaned from birth, had four sons and two daughters, and that he always treated his children with gentleness, taking care not to hurt them. His second son, Marat, followed in his father's footsteps by becoming a writer and also authored academic works in the field of history, in which he earned a doctoral degree. (Mukanova, 2000:3-4).

Meriyam Mukanova describes her husband as having a childlike and pure personality, noting that he was concerned only with literature and his work at the writers' union.(Mukanova,2000:5). Mukanov, who had a sociable personality, is understood to have had a home that was always filled with guests and to have maintained friendships with people from many different nationalities. (Mukanova,2000:6-7). According to the memoir, the only time Mukanov enjoyed being alone was when he took up his pen to write; aside from that, he greatly enjoyed conversing with people. (Mukanova,2000:8-9).

Meriyam Mukanova recounts that Sebit Mukanov and his family endured severe financial difficulties during his years studying at the Institute of Red Professorship in Moscow. She writes that their third child, who was born during that time, fell ill and died before reaching two years of age. Due to a lack of money even to hire a carriage, they had to take a tram to the cemetery to bury their little one. (Mukanova,2000,37-39).

The year 1935, when the author completed his education and returned to Almaty, marked a significant turning point in his life as he was elected chairman of the Writers' Union. During this period, filled with continuous meetings and literary

discussions, Mukanov also relentlessly continued his literary work. (Muknavo,2000: 40-41).

From the second half of the 1930s onwards, investigations, prosecutions, and trials experienced throughout the Soviet Union also impacted Kazakhstan. During this dark period under Stalin's regime, many Kazakh intellectuals were unjustly executed, imprisoned, or exiled to Siberia. Although Sebit Mukanov was neither arrested nor formally charged during this time, he was frequently summoned to police stations for questioning due to his close friendship with Seken Seyfullin and lived in constant fear of arrest.

During this period, many people in Sebit Mukanov's circle severed ties with him, leading the author to live in relative social isolation. In the difficult year of 1937, Mukanov was expelled from the Communist Party and, along with his wife and four children, faced severe financial hardship. After approximately one year, he was reinstated in his position, and the fear of arrest largely subsided.(Muknavo,2000:41-47).

Meriyam Mukanova reports that although Sebit Mukanov had a gentle and calm personality, he did not hesitate to raise his voice when it came to matters concerning national language and culture. She recounts an incident from 1969: a doctoral thesis by a person named Sherbakov, who was pursuing his doctorate at the Kazakh Pedagogical Institute and simultaneously serving as deputy minister of education, accidentally came into Mukanov's hands. After reading the ideas presented in the thesis, the author became very upset and reacted with the following words: "Do they want to eradicate the roots of the Kazakhs?! They want to close Kazakh schools, implying there is no future for them. No, I will join the defense. Even if I am not a member of the scientific committee, I will go and express my opinion. This must not be allowed.

Despite his wife's objections, Mukanov participated in the defense and expressed his views, but no one listened to him, and the candidate's thesis was accepted. The original Russian notes Mukanov prepared for the defense are preserved in the Sebit Mukanov Museum, while Meriyam Mukanova provides their summary in Kazakh in her memoir. The objections the author raised during the thesis defense are as follows:

"During the Tsarist administration, the first Russian schools established were missionary schools for colonial peoples. Even 200 years ago, Russian historians wrote that these missionary schools for minorities were a cruel method of exploiting these peoples. A century later, the Siberian Buryat intellectual Dorji Bonzarov and others also expressed this idea. Missionary activities in Tsarist Russian schools continued until the end of the 19th century, after which they merged with 'Russification.' The so-called 'Rus-Kyrgyz' or 'standardization' schools, which the candidate praises excessively, are the products of this last reactionary movement..."

"...Throughout his study, the candidate disparages Kazakh schools, disregarding the hundreds of educators affiliated with the party, socialist youth organizations, and other institutions, as well as the millions of students who attend those schools, receive education there, and actively contribute to all spheres of life. By overlooking this significant issue, the candidate commits a political error..."

"...According to the candidate's views, Kazakh children can receive genuine international education only in integrated schools. He argues that 'the language of any majority nation must be understood by all nations for the functioning of the state.' What exactly does the candidate mean by this?..."

Or should one only speak and write in the languages of the colonizers?.. Although the candidate does not explicitly state this regarding the closure of Kazakh schools, the overall meaning of the thesis implies it...

"...National schools are the life-giving springs for every people and nation. The school is the foundation of the language, literature, press, many branches of art—in short, the basis for a nation to remain a nation..."

"...Even when the sacred concept of international education for youth is invoked, I am completely opposed to the closure of national Kazakh schools..."

"...My conscience cannot tolerate such ideological errors. Therefore, I must openly express my opinion and opposition. (Muknavo,2000:64-68).

Another example demonstrating Mukanov's dedication to the national language can be seen in the advice he gave to his son Aristan when sending him to Moscow for education: "Aristan, you will go among the Russians and completely forget Kazakh. Therefore, you should write us letters only in Kazakh. Let there be mistakes, it doesn't matter. Express your thoughts in Kazakh, don't be ashamed. You will learn." Although Aristan's initial letters contained amusing mistakes, with his father's help he improved his Kazakh and later spoke exclusively in Kazakh. (Muknavo,2000:67).

As a diligent writer, Sebit Mukanov sat at his desk to work every day, and when daily affairs prevented him from writing, he considered the day wasted and felt upset, as revealed in his wife's memoir. The memoir also shows that while writing, the author isolated himself from the outside world and concentrated fully on his work, never growing tired of writing.(Muknavo,2000:67).

In addition to being a successful writer, Sebit Mukanov is also known as a highly knowledgeable folklorist. Gabit Musiperov, a close friend of Mukanov and also his son-in-law, confessed to Aristan: "Aristan, with Sebit, a part of the Kazakh history and genealogy has also gone. Among us, there is no one who understands our people's traditions and customs as deeply as Sebit did. Sometimes I would say, 'Sebit, I read a phrase somewhere, what does it mean?' and he would immediately answer and explain. .(Muknavo,2000:71-72).

Towards the end of his life, when doctors prohibited him from working, Sebit Mukanov, sensing that he would not be able to complete his novel Akkan Juldız, which narrates the life of Shokan Welihanov, devoted himself entirely to finishing his folkloric research titled Kazak Kawımı (The Kazakh Tribe). After his death, this book was significantly abridged, its title changed—presumably because it was considered sensitive—to Halık Murası (The People's Heritage), and published in that form. (Muknavo,2000:98-99).

From Meriyam Mukanova's memoir *Sagynysym Sebitim*, it is understood that Sebit Mukanov formed close friendships with the following individuals: Seken Seyfullin, Gabit Musiperov, Melik Gabdullin, Mukhtar Auezov, Muzafar Elimbayev, Iyghibay Elibayev, Ilyas

Kabilov, Tursynbek Kekishev, Ebdijemil Nurpeisov; Kazakh folk poets Zhambyl Zhabayev and Kenen Ezhibayev; Russian writers Yuriy Velyayev, Aleksey Tolstoy, Samuil Marshak, Ivan Shukhov, Aleksey Bragin, Dmitriy Snegin; and Uzbek writer Gafur Gulam.

2) The Plot and Characters of the Novel *Botagöz*

First published in 1938 under the title *Jumbak Jalaw* (The Flag at Jumbak), the novel was revised by the author and reissued in 1953 under the name *Botagöz*. In *Botagöz*, Sebit Mukanov portrays the events that took place on the Kazakh steppe before and during the October 1918 revolution from a socialist perspective.

The author's approach in the novel aligns fully with the literary understanding prevalent during the years it was written. During the time when *Botagöz* was originally written under the title *Jumbak Jalaw*, Kazakh writers predominantly praised the Soviet government in their works, criticized the injustices and oppressions of the former Tsarist regime, and enumerated the positive changes that occurred in Kazakh society after the revolution. Another characteristic of works written during this period was the emphasis on Kazakh-Russian friendship and the highlighting of the revolution's unifying aspect. During World War II, however, writers' approaches shifted to focus primarily on patriotism, heroism, and the Soviet government's war propaganda. (Söylemez, 2004:9-18).

In the novel, the author primarily depicts the state of the Kazakh steppe five years before the revolution: Towards the end of Tsarist Russia, the imperial order had severely deteriorated; corruption, injustice, bribery, and nepotism had reached alarming levels. Both Russian and Kazakh officials represented this corrupt system, all oppressing the people and showing no limits in pursuing their own interests. Religious figures deceived the people and exploited their faith. The Kazakh people were nearing the limits of their patience but remained uncertain about what actions to take.

The only hope for the Kazakh steppe appears to be the newly emerging socialism. At this point, two main protagonists come to the forefront: Askar, symbolizing the socialist Kazakh intellectuals, and Botagöz, the intelligent, brave, and knowledgeable Kazakh girl who represents the role women would play in spreading the revolution among the people and after whom the novel is named. Both characters share common traits of poverty and having grown up under difficult conditions.

These two idealized protagonists stand out in the novel not as fully developed characters, but as types: Askar is portrayed as a young, handsome, forward-thinking, honest, courageous, helpful, and knowledgeable youth. Apart from being recklessly exiled due to youthful inexperience when he joined the socialist struggle, he has no significant flaws. Botagöz, on the other hand, represents the revolutionary Kazakh woman with her beauty, intelligence, morality, and bravery. Challenging the passive role traditionally assigned to women, Botagöz actively engaged in the socialist struggle alongside men, participated in political activities, and after the revolution's victory, pursued a successful career as an agricultural engineer.

Although the novel critiques established social values and advocates for their change, the way the two young protagonists fall in love strictly adheres to traditional norms: Botagöz and Askar fall in love at first sight but conform to Kazakh societal

customs by not openly expressing their feelings to each other. Their love becomes publicly known only after their relatives sense the situation and the community begins to talk about them. Indeed, the task of formalizing this situation is taken on by Botagöz's uncle, Amantay, who ends the tense and silent waiting period between the two young people by arranging their engagement. In the novel, Amantay represents the uneducated but sensible, brave, and combative Kazakh people. We consider that Mukanov created the character of Amantay to demonstrate that the Soviet revolution was not a detached, elitist movement but one rooted in the people.

Botagöz's mother and brothers appear in the novel as one-dimensional and faintly drawn characters. Ulbergen exemplifies the self-sacrificing, devoted, and compassionate mother archetype. The eldest brother, Baltabek, is portrayed with a quiet and calm demeanor; the middle brother, Temirbek, is characterized by his strength and naïve innocence bordering on foolishness; and the youngest brother, Kenjetay, is depicted as outgoing and eager to learn. Baltabek's wife, Aybala, who died young from tuberculosis, is depicted as pure-hearted, kind, and deeply attached to traditional Kazakh culture. Her sister-in-law strives to protect Botagöz's happiness.

One of the most vivid characters in the novel is undoubtedly Bürkitbay. Initially perceived as the ruthless and greedy landowner İtbay's loyal servant, Bürkitbay later reveals the goodness within him. Not only does he become a sincere supporter of Botagöz and Askar's love, but he also wholeheartedly joins the revolutionary struggle initiated by Amantay.

The Russian socialist Kuznetsov, who emerges as Askar's ideological mentor, shapes him both ideologically and informs Askar and the other protagonists about practical methods of struggle. Other positive characters in the novel, Asan and Sagit, motivated by gratitude for Askar's help and friendship, offer every possible support to Botagöz and her young son. Like the other supportive figures in the novel, Asan and Sagit initially aim to remove the obstacles to Botagöz and Askar's love, but later come to understand and wholeheartedly join the revolutionary struggle that transcends even their romance.

Aleksey Kulakov, an officer in the Tsarist Guard regiment, is the most significant antagonist in the novel. A heavy drinker and womanizer, Kulakov is portrayed as a cruel and arrogant man. He represents a major obstacle to the love between Askar and Botagöz and is also an enemy of the Soviet revolution due to his unwavering loyalty to the Tsarist regime. Kulakov reveals his ruthless and merciless nature in battles against Amantay and his gang, who rebel against the injustices of the Tsarist administration. He remains a source of tension throughout the novel.

İtbay, a cruel, deceitful, self-interested, and sycophantic landowner, is another negative character in the novel. Born seemingly to commit evil, İtbay, like Aleksey Kulakov, is driven by lust. Unhesitant to resort to any wrongdoing or trickery to win over Botagöz, İtbay ultimately faces the consequences of his misdeeds at the hands of the people who rise against the Tsarist regime and its collaborators. The killing of İtbay by Baltabek not only represents a revenge by a man seeking to restore his family's honor but also holds significance in terms of class struggle, as Baltabek had long been exploited by İtbay, working for him almost for mere sustenance.

The corrupt, immoral, and ruthless police officer Koshkin represents the decadent officials of Tsarist Russia. Gorbunov, the clever, sly, and deceitful secretary of the landowner Itbay, is a person who knows all the tricks to exploit the corrupt system. Itbay's lazy, weak-willed, and pleasure-seeking brother, Elikbay, despite his lethargic nature, does not hesitate to exploit the people when given the opportunity. Kuzginbayev, a lawyer who takes whatever the poor have and deceives them into believing he will settle their cases, symbolizes the alienated, corrupt, and self-interested Kazakh intelligentsia. Baytöbet, who becomes involved in the events toward the end of the novel, is also a self-serving and cruel landowner, much like Itbay.

The nationalist Kazakh intellectuals are mercilessly criticized in the novel, almost being defamed. Bazarhan, who held an important political position in Tsarist Russia, appears populist and nationalist, yet he is primarily concerned with his own political ambitions and disregards the people. His nationalism is insincere, as evidenced by the fact that he married a Russian woman and uses the name "Boris Alekseyevich" at home, which signifies a significant distancing from his Kazakh identity.

Madiyar, who regards Bazarhan as his mentor, is less intellectual but holds firmer and more consistent views: He harbors hatred toward Russians and advocates for the Kazak people's liberation from their domination. At the same time, Madiyar is a religious individual, distinguishing himself from Bazarhan, who lacks religious conviction and adapts his stance opportunistically. Saribas, the son of the cruel landowner Itbay, is depicted as a corrupt figure who aligns his interests with the nationalist Alash intellectuals but is significantly estranged from national values.

After outlining the plot and main characters of the novel, we would like to briefly address the author's consistently negative attitude toward religious institutions and believers throughout the story. The clerics Sheikh Gaynolla and Akbas Hoca are portrayed as deceitful and hypocritical figures who exploit the people for their own gain. None of the positive characters in the novel hold religious beliefs, while the negative characters—Itbay, his son Saribas, Madiyar, and Baytöbet—are depicted as Muslims. It is striking that the novel makes no mention of any sincere Muslims; religiosity appears to be a trait exclusive to the antagonists. Whether Sebit Mukanov's approach stems from his personal beliefs or the pressures of the Stalinist era during which he wrote the novel is difficult to determine with certainty. However, considering that he graduated from the "Red Professorship Institute" and served as a professor at the Kazakh National Party University, it is likely that his stance toward religion was genuinely held.

The author, who adopts a critical stance toward religious institutions in the novel, also provides unreliable information about Islam. A prime example of this is Sebit Mukanov's incorrect account of the "Quraysh Surah": "There is a verse in the Qur'an beginning with 'li ilāfi quraysh,' which states that in the Arab lands there was a tribe called Quraysh. Because the people of this tribe did not believe in God, angels descended from heaven and struck them with stones, wiping out their lineage and descendants." (Mukanvo, 1989:374-378). However, the Quraysh Surah has no relation to the aforementioned events:

"In the name of Allah, the Most Merciful, the Most Compassionate.

- 1- For the familiarity of the Quraysh;
- 2- Their familiarity with the journeys of winter and summer;

3- So that they may worship the Lord of this House;

4- Who has fed them and saved them from hunger, and secured them from fear."

(Ateş,1995:313). The author's confusion and distortion of the "Surah Al-Fil" and "Surah Quraysh" may stem from either his lack of knowledge about Islam or from ill intent.

Regardless of the cause, it is clear that such statements, along with the author's anti-religious stance in the novel, have the potential to alienate readers from their faith.

3) Linguistic Features of the Novel *Botagöz*

Sebit Mukanov, who possesses an in-depth knowledge of all the nuances of Kazakh Turkish, employs an exceptionally rich language in his novel. The vocabulary used in the novel is so diverse that it could almost constitute a medium-sized dictionary. The primary factors contributing to this lexical variety are Mukanov's extensive knowledge of Kazakh folklore and his intimate familiarity with traditional ways of life. In his work, the author includes some words rarely even found in literary language, incorporating not only terms from Kazakh folklore but also numerous words that vividly depict the details of traditional village life.

Despite his strong command of Kazakh Turkish, Sebit Mukanov includes a considerable number of Russian words, phrases, and even sentences in his novel. The majority of these usages are unnecessary, as equivalent expressions exist in Kazakh Turkish. One such example is the use of "pojaluysta" (meaning "please"). Examples include Russian words and expressions such as "zvonit" (to call), "perchatka" (glove), "pamyatnik" (monument), "no" (but), "order" (command), "ne mogu" (I can't), "pamyat" (memory), "*On je, dyadya Amantay*" (He is Uncle Amantay), "ne znaem" (we don't know), and "arestovayt" (arrest him). Expressions such as "*Kak ne znaesh? Znaesh!*" ("How do you not know? You know!") can also be cited as examples. It is difficult to explain why a writer with such a strong command of the Kazakh language would resort to these unnecessary borrowings. Perhaps this tendency can be attributed to the oppressive atmosphere of the Stalin era, in which appearing "too nationalistic" might have been seen as politically dangerous. However, it is also a fact that Mukanov, who did not hesitate to revise his novels when he deemed necessary, nonetheless did not replace these unnecessary Russian borrowings with Kazakh words or phrases, even when he had both the time and opportunity to do so.

The author provides explanations in footnotes for some Russian words included in the text. This approach likely stems from the author's intention to teach the public the Russian equivalents of these terms; indeed, most of the words explained in the footnotes refer to various concepts, terms, and official expressions for which there are no direct equivalents in Kazakh: "dohodnaya statya" (income document), "pirselen" (immigrants from Russia), "Kreşin" (Christianized Tatars), "vospalenie legkih" (pneumonia), "vassal" (vassal state), "perevorot" (coup). Some of these footnoted words do have Kazakh equivalents and have even become part of everyday speech. Additionally, a number of Russian phrases are also explained in the footnotes, though their inclusion seems largely unnecessary: "vypit za tsarya" (a toast to the tsar), "Serditse tsarevo v ruke bojiye" (The tsar's heart is in God's hand), "prekrasno" (wonderful), "katok" (ice skating rink).

Mukanov occasionally used parentheses when translating Russian words and phrases into Kazakh, presenting first the Russian term followed by its Kazakh equivalent in the text:

“korona” (crown), “derjava” (a golden orb with a cross on top), “skipitr” (scepter), “dikkeri” (two-candle candelabrum), “trikkeri” (three-candle candelabrum).

In the novel, when depicting dialogues of common people, altered forms of certain Russian and Arabic loanwords are preferred, reflecting their vernacular usage: “esmagzam” (ism-i azam), “Menşebek” (Menshevik), “Bolşebek” (Bolshevik), “Peterbor” (Petersburg), “Meskew” (Moscow), “kul kuwalda” (kulhuvallah), “saldat” (soldier), “Bolşabak” (Bolshevik), “kezit” (newspaper).

The Tatars in the novel (the Tatar imam, businessman Muratov, and Saliha Nine) speak by mixing Tatar and Kazakh languages. The author does not feel the need to clarify these mixed sentences in footnotes or parentheses, which highlights the close relationship between the two Turkic dialects. This fact alone undermines the Soviet thesis that portrays different Turkic tribes as speaking separate languages and belonging to distinct nations. Additionally, we observe that Amantay and Bürkitbay, who speak Russian imperfectly, as well as Andrey, Koşkin, and Gorbunov, who have limited knowledge of Kazakh, mix Kazakh and Russian in their speech. The author’s approach does not disrupt the narrative flow of the novel; on the contrary, it adds naturalness and vividness to the dialogues. (Botagöz:179-414).

Sebit Mukanov’s deep interest and extensive knowledge of Kazakh folklore are most prominently reflected in the abundance of proverbs and idioms throughout the novel. Listing all the idioms found on nearly every page of the novel would exceed the scope of this study. The novel *Botagöz* contains approximately 100 different proverbs; some appear in the author’s direct addresses to the reader, while others are conveyed through the speech of the characters. The proverbs featured in the novel include the following:

- 1- He who holds the profit can attach the handle wherever he wants. (Botagöz:9).
- 2- A girl is forbidden by forty households. (Botagöz:16).
- 3- At thirteen, one becomes the owner of a household. (Botagöz:16).
- 4- In one sheep lies the right of ten people. (Botagöz:18).
- 5- Until becoming a guest, the guest feels ashamed; once he becomes one, the host feels ashamed. (Botagöz:18).
- 6- The back of the strong pulls the mill. (Botagöz:27).
- 7- The wealth of the rich is sacred, the life of the poor is sacred. (Botagöz:41).
- 8- The mouth of the people is saintly. (Botagöz:44).
- 9- Who doesn’t like a girl, and who doesn’t drink kumis! (Botagöz:45).
- 10- A short rope is not suitable for tying a knot. (Botagöz:46).
- 11- Poverty ties the hands of a generous man. (Botagöz:46).
- 12- The wolf hides its weakness and raises its fur against strangers. (Botagöz:46).
- 13- For the shameless, every day is a feast. (Botagöz:46).
- 14- Don’t go to the judge, give a bribe. (Botagöz:80).
- 15- May the aunt appear before the man destined for fortune. (Botagöz:94).
- 16- The mouth of the villager stinks. (Botagöz:95).
- 17- A foal destined to become a horse is drawn to the herd; a child destined to become a man is drawn to guests. (Botagöz:97).
- 18- There is no friendship in trade. (Botagöz:72).
- 19- A people cannot exist without a leader, just as a coat cannot exist without a collar. (Botagöz:100).
- 20- Sand piled up will not become stone. (Botagöz:100).
- 21- If the people spit together, it becomes a lake. (Botagöz:100).

- 22- The crowd intimidates. (Botagöz:100).
- 23- He who insults the people will be left unburied. (Botagöz:100).
- 24- To the fearful, everything appears double. (Botagöz:101).
- 25- The path of the law is narrow. (Botagöz:103).
- 26- The son leaves to his own way, the daughter leaves to her husband.(Botagöz:103).
- 27- He who fears the locust does not sow millet.(Botagöz:103).
- 28- Saying “father” does not save your life. (Botagöz:104).
- 29- Do not argue with a great man. (Botagöz:113).
- 30- Even if the snake is cut into three, it still has the strength of a lizard. (Botagöz:116).
- 31- Once you mount a horse, you mount your fate. (Botagöz:127).
- 32- A blessing does not reach an empty hand. (Botagöz:128).
- 33- Brave men do not become friends without conflict. (Botagöz:128).
- 34- An empty spoon tears the mouth. (Botagöz:128).
- 35- At the beginning of a task destined to succeed, a good person appears. (Botagöz:128).
- 36- A hair rope does not rot on a brave man's neck. (Botagöz:129).
- 37- Serve first, then make demands. (Botagöz:129).
- 38- Strength boils like a cauldron, yet there’s no energy left to wrestle. (Botagöz:148).
- 39- If the dog has an owner, the wolf has a protector. (Botagöz:150).
- 40- Don’t ask the one who has lived long; ask the one who has seen much. (Botagöz:167).
- 41- Even rabbit skin can endure for one year. (Botagöz:167).
- 42- Don’t hide your bucket when you’ve come to ask for yogurt. (Botagöz:170).
- 43- If a woman becomes determined, she can make a cauldron boil. (Botagöz:199).
- 44- The great celebration is the one witnessed by the people. (Botagöz:204).
- 45- Even an angel would stray from the path upon seeing gold. (Botagöz:216).
- 46- There is no shame in a great word. (Botagöz:253).
- 47- There is no good person who has never spoken badly. (Botagöz:253).
- 48- A carefree person thrives even on plain water. (Kımrın: Mayalanmış deve sütü).
- 49- He who flinches when trouble comes, suffers. (Botagöz:258).
- 50- The sparrow that takes shelter in the bushes survives. (Botagöz:265).
- 51- The good are meant to be seen. (Botagöz:265).
- 52- Saying “God” alone does not preserve life. (Botagöz:270).
- 53- In the face of calamity, even an ear is a worthy sacrifice. (Botagöz:270).
- 54- A young male sheep is for sacrifice. (Botagöz:270).
- 55- A brave man’s wings are his horse. (Botagöz:271).
- 56- Scattered geese are eaten by gathered crows. (Botagöz:275).
- 57- A fleeing enemy can be defeated even by a woman. (Botagöz:275).
- 58- He who pities the enemy remains wounded. (Botagöz:276).
- 59- Whoever unveils the bride’s face is the closest one. (Botagöz:280).
- 60- Even if it rains blood up to the height of a spear, kin cannot endure. (Botagöz:285).
- 61- The dog takes out its anger on the crane. (Botagöz:285).
- 62- Do not strike with a knife where there is no joint. (Botagöz:293).
- 63- Instead of hauling from afar, fill the sack from nearby. (Botagöz:311).
- 64- A wise man nearby is better than a saint far away. (Botagöz:311).
- 65- What is at hand holds no value. (Botagöz:311).
- 66- I have no worth to friends—they see my face; I have no worth to women—they see my body. (Botagöz:311).
- 67- A word that leaves thirty teeth reaches a nation of thirty clans. (Botagöz:311).
- 68- Even if a mare gallops at full speed, it cannot win a race. (Baytal: Dört yaşındaki erkek at.).
- 69- You hide your birth—what will you do with your death? (Botagöz:330).

- 70- Once you come home, forgive a sin as big as the house. (Botagöz:330).
- 71- He whose mouth has been burned eats by blowing first. (Botagöz:338).
- 72- One meets his end by fire, another by water. (Botagöz:348).
- 73- There is no dying after the dead. (Botagöz:351).
- 74- If the era is a fox, be a hound and catch it. (Botagöz:352).
- 75- Mountains do not meet, but people do. (Botagöz:353).
- 76- A wise enemy is better than a foolish friend. (Botagöz:353).
- 77- May you have brave friends and enemies alike. (Botagöz:353).
- 78- The people's wish is a lake. (Botagöz:395).
- 79- A foal steps on its horse's hoof. (Botagöz:396).
- 80- A wolf does not reveal its weakness. (Botagöz:399).
- 81- A noble person does not keep secrets. (Botagöz:399).
- 82- Lose hope in the one who wears a shroud, but not in the one who wears a butterfly cloak. (Botagöz:399).
- 83- If you give, you receive; if you sow, you reap. (Botagöz:400).
- 84- Don't choose someone who sees the door; choose someone who sees the cradle. (Botagöz:402).
- 85- Do not lose hope in someone with a beautiful face. (Botagöz:402).
- 86- If one rides a horse, let it be from their own village. (Botagöz:402).
- 87- A master curses the life of a wild people. (Botagöz:408).
- 88- A mouse becomes stingier as its fur grows. (Botagöz:411).
- 89- The sheep with patchy wool, no matter how often it is sheared, never satisfies with its wool. (Botagöz:425).
- 90- Even if separated from her husband, a woman does not leave her homeland. (Botagöz:425).
- 91- A bald man takes out his anger by scratching. (Botagöz:428).
- 92- There is no shame in being lost, as long as you find your herd again. (Botagöz:429).
- 93- If the scythe is long, the hand will not burn. (Botagöz:430).
- 94- You cannot scatter soil over the public. (Botagöz:432).
- 95- The pain of losing livestock is the pain of the soul. (Botagöz:433).
- 96- When a brave man speaks twice, it means he is dead; when an oak tree bends twice, it means it is broken. (Botagöz:434).
- 97- Without wind, the top of the grass does not move. (Botagöz:449).
- 98- Saying "I have seen" is many words; saying "I have not seen" is one word. (Botagöz:453).
- 99- Build a hut even on the enemy's land. (Botagöz:466).
- 100- The hopeless one is a devil. (Botagöz:466).

Conclusion

Sebit Mukanov, one of the most prominent writers of Kazakh literature during the Soviet era, is known not only for his novels and plays but also for his folkloric research. In this article, after discussing the author's life and works, we sought to provide information about Mukanov's personality and social environment by drawing upon the memoir written by his spouse. Following a summary of one of the author's most significant novels, *Botagöz*, and a brief introduction of its cast of characters, we addressed some linguistic features of the work. In this context, we examined the quoted words and sentences used in the novel. Furthermore, our study includes 100 proverbs incorporated in the novel, where folkloric elements are extensively present.

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