

THE ARTISTIC CHARACTER OF THE SYSTEM OF IMAGES IN THE STORY OF «BETPE-BET»

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Abstract. The article deals in detail with a topical problem of literary studies – analysing the image of the characters in J. Nazhimedenov's story Betpe-bet. The purpose of the research is to determine the artistic character of the images. And also to reveal the characteristic personality in a work of fiction, comparing it to the imagery in the reality of life.

The scientific significance of the study lies in the problematic of the image, i.e. in the depiction of the artistic image of the character in terms of reality, embodied through sensual perception.

The practical significance of the study lies in the fact that the author successfully applied various methods of revealing the image, in particular, the methods of synecdoche, dialogue, monologue, writing in allegorical style brought a new image in the Kazakh literature of the 60-80s.

The methods of biography, psychoanalysis and psychology were used in the research.

As a result of the research work it was established that the main problem in the work of the writer Zhumeken Najimedenov Betpe-bet was written with the help of a new image. The problems in the work, personification in the creation of a new image through contradictions had a broad impact on the transmission of the idea, the artistic design of the plot using accumulation.

The results of the study have a broad impact on the theoretical problems of literary studies, including the supporting images and characters of Najimedenov's story, the development of the story, the transmission of the idea, the artistic design of the plot, and increase the value of the work.

In conclusion, the image of Kasymbek in the story Betpe-bet was considered new in the Kazakh environment in the 60s-80s.

Keywords: story, analysis, image, literature, hero, artistic reality, artistic character, work of fiction.

Basic provisions

The problems of image and imagery have been relevant and still relevant in the science of literature studies. In general, literary scholars paid attention to the image figurativeness – the character's existence, features of creating artistic image. That is why, at present, it is important in the category of important issues. This concept is widely used in philosophy and psychology. They are explained from the point of view of describing things perceived in the sense of human mind. And in our work of fiction, it is perceived from the point of view of reality represented by sensory perception. The definition is given about it in the encyclopedia of Kazakh literature Image, artistic image is a special aesthetic category characteristic of literature and art in knowing reality. Any phenomenon represented with the words in the work of fiction is called an image [1, p. 521]. Literary scholars classify images

as scientific-illustrated, artistic image and factual. The creation of artistic image is carried out through fiction and imagination. Scientist K. Zhanuzakova says: Fiction in literature, freedom of imagination is a prerequisite for image creation [2, p. 60]. In fact, to create an image in a work of fiction, there must be a lot of material. In the process of analyzing, differentiating and comparing it, the most necessary materials should be collected. In the end, the first image is a picture word and the second is a character.

Let's say that the image is an imaginative word, stanza from Nazhimedenov's poem «Almaty» is given as an example:

*The rock is lying... The wind blows through the pine trees,
The leaves, the leaves were whispering.
The mountain waters did not run out, they are flowing quietly,
The waves are pinching each other and smiling,
Alatau is a white hero, riding a white horse in the wilderness,
There are rows of birches and willows all around.* [3, p. 56].

Birch trees and leaves, water flowing from the mountains that are seen in everyday life are different in these stanzas. It describes the whisper of leaf, compares the waves to a girl, revives them and makes them laugh and presents us a beautiful sight. The imagery of the picture is striking because of the power of the aesthetic power born from the imagery and impact of the poet's words, the harmony of sound, the ingenuity of thought. In general, the image affects our soul. The fable is told about this: Lyrics should be felt with the heart, it is not a black word that needs to be explained [2, p. 61].

Introduction

Now let's focus on the character of the image. An image is a character, person and hero. The reality of life in literature reaches the level of artistic accumulation only through the image of a person. It is known that the main object of the work is, first of all, person, man, worker, hero. An image is a person in the work of fiction. And man is a complex creature. On the basis of true self-research and recognition, the secrets of the soul will be revealed. In this regard, we quote E. Zamyatin's words: A person is like a novel: one doesn't know how it will end until the last page. Indeed, it is the most difficult thing to describe that person and make it real by creating an image.

Scientist B. Ybyraiym: The artistic image in literature is a witness of the artist's ideological-artistic concept, skill, the depth of worldview, as well as an expressive-figurative representation and proof of various phenomena, actual features of the reality of life. Therefore, unique, full-fledged personalities are an artistic guarantee [4, p. 82] – he expresses a reasonable opinion about the image. If we pay attention to this opinion, the main tool of the artist is an image. Beautiful images compress the reality of life in the artistic work, reveal various mysterious places, give emotional-aesthetic effect to our soul. In the work of fiction, the character's worldview, attitude towards life, personality are fully revealed. That character increases the power of the work. It will be the basis for the creation of chain from the whole work. And that character is sometimes a product of imagination,

sometimes it is created as a result of portraying a real person.

In the work of fiction, the reality of life is revealed through character. The character arises from the writer's worldview and intuition. Character is a person's inner personality, psychological features, behavior formed by the social situation. In a literary work, the writer creates the human image and collects typical characteristics of his environment. At the same time, he describes his personal characteristics and features. One of the goals of the writer in creating an image is to look into the inner world of a person, to assess his thoughts and actions. In addition to this, portraying the image of that era. The character is formed on the basis of it. Scientist K. Zhanuzakova expresses an opinion: Character is a psychological characteristic of a person, and characterization is the characteristics that introduce the character's behavior, psychological qualities, spiritual-cultural identity [2, p. 62]. And it is clear that the author who creates this character and characterization is closely related to the personage.

Research materials and methods

This artistic detail does not describe the phenomenon as a whole in the work, but only one aspect of the described world, one of its signs, a part of the whole. The portrait emerges on the basis of the comparison of details. The scientist B. Maitanov about this: «The portrait is a structure that changes, but tends to be more stable. General discourses also prevail in portrait poetics. The portrait is a metonymic phenomenon related to human image, but a complete phenomenon in the artistic sense. It is an aesthetic, emotional-psychological, plastic, anthropometric phenomenon of great historical significance that makes one admire the skill of nature, the complex nature of life [5, p. 127] reveals the meaning of the portrait. On the basis of this opinion, the external image of each person is like a mirror of his inner world. Therefore, in most cases, the author presents the most important aspects of the character's nature through a portrait.

In general, the role of dialogue, monologue and scenery is very important in creating an image. A characteristic feature is the description of nature in parallel with human mood. It is also possible to show the inner world of the character through dialogue. There is also the following opinion about this: Dialogue is an artistic component that enhances the plot of the work and strengthens the dynamics of the story [2, p. 73]. Through the monologue (internal monologue), the character's social attitude and world of knowledge are conveyed. To confirm: Internal monologue (internal thinking, self-differentiation of the character, flow of thought) is to reveal the inner twists of human psychology, complex and deep system of thinking, disclosure of consciousness and feelings [6, p. 12]. All mentioned opinions and components are of great importance in creating the image we are talking about.

Literature review

In conclusion, even if we classify the image into several types, we must clearly state that the main way of representation of the writer is an image, and the main object in the work is the fate of a person. The main feature of literature as an art is its figurativeness. The fates, adventures, tragedies in the artistic work are all gathered through that artistic image. Through the images in Zh. Nazhimedenov's

stories, revealing social reality, social oppression and rudeness in art will be reflected in the following pages. We focused on the issue of image in detail in order to clarify these representations and determine the significance.

Results and discussion

There are 6 characters in the writer's story «Betpe-bet» (Face to Face). We cannot say that all six characters are images, however, all six of them have a lot of contribution to the development of the story. The main character is Kasymbek. The author used different methods and techniques in making Kasymbek. There are points that lead to the comprehension of the significance of the proverb Don't feel sorry for orphan...». «Grandfather Akpan died in the evening. Kasymbek was «his grandfather's son». His age was between six and seven that year [7, p. 256]. The author gives these two sentences before starting the second chapter. These two sentences were a prerequisite for revealing the image of Kasymbek. In the Kazakh nation, there is a concept of grandfather's son. The meaning of this is that he does not admit anyone, he is unyielding, spoiled, clever. By giving this concept, he revealed a part of Kasymbek's character. It shows Kasymbek's loneliness and his individuality in this story. Scientist Z. Kabdolov: Each literary type born from the hands of a true artist is both a fully integrated, therefore common personality that resembles all others like him, completely individualized personality, therefore unique personality that resembles no one else [8, p. 19]. The image of the character is revealed through the language usage. The phrase grandfather's son used by the writer is like a synecdoche, which gives a part instead of a whole.

The sister does not want him to take the food from the hands of a stranger, «shame, shame!» – she says. Would he see what shame is? This was one of the dreams of the child [7, p. 257]. It is a legal question in the mind of not only Kasymzhan, but children in general. Asking this question, the author makes it clear that Kasymzhan is a normal child like his peers. He doesn't make his character special and make him look awfully smart. At the same time, this sentence reveals that Kasymzhan did not understand the significance of shame.

His character was recognized early.

- *Kasymzhan, please sit on that bed?*
- *I don't want to sit.*
- *Kasymzhan, your feet are dirty. Undress!*
- *I don't take it off, it's not dirty.*

His words are heard from his nose. No one will be surprised, knowing that the mouth is better for word than the nose, because it is a country that has seen a lot of snub-nosed and tongue-tied, besides, Kasymbek is a boy, his grandfather's son, his father is a rayono (rayono – district department of public education), everyone is a teacher [7, p. 257]. We see how he created an image on the dialogue. Capriciousness and tomfoolery. Kasym's speech style shows his capriciousness and recklessness. Moreover, the last sentence emphasizes the word grandfather's son and informs that his father is in a high position. There is no reason for this, it is shown as a precondition that the personage will become arrogant towards the end of the story. In fact, if a child has a great mind or a wonderful character, but at the end of the

story he is in prison, then it will be a big mistake in portraying the character, isn't it? That's why the author gives the dialogue of his personage at this point, he explains the first steps of funny dude period through that dialogue. Meanwhile, there is another side of the dialogue. It is resistance. Kasymzhan will live in conflict with society (people) in the future. He does not obey the law they had obeyed. This reveals the truth. In this regard, M. Bakhtin: The dialogue method of searching for the truth is contrasted with a specific monologism that wants a ready-made truth, as well as the confidence of people who believe that they know some truth. Truth does not arise in the head of an individual, it arises between people seeking truth during their dialogue conversation [9, p. 26] and expressed his opinion. Truth seekers are Kasymzhan and people. The author arranged the first collision with a short dialogue. The author gives such dialogues 3-4 times. As an example: Once again, Akshayi looked at his grandfather and smiled: - Grandfather, this child will not be a man, don't worry! [7, p. 259]. Even in this dialogue, through his stepmother, one feels that something will happen to Kasymbek at the end of the story. It seems to inform more than the idea of the story. Let's add again that Kasymbek's character has a mysterious meaning. When we do say to a child: Oh, this won't be person. When he does a lot of mischief, when he doesn't understand the spoken language. Then we will have to tell him that word. This is the world that the author conveys. In this regard, scientist K. Zhanuzakova: Through the dialogue, the idea of the work and the personage's character nature can be recognized [2, p. 73] – says.

Now, the author in his narration says, The current guy Kasymbek got used to smoking from the fourth grade, he got used to vodka only one year before that – he reports [7, p. 262]. If we say that vodka is the key to all immorality, it indicates that Kasymbek started that immorality earlier. It is clear that his childhood life was uncontrolled, he grew up doing almost anything he wanted. This sentence, added in the middle of the narration, is the starting point of his future evil deeds.

He was imprisoned the year he got his first passport, got married the year he was released, and broke up the summer his first child was born. He twisted his hair to the right, combed it to the left, let it fall over his shoulders, shaved head and took a picture. He put on a mustache took a picture, trimmed his beard - there too. Finally, he became a soul without a fixed shape and form. Vodka softened the skin left from the shame and regret on his face [7, p. 262]. This is the result of the previous dialogues and narrations. Spoiled, fighter boy is a criminal today. The author created the portrait accurately without summing. The details created earlier can be a stage of completing this portrait. Because there is the following opinion: In voluminous prose works, the portrait is repeatedly supplemented during the narrative due to the plot line in the work [2, p. 65]. The writer added more precisely at this point. He revealed the image from different point. Going to prison committing a crime, getting a divorce not knowing the value of family, having a picture related to hair – bewilderment, taking a picture a crime (involuntarily), not being busy (voluntarily), growing a mustache and beard indicate instability. And with the last sentence, he finished his portrait. He gave information about his drinking. He opened his image, but, he did not spare his character. The last sentence is a very serious sentence. This was the author's desire for his character. In this regard, scientist A. Isimakova: And

the narrator in artistic work is a character created by the author, certainly not a writer. Because artistry is undoubtedly born thanks to the desire of the author's narrator to the characters, whether he has or not [10, p. 199]. The last sentence in the author's narration, which was difficult, seems to come out of that lack of desire. The reason of not feeling sorry for the character is the same. In relation to this issue, the honorable figure, scientist A. Baitursynov elaborates: The narrator does not tell the story for himself. He speaks for others. That's why he should speak in a way that others can easily understand. Because the «Art of Word» relies on three foundations of human consciousness: 1) mind, 2) imagination, 3) attention [11, p. 218]. Zhumeken's Kasymbek is an unimaginable, inconceivable, unsatisfying image (for that period). The personages of that time were filled with characteristics such as working people, peasants which loved the union, and the personage of their field. And Zhumeken, Zhumeken told differently. He made a professional criminal as the main character. He revealed personage's feature in the best way so that the reader could understand it in order to get absorbed in the story.

The author allows the character to describe himself in the last plot. He reveals the possibility in a letter from prison. I grew up as an only child in the house. Put a bone to the dog of one which respects his owner. Thanks to this despicable principle, I became a bone-gnawing dog not only of Akpan and Akpanov's family, but of the whole village. Everyone stroked my forehead, everyone caressed me. Everyone offered me a taste and I licked their hands with interest. My little mind was enjoyed. I thought of life as given food, a palm that pats the forehead. So, I started my dogged life by smiling to the eye of the beholder and wagging my tail for someone whom I did not know. In those days, I was happy with only two things: being full and being happy. Therefore I couldn't see that the palm above me would become a closed fist. Later, I understood that the strict owner named creature would whine the backs of puppies like me, would touch his muzzle and would make him to growl» [12, p. 254].

This is how Kasymbek begins his story to his birth mother (he does not know that his birth mother is reading this letter) and begins to tell the reader who he is. We will see that the care of the stomach and excessive pranks, impudence and arrogance have become Kasymbek's enemies in the future. Meanwhile, one can see concrete image of Kasymbek's childhood through this (internal) monologue, in which the author emphasized that the love given to a child should be measured. Well, this reveals the skill of the writer to the truth. T. Alimkulov: What is the secret of skill? First of all, in its truth. And then in the ability to convey the dialectics of human soul with artistic means [13, p. 245] – so, confirms our words. In fact, this clearly reveals the uniqueness of Zhumeken's language style.

The author ends the letter-monologue beautifully. The reason why we say beautiful, it has revealed the human side of Kasymbek, who has been a villain and murderer since then. He gives his character human feelings and consciousness. I still remember that you were happy that time. I knew from your nervousness that you were really happy. The pen you were holding trembled even though you were writing nothing. Even if you don't remember, You suffer from the fate of many people, when the doctor's certificate was read that the guy I stabbed is alive and will recover. You

firmly relied on it. I would have wanted him to die, but fate has written something else. By the way, I'm forgetting, that guy is my villager, and in front of the crowd, he talked to me about why and how my mother died. Now you see, this is the most poisonous and harmful wound of my soul. Have you noticed how a person screams when he hears the truth that he understands and admits from someone else's mouth?! I have done with this. Forgive me. It's time to go to work. I don't need anything. Don't forget to tear up the letter. It was said that a man would only reveal his secrets to his mother, but my mother, Khanshayi abandoned me and I am opening up to you for the first time. I apologize again for my vulnerability. Kasymzhan - Kasymbek [12, p. 271]. At this point, we see the personage's soul excitement. As human beings, we know that people mourn, rejoice, regret. Kasymbek is not a fighter and spoiled man in the previous description, who stopped thinking, separated the black and white of life, and the most important, Kasymbek understood his mistake. This is the original feature of the author in creating the personage. Telling various details, he revealed all aspects of him, and through those aspects, showed the aspects of manners, upbringing, impudence and made it clear that it led to this day. He carefully explained that this was bad and irreparable regret. Not with his own words, but with Kasymbek's words, with Kasymbek's letter. It is mentioned above he finished the story beautifully. The beauty of that finish is to present Kasymbek human feelings and makes him realize that he deserves a great punishment. In that way, he educates his readers. We quote the following opinion as proof of our words: Art is an aesthetic recognition of life. Its function is not only to know the life, but also to provide aesthetic education to its reader [14, p. 92]. The beauty is that this aesthetic education changes to a finish. We make sure that the writer has set the goal correctly. From this point of view, it can be said openly that the image of Kasymbek is an accurate and precise image of the main character.

The second accent is given to the personage Khanshayi. She is Kasymbek's mother. The author talks about Kasymbek's mother in the first chapter and then in the third chapter. In the first chapter, before describing the difficult situation in the head of Khanshayi, he gives portrait painting. Of course, this painting was a suitable portrait for that tragedy. «In the meantime, there is one winter pasture. It entered high plain in front of it, the sand covered its backyard in winter and summer. Dragging Koshalak away from one edge, she almost reached the Brown hill, and as if she was exhausted before it could be pulled, strives forward towards the open place, the sand creeps more and more and the sand pours into her neck. The outer edge of the cracked chimney, carved out of raw stone is as white as flowing kefir and colorful owl like a cat sits at the top of it in the mornings and evenings. At first glance, it looked like a deserted place. But... Sometimes something stands on the house with a red top like a willow flower. Except this, looking from far away: a scarecrow on the side of an old yard, a ripped jacket hung on a pole sways in the wind in winter and summer [12, p. 284]. The portrait here is not sunny, neither is it a blue spring nor is it a blooming summer. Loneliness, nakedness, robbery are mentioned. These three linguistic details are directly related to the story, including Khanshayi. Loneliness is the loneliness of Khanshayi's soul and nakedness is the loss of her honor and the robber is her current spouse, the unfamiliar soul who had

humiliated her honor. The author has inserted these trilingual details on the portrait. The portrait in the example given by us informs about the inner mood of Khanshayi, as well as the destiny. The evening was coming. The mirage is seen with separate tall grasses of Khatkyl swaying their heads. And the hollows below the horizon look like lakes. It shrinks in the distance of one mile, disappears and reappears. There is no wind, the air is frozen. The smell of old sun-dried straw and manure of winter pasture, barnyard hit the nose sharply. The wide open outer door is sticking and sheds disorderly shadow. The Khanshayi's shadow stumbles over every blade of grass: she collects small pieces of laundry like handkerchief hung on the top of bare patches of grass near the cauldron. Final preparation before the trip [12, p. 294]. In the meantime, the scenery is based on the sentimental feelings of Khanshayi. Khanshayi is regretting and does not want to leave her mother. Khanshayi is about to go on a long journey. The tragedy that has happened to her is not giving a peace to her soul and her shame is tearing her heart. Here the author's stinginess should be mentioned, because he did not want the wind of God to blow, saying there is no wind, the air is frozen. It must be a way to show that the mood is as low as possible. It can be understood objectively as a consideration of the soul. We can clearly reveal from the given example that the author has created such an unfavorable portrait to convey whirlwind emotions of Khanshayi.

The author harmoniously describes the appearance of Khanshayi. After graduation, she is not yet used to the environment. She went to school early when she was nine years old. She was also a good student. She was especially fond of history and literature [7, p. 254]. This portrait was when Khanshayi's honor had been intact. She was clean. The writer also described her pure form. He showed her as a girl with good intelligence and good looks. Since then, the princess's temper has changed and become more irritable. There was no mood or appetite for food. Sometimes, when he walked on the sandy hill, he felt the old woman coming to hide his tears [7, p. 254]. He laughed and laughed. The passion for life disappeared. How did the Kazakh woman give birth in her parents' house without getting married? Is it good for an elderly parent to put his face down! He had become defenceless and had no strength to fight. She was a girl who had just finished the tenth grade. No one paid any attention to his future fate. The author has tried to portray as realistically and accurately as possible. In fact, the author discovered the despair, the despair of the princess.

Further showing the bright life of a princess, she makes no secret of her maternal nostalgia. She misses her son in the early days. It will be some time before the message from the country is cut off. Then he takes his chances. But he does not find it. Jumeken's character was honest, open. When the husband, reading his son's letter, wants to know what he is reading and approaches to find out if he is in a relationship with someone other than himself, I have never had a close relationship with another guy more than you, don't be afraid [7, p. 271]. What was the meaning of this word? The aim was to show the image of a faithful spouse inherent in our national characteristics. It was a vivid image of a Kazakh couple who, despite being mistreated in their time, remained faithful to their man's bed. So the princess does not get suspicious. Believes and respects. Because he did not abuse his wife. There

was no thought of doing so. Because he was abused as a child. Whether it was the aftermath of that event or early adulthood and acceptance of black and white, your husband's character is that of a faithful spouse, a loving mother. In doing so, the inner mystery and contemplation of the hero is paired with an eternal problem of greater national significance than singular traits. From the above examples and analyses we can see that Joumeken has laboured to some extent on the image of the queen.

Conclusion

The image of Kasymbek in the story *Betpe-bet* (Face to Face). In the 60s and 80s, it was recognized as a new image in the Kazakh environment. During the analysis of his action and various fate, it was found that the author used both accumulation and individualization in the creation of an image, as a result of which he created the image of a criminal who is good on one side and an unbelievable criminal on the other. In addition, the absence of image like Kasymbek in the stories of the 60s and 80s was determined. The author created a new image and a new ideological step of the Kazakh story through this image.

Auxiliary images and characters in Nazhimedenov's story had a wide influence on the development of the story, conveying the idea and beautifying the plot. The characters in the story *Betpe-bet* were presented individually in each chapter. The character of the second chapter was not mentioned in the third chapter. This can also be recognized as figurative-stylistic feature of the author.

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«БЕТПЕ-БЕТ» ПОВЕСІНДЕГІ ОБРАЗДАР ЖҮЙЕСІНІҢ КӨРКЕМДІК СИПАТЫ

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Аңдатпа. Мақалада әдебиеттанудың өзекті болған мәселесі – образды Ж. Нәжімеденовтың «Бетпе-бет» повесіндегі кейіпкерлерді талдай отырып, жан-жақты саралап көрсетіледі. Зерттеудің мақсаты – образдардың көркемдік сипатын айқындау. Сонымен қатар өмір шындығындағы образдылықпен салыстыра отырып, көркем шығармадағы кейіпкер болмысын ашу.

Зерттеудің ғылыми маңыздылығы – бейнелеу мәселелері, яғни кейіпкердің көркем образын сомдау, сезімдік қабылдау арқылы бейнеленген шындық тұрғысынан зерттеу.

Зерттеудің практикалық маңыздылығы – автор образды ашуда жан-жақты түрлі әдістерді, атап айтқанда, синекдоха, диалог, монолог әдістерін сәтті қолданып, аллегориялық стильде жазуы 60-80 жылдардағы қазақ әдебиетіне жаңа образ әкелді.

Зерттеу барысында биографизм, психоаналитикалық, психологиялық әдістер қолданылды.

Зерттеу жұмысының нәтижесінде жазушы Жұмекен Нәжімеденовтың «Бетпе-бет» шығармасындағы негізгі проблема жаңа бейне арқылы жазылғандығы анықталды. Шығармадағы проблемалар, тартыстар арқылы жаңа образ жасауда даралау, жинақтауды қолдана отырып идеяны жеткізуге, сюжетті көркемдеуге кең әсер етті.

Зерттеу нәтижелері әдебиеттанудың теориялық мәселелеріне, оның ішінде Нәжімеденов әңгімесіндегі көмекші образдар мен кейіпкерлер оқиғаның өрбуіне, идеясын жеткізуге, сюжетті көркемдеуге кеңінен әсер етіп, жұмыстың құндылығын арттыра түседі.

Қорытындылай келе, «Бетпе-бет» әңгімесіндегі Қасымбек бейнесі 60-80-жылдары қазақ ортасында жаңа образ ретінде танылды.

Тірек сөздер: повесть, анализ, образ, әдебиет, кейіпкер, көркем шындық, көркемдік сипат, көркем шығарма.

ХУДОЖЕСТВЕННЫЙ ХАРАКТЕР СИСТЕМЫ ОБРАЗОВ В ПОВЕСТИ «БЕТПЕ-БЕТ»

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Аннотация. В статье подробно анализируется актуальная проблема литературоведения – образы персонажей повести Ж. Нажимеденова «Бетпе-бет». Цель исследования – выявить художественный характер образов, а также раскрыть характерные особенности личности в художественном произведении, сравнивая его с образностью в реальной жизни.

Научная значимость исследования заключается в проблематике изображения, т. е. в изображении художественного образа героя с точки зрения реальности, воплощенной через

чувственное восприятие.

Практическая значимость исследования состоит в том, что автор успешно применяет различные методы раскрытия образа, в частности методы синекдохи, диалога, монолога. Кроме того, и аллегорический стиль произведения играет важную роль в создании нового образа в казахской литературе 60-80-х годов.

В исследовании использовались методы биографизма, психоаналитики, психологии.

В результате исследовательской работы установлено, что основная проблема произведения Жумекена Нажимеденова «Бетпе-бет» решена с помощью нового образа. Проблемы в произведении, персонификация в создании нового образа через противоречия оказали широкое влияние на передачу идеи, художественное оформление сюжета с использованием аккумуляции.

Результаты исследования оказывают большое влияние на решение теоретических проблем литературоведения, в частности способы создания вспомогательных образов и персонажей рассказа Нажимеденова оказывают влияние на развитие рассказа, передачу идеи, художественное оформление сюжета, повышают ценность исследования.

В заключение отметим, что образ Касымбека в повести «Бетпе-бет» был признан новым в казахской среде в 60-80-х годах.

Ключевые слова: повесть, анализ, образ, литература, герой, художественная реальность, художественный характер, художественное произведение.

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