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THE WRITER TALGAT KENESBAYEV'S CREATIVE LABORATORY

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Abstract. The subject of the article is the examination of the creative laboratory of the outstanding representative of modern Kazakh prose Talgat Kenesbayev.

When studying T. Kenesbayev's work, who came to the literature world in the eighties of the last century, the article's novelty is manifested in several characteristics. For the first time, such T. Kenesbayev's works as – *Oishogyr*, *Gaukhar (Diamond)*, *Marathon*, are considered from a scientific point of view. The study also analyzes the genre specifics, thematic and artistic writer's works features. The choice of the study topic is determined by the novelty and individuality of the outstanding author's style.

The article reveals the originality of T. Kenesbayev's artistic skill and his unpredictability in choosing various topics that express the most pressing problems in human life.

In T. Kenesbayev's works, written in the social prose genre, the issues of a person's fate, his state of mind and humanity, as well as historical themes are widely covered.

The writer's stories demonstrate how a person through the prism of his fate can show the versatile appearance of society. To reveal the characters' psychological state, along with artistic techniques, the writer skillfully operates with aesthetic colors.

The study determined T. Kenesbayev's creativity, the innovative nature of which is a kind of contribution to the history of modern Kazakh literature, as well as to literary local lore. The research results can be used as an additional educational material on the history of Kazakh literary criticism, for special courses, seminars.

During the article preparation, the works of the writer's prose were studied using the methods of literary analysis and system-integrated research.

The purpose of the presented article is to show the handwriting of an innovative writer who seeks to portray a complex modern life picture, comprehensively study his work from a scientific point of view.

Keywords: prose, experimental story, postmodernism, dialogue, sentimental-dramatic character, aesthetic flavor, modernist direction, social prose

Basic provisions

Prose is a literary genre, which describes the soul and essence of a person in a wide range (novel, short story), reflects the manifestation of everyday life, and characterizes its nature (novella, short story). In prose, human characters are covered in a wide diapason and described in detail.

Introduction

One of the outstanding representatives of lyrical prose, famous Kazakh writer Talgat Kenesbayev became part of the Kazakh literature in the eighties of the last century. If to be precise, he became known in 1988, when he won the prize in the prose category with his work *The smell of French perfume* at the national youth

festival *Zhiger* in Almaty. At the age of 24, he titled his first piece of work as *The Black Marked Bird*. This work gave a fresh perspective to the readers of that time, who had not yet tasted the sense of national freedom.

This novel was initially published in the newspaper *Qazaq Adebieti* (Kazakh Literature) and five years later in the magazine *Zhuldyz* (The Star). Then in 1990, the author published his first book *The smell of French perfume*.

The writer's novels published in different years: *Steam Bath Attendant, Stolen Geese, and I, The Red-Wattled Lapwing, A Stray Dog, A Dream, Death of the Swan, Silent Note, Lenin's Boot, Mercedes, A Frozen Mirror, Ah, Mona, A Fly Soul, Ah, Mona, Fly soul, The Picture of the Wolf, The Sad Sound of the Night Bird*, and others were warmly received by the readers.

Initiating a conversation about the author of following books *The Snail Year, There Were Two of Them, Akmarka, Gaukhar, Thought Clouds, A Star of the Dark Night, A Flying Nighthawk, Mozart*, and the creative works of Talgat Kenesbayev can address the current needs of the literature study.

It should be noted that Talgat Kenesbayev's creative laboratory, as a representative of the modern Kazakh literature, has not been introduced into the scientific circulation at all. The subject of this research article is to study writer's impact as an artist, and his literary heritage as a spiritual contribution to the social development processes.

Materials and methods

This article was written using systematic and complex research, and material collection methods. The writer's works have been studied from the thematic aspects, artistic features, and genre system.

Although T. Kenesbayev's work has not been specially studied, his literature works are mentioned in the periodicals covering modern history of Kazakh literature and on the Internet pages.

In particular, researchers and writers such as T. Zhurtbay, T. Asemkulov, S. Yelikbay, E. Toktarbay have published articles about the creative laboratory of a writer T. Kenesbayev.

In this scientific article, writer's work such as *There Were Two of Them, Marathon, Gaukhar (Diamond), Thought Cloud, A Star of the Dark Night, A Flying Nighthawk* were studied and mentioned.

Results

A remarkable representative of the contemporary Kazakh fiction Talgat Kenesbayev's outstanding style is in skillfully fitting into his short stories small details that can convey a broad worldview and philosophy. In his written works, readers can sense a mystery from the shared and unshared thoughts. Author leaves the reader with thoughts for reflection and guides to reach their own conclusion. A reader can find those features in any story of a demanding writer that provides with an effortless storyline.

Directors note that writer's any stories can be easily built into a film. Readers can relate with the real-life characters in his artistic works and his story plot also

brings value to the young wave of the literary artists. Keeping strength of soul, maintaining coherence in thought and action, and being in harmony with nature are current issues facing humankind. The deep philosophical value of writer's works is in promoting conscience of humanity.

As academician R.Nurgali writes: «...rethinking the 20th century literature, assessing in time frames its stylistic and genre searches, visual and artistic treasures, determining the aesthetic richness of the talented writers' works, in other words, similar to extracting ore from the soil, and not an easy task, it is a long journey that requires a lot of effort» [1, 5 б.].

If to look at it closely, the writer stands out with his unique story titles, artistic language that can portray pressing issues of people. In each of his works, he contributes to the collective consciousness by warning that human beings should not only live, but also understand the meaning of the life, and strive for human values.

By depicting people's fate in his stories, author shows the face of the society from different angles. Mazdak, Darkhan, Gaukhar, Meruert, Alan, Telzhan, Zhaksybay, Nietbay, Akmarka, Taskyn, Aizhan... those characters are prototypes, who represent real people from life. When you read the writer's works, it feels as if one is living along with those characters. The artist explores the soul of every character and searches for their heart felt secrets whether this person is an artist, a doctor, a sculptor, a fisherman, and a forester.

One of the writer's story titled *Ah, Mona!* is based on the relationship of married couples. The gossiping precisely men's rumoring shows the unseemly image of men and turmoil in society. This is also points to the disease of the society [2].

Talgat Kenesbayev in his novel *Lenin's boot* (Kazakh literature. 07.28.2000), sought to depict the complex picture of today's life. The big experimental story, which he wanted to subjugate to a new form, begins immediately with the hero's dream... The main character is also a writer, who is dominated by pessimism, and one of the less fortunate ones. Still, this character is able to perceive life in its fullness, and become a great artist in a volatile world. Stories created in the mind of this character are the sources for the future personalities. Thus, the struggle in the writer's head serves as a guarantee for the future works.

The *Lenin's Boots* [3] is a mystic story that can describe the writer's image, aspiration of the «little people» towards power, society and family, kinship and life competition as well as convey diverse character traits and plot structure through paragraphs written with one-word sentences. Neo-mythological motifs in today's Kazakh prose are clearly visible in this story .

Literary critic Talasbek Asemkulov commented on Talgat's work, who has a unique worldview: «In the story, you will not find even a sign of the writer's previous prose. While reading the work, you will feel like you are watching a silent film from the beginning of the 20th century, with Greta Garbo. The beginning of the story, immediately from the hero's dream, the fact that the original words and even the sentences in the dialogues are separated by quotation marks, all this is reminiscent of the scenario of a modernist film» [4].

The novel *Mozart* (2000) is a psychological work. It is told that a hero named Botai, who loves music very much, will fall into a abrupt tragedy.

The line of the short story *Mercedes* (2017) depicts the ordinary people's actions that brings them much unhappiness.

Several short stories and stories of the innovative writer were collected in the book *Marathon* (2016) [5]. In his stories, we can see the image of various characters, their traits and behavior, artistic descriptions and vivid images conveying the scenes of society. Honesty, harmony of soul, human humanity, which can bother people, are realistically depicted in the book.

Discussion

The first works of T. Kenesbayev were born in the tight fists of the Soviet period and the pre-independence era, when the creative mind was in the grip of ideological censorship and experienced continuous resistance. One of them is the story *Marathon* or so-called rock novel in which the influence of postmodernism is clearly visible. Darkhan, the main character, is a unique person. He shows his different angles by being smart, unpredictable, acting as a commandant, philosopher, and as an artist, who is fond of music.

Obviously this thoughtful young man's soul was depressed because of the strong wheel of restrictions. However, his enthusiasm did not disappear, but started to lift again. He is not one of the many who would easily consent and give up. Yet his strong will led him towards the sacrifice. Once he became a blind man who lost his sight and addressed: *People... the owners of the enlightened world, please help me to get on a bus going to the city outskirts, once he became a dumb and tested the endurance of the society*, while earning the sympathy of kind Aizhan, who saw this disabled man.

There is such a dialogue between the two characters – a girl and a guy:

– Сіз өте сүйкімді жігітсіз, бір қызығы өзіңізді соқыр да, мылқау да қылдыңыз. Бұныңызды қалай түсінуге болады?
– *You are a very cute guy, oddly enough; you made yourself both blind and dumb. How can I understand this?*
– *My dear sister, I am the one who is preparing for the XXI Century [5; 261 б.].*
– *Айналайын, қарындас, мен XXI ғасырға дайындалып жүрген адаммын [5, 261 б.].*

It is surprising that the main character Darkhan accurately predicted that in the twenty-first century people will move away from each other, society will suffer a deficit of kindness and virtue. The writer reveals the character of the girl and the guy by talking to each other. It makes their level of background knowledge and culture clearer. The story *Marathon*, mostly, interesting with dialogues.

One of the features of the artist is that he looks at the human soul, his character. Let's turn, for example, to the story *Blood of a wolf* [6]:

Үлгеруім керек. Ертістің жон арқасы көкпеңбек. Құс қанатындай сусылдап ағып барады. Езуі ақ көбік. Аяғыма балдыр жабысты. Тіземнен суды кешіп бардым. Қатты ағын теңселтіп жіберді. Басым айналды. «Аман бол, Ертісімнің алтын балығы». Алақанымдағы балық шолп етіп суға түсті... Балағымнан су сорғалап, жазаға шықтым.

– Папа, неге жібердің суға, балалардың бәріне алтын балығым бар деп айттым. Енді мені өтірікші дейді зой, – иығы селк-селк етті.

– Ұлым-ау, ұлым... [6, 196 б.].

I must make it. The waves of the Irtysh are in blue and rush like the wings of a bird. The surface is covered with white foam. The algae stuck to my feet. I was knee-deep in water. I lost my balance from the strong flow. My head was spinning. «Be safe, goldfish of the Irtysh». The fish in my palm fell into the water... I pumped water out of my baby and went ashore.

- Dad, why did you throw it in the water, I told all the children that I have a goldfish. Now they call me a liar, – his shoulder shuddered.

-Oh my son, son... [6; 196].

In this short story, which line is based on life of one small family, a lot of problems arise, and the actions of the hero or the dialogue between the father and son are clearly visible. If we read each of the author's works carefully, you will see the hungry and naked society in the soul of each hero or in the view of the city. As you see yourself in the mirror, you will see a dumb and deaf Kazakh in these works. The life is heavy, the image is abundant.

In small story *Will they find a herd?* there is a plot that will be the basis of the novel. But with this short work, the writer, whose literary skills were honed, only briefly solved the world problem (the consequences of the landfill).

Let us prove that,

Енді-енді босаға жұлдыз төмендеп, айналайын Күн-Ана көтерілерде шығыстан, қытай жақтан жарылыс үні шығатын болды [6, 190 б.]. Бұл тек Семей жұртының қан жұтқан проблемасы емес, жалпы адамзаттың басына төнген қатер еді. Шыңғыстау бауырындағы алапат жарылыс тек фон ғана болып отыр. Сенде тудым, сенде өлсем арманым не, Шыңғыстау. Бәрін де сеземін, бәрін де білемін. Дегелең жақтан қарақұйын көтерілген кезде омыртқаңды опырып, жұлыныңды суырардай қиналасың қаранарым!...[6, 187 б.].

Now, when the star goes down, and the Sun-Mother rises, the sound of an explosion comes from the east, from the Chinese side» [6; 190]. It was not just a problem of the Semey people swallowing blood, but a threat to humanity as a whole. The catastrophic explosion in the liver of Chingistau is only a background. I was born here, and I dream to die here, Chingistau. I feel everything, I know everything. When a black vortex from the side of Degelen, it will collapse your spine, pull out your spine, you will suffer my black camel!... [6; 187].

The author's artistic language is also unique. For example, the beginning of the story *Kanden* is intertwined as follows.

*Күнді түн жұтты. Ай қашып, The day was swallowed up by the
жұлым-жұлым қара кебін ішін кезіп night. The moon fled, and a black
кетті. Тоқтамайды толған ай. Нені shroud roamed inside. Does not stop
іздейді? Жұлдыздарды ма? Тұнық full moon. What is it looking for? Stars?
түнгі аспанды ма? Жоқ әлде... [6, 197 A clear night sky? Or may be... [6; 197].
б.].*

This is how he demonstrated a picture of nature in verse. The artistic and poetic approach is completely different. Reading the works of the writer, you can triumph with heroes and find yourself in the center of a variety of destinies.

The sentimental and dramatic character of T. Kenesbayev's works is a characteristic feature of his style, differentiating it from any others. The story *Gaukhar (Diamond)*, which was popular with a sophisticated reader, also won the warm sympathy of the reader in the next two or three years. In fact, it must be admitted that when the dramatic state in the writer's works is intertwined with a lyrical subtle yellowness and clicks on the state of the soul, the attention cannot be lost. It is noted that in addition to artistic approaches, the writer uses aesthetic colors in abundance in revealing the psychological state of the characters. Song, tune and lyrics intertwine and harmonize in the space of prose on the same wave. Small but important details demonstrate the skill of the writer.

We think that the outstanding writer, who embodied the appearance of modern people in a contemporary way, was able to touch the subtle keys of the reader's soul with the help of diamonds. The story *Gaukhar* [7] is built on dialogue from beginning to end. All the characters talk to each other, say something, for some reason, they are not silent.

It is known that in Kazakh prose there are few dialogues; a lot of space is given to describing, narrating, and telling. In the work, intertwined with dialogue from head to toe, the writer tried to make each character speak, rummage through their gut. For example, in this story there are two people who speak the most. One is both a gardener old man and the other is a nanny woman. When you look at it like this, it seems that both find solace in words, that is, in a relationship. Both are like beings created to make someone or something. A gardener, an old man, a flower, a nanny, a beautiful diamond, lives.

As well as another interesting paradox, dialogue is an indispensable tool for revealing the nature of both people who are stingy with words and feelings. It is clear that heroes who are full of souls do not fight with their souls in silence, do not suffer from conscience, do not feel refreshed, do not burn with ignorance, do not delve into the secrets of a thick life, do not burn their souls, and do not seek knowledge. In the work, they turn to the word in order to reveal themselves in the struggle for a living, in which, like him, they communicate with their fellow travelers. Their example in the story is Alan and Dima. Alan is a violent husband; Dima is the shadow of Alan.

The only reason we can unite them is that there is no greater value for them than money, money is a desire, and a dream is a goal.

The dialogue is given according to how the relationship of the people with whom he communicates is tense, changing and unfolding, and not just making the character speak one after the other. In each sense, a thorough dialogue reveals the character's behavior from another angle, showing that their relationship has changed from the previous position and has risen to a new level. Through dialogue, the inner secrets of the characters are revealed. That is, each character has a clear illusion of his soul from the line of words, his thoughts, and his speech. The skill of the writer is also manifested in the fact that he speaks each character according to his behavior and mindset» [8; 134]. The writer Kenesbayev was able to keep these requirements in dialogue and watch the way the truth of life is reflected in the work of art.

People are swarming around the main character, a beautiful woman named Gaukhar, it is respected, cared for, loved. Especially husband Alan with a confused character has to bear all the pranks. It is not in the pen that you see the narrowness of diamonds, clothing and possessions. There is everything there. The only regret is that it wasn't that night... Back at the age of seventeen, that night, when he mercilessly trampled on his faith, love, dreams, plans for the future and smashed his fate, is his most vivid place. It hurts him the same, torments him, and wants to know the truth... And when he found out the truth, he ran out of the gate, which opened and closed. He kept running. Stumbled and fell. Without raising his head, he looked around alarmingly. No one is visible. He got up and continued to hang... He walked for a long time. The sun rose and the city rose. No thought occurred to him, and the fear in his voice was gone. «Now I don't care! » [7].

In the work, the rays of the sun falling on the face of a beautiful woman, the author describes as:

<i>Толған айды төңкеріп тастап, Ертістің тоңазыған бетіне қып- қызыл қына шашып, күндіз-түні қаланың қара түтінін үн-түнсіз жұтып жатқан момын қарағайлардың басына шапшаң өрмелеп шыққан күннің шапағы еңселі үйдің үлкен-үлкен терезелеріне кірпіктерін жебедей қадады да, мамықтай үлгілдеген ақ жібек перденің сақина көздерінен тамып- тамып түскен ұсақ сәулелер түнемелдің бұрыш-бұрышына сынаптай сырғып кеп, төсекте ұйықтап жатқан сұлу келіншектің бүлде жамылғысына жабысты да, бұға айналып көтеріле берді... [7].</i>	<i>Turning the full moon upside down, scattering Crimson henna on the frozen surface of the Irtysh, and day and night climbing rapidly on the tops of Meek Pines, silently inhaling the black smoke of the city, the sun stuck its eyelashes like arrows in the large windows of the majestic house, and the tiny rays falling from the ring eyes of a fluffy white silk curtain slid into the corners of the night like mercury, stuck to the cover of a beautiful woman sleeping in bed, and turning into steam, they went upstairs... [7].</i>
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Another time, about the slow flow of the Irtysh river:

*Ертістің кеудесі ауыр қозғалып,
беті көгеріп, тынысы әлсін-әлсін
шығып, еш жауап қата алмай үн-
түнсіз ағып барады [7].*

The artist said,

*Аспан ала тақияланып, көк
көйлегінің етегі көрініп қалыпты.
Желкем жел дым бүркеді [7].*

*The Irtysh's chest moves painfully,
his face turns blue, his breath comes out
from time to time and flows without a
response [7].*

*The sky is blurry, and the hem of
her blue dress is visible. The wind blows
wet [7].*

The writer called the heroine Gaukhar intentionally. A diamond that shines from any angle is not only beauty, but also a great value. You can't turn him into a black frog by violence. And Gaukhar, which does not think itself to be of value or beauty, stands far from all the delights of red-green life. She is a desperate woman whose illness has not been cured. When reading the story, we were convinced that the writer understands the female soul so subtly. In short, the story *Gaukhar* is the fruit of innovation and search. The discovery of characters through dialogues and actions was successfully carried out. Their joys, comfort, anxiety, resentment make the reader's soul tremble, affect his feelings.

In modern society, *Gaukhar* is a work that puts a lot of thought into girls who think that if I marry a rich man, I will be happy. Critic A. Kabdulina asserts the modernity of the writer's work, saying that if a dramaturgical version of the story *Gaukhar* is written, this story is indispensable for the theater.

The story *Oyshogyr* is a large – scale work with a wide range. *Oyshogyr* is regret, which the writer saw in the society in which he lived, spoke from the inside at a time when he was disappointed, his heart was broken and his soul was sick, Kazakh life at the end of the XX century. The life of the country, which gained independence at the end of the century, faced a market stage and experienced great economic and social difficulties. Here is the narrative looking for answers to these problems [9].

Although the author does not shout the national spirit, he partly blinks, awakens the spirit and burns your honor. With only one sentence, the past exposes the terrible policy of the USSR. The work describes well-known personalities such as patriotic Altynbek Sarsenbayev, aesthete writer Didakhmet Ashimkhanovich, and others.

What is the work *Oyshogyr* going to say? Literary critic E. Toktarbay means that the work *Oyshogyr* reflects the life path of Kazakh citizens at the end of the twentieth century. Because the problems of language, religion, mentality, and consciousness were the main lifeblood of the work. The heroes of the work are our contemporaries, who are among us, whom we see every day. It is a large collection of thoughts. The leitmotif of the work was the life of Kazakh families, national values that fell into trade, literature that fell into value, the fate of Kazakhs, who lost their way and became victims of other religious sects. This work describes a national tragedy. The author mastered the subject, which he took as his object, with a deep stress, and completely cooked in his mind [10].

The whole issue of this work consists of details and strokes from the life of the Kazakhs, from the life of the Kazakhs in the early 90s. Each reader sees his own destiny in the work, evaluates the past, and thinks about the future and the present.

And speaking about the work of T. Kenesbayev in recent years, his direction has shifted to a completely different channel. This is the second stage of the writer's work, when he mastered the historical theme.

Қазақтың сайын даласы қолында шоқпары бар, қоқаңдаған келімсектердің кесірінен жұлым-жұлымы шықты. «Алтайымыз пышақпен кескендей екіге жарылып, арғы беті қара қытайдың тарапында қалды. Алтайдың арғы бетіндегі қандастарымыздың отарлау саясаты кезіндегі кедей тұрмысы, Зуқабатырдың Алаш! деп ұран салып, соңынан қалың қол ертіп, көтеріске шығуы, азаппен аяқталған тақсіретті тағдыры автордың шығармашылығына арқау болды. Зуқадай ердің өмірін суреткер көзімен өрбітіп, жаңа қаһарман бейнесін сомдады [11].

Every time the Kazakh steppe was torn apart by a bunch of aliens with a club in their hands. Our Altai broke in half, as if cutting with a knife, and the other side remained on the side of black China. The poor life of our compatriots on the other side of Altai during the colonial policy and Zuka batyr with the motto Alash, which led the people to revolt, a difficult fate in exile, which ended in pain, became the reason for the author to write it. He depicted the life of a man like Zuka through the eyes of an artist and embodied the image of a new hero [11].

Сол бір заманда Зуқа қазақтың қараңғы түнінің жарық Жұлдызы болған еді. Ал бүгінде ұрпағының адал ниетінің, тектілігінің, бар болғанының арқасында елдің мәңгілік жарық жұлдызына айналды. Бір жагадан бас, бір жеңнен қол шығарған береке-бірліктің арқасында тәуелсіз елдің рухани батырына айналды. Батыр ұрпағы қай ғасырда да текті... [12].

Once Upon a time, Zuka was a bright star of the Kazakh dark night. And today, thanks to the good faith, nobility and existence of his descendants, he has become an eternal bright star of the country. He became a spiritual hero of an independent country thanks to the unity of prosperity, which he took from one bank to the other and from one sleeve to the other. In any century, the descendants of heroes are noble.....[12].

summarizes the author.

The Story *Star of The Dark Night* [12], which forms the idea of independence and national consciousness, became a prize-winner in a creative competition dedicated to the 150th anniversary of the birth of Zuka batyr Sabituly. This historical work was translated into Kyrgyz by Kyrgyz writer, member of the Union of writers of Eurasia Aidarbek Sarmanbetov.

After that, T. Kenesbayev's enthusiasm for the historical topic was aroused, and interest in the time of the Alash arose. In 2017, at the literary competition organized by the journal *National identity*, he won the main prize with the story *A hawk that flew at night* [13], which played the life and work of Ike Adiluly, who supported the idea of Alash, helped the Alash Army, was a fighter against the Soviet government. But, unfortunately, he did not achieve his goal to turn this story into a voluminous novel...

Professor Tursyn Zhurtbay wrote a memoir about the world of the writer in the newspaper *Kazakh literature*. He reveals the essence of the writer analyzing that according to the laws of creative psychology, the inner essence of each talent – through the intuition of the ultimate artistic world - must necessarily convey a symbol from one of his creations. And Talgat's peacefulness, character, determination, quick-wittedness, his own inner world, which does not allow anyone to enter it ... his writing, which is clear and rich, but so stingy on paper, his odorless laziness and the speed of the Hawk, yes, the hawk – he clearly hunted in his short work *The hawk that flew in the night*, which cooled his pen at the end of his short life.

The story of the brothers Ike and Musatai, who belong to the complicated form of the tragedy *baibishe-tokal* among the Kazakhs, who made two or three explorations with the desire of the great Mukhtar Auezov himself, fell into the eyes of many talents, but eventually the descendants of these two fell into the hands of Talgat. In terms of his tough and determined character, Ike was not attracted to his grandfather, but he was attracted by his quickness, the character of a hawk that can ambush the enemy. «I don't know,» he said. He did not know how to shy away, hesitate and defend himself.

«It turns out that his door is a hawk, not just a hawk, but a hawk with wings ending in his heart. I realized this in the last years of his life...» summarizes the scientist [14].

Talgat's creative laboratory will also be expanded with translation into a foreign language. The story *Guy without an umbrella* was published in the journal *Uyghur Avazi*. The stories *Voice*, *Kapkan*, *Guy without an umbrella*, *Mozart* were translated into Russian, *Kurdun*, *Suret*, *Buz Aina*, *Sharik*, *Biri ölmegen biri gülmezmis* were translated into Turkish.

Talgat Tokishuly, a graduate of the school of such writers as R. Seisenbayev, O. Bokey, T. Zhurtbay, S. Muratbekov, K. Isaac, and A. Tarazi highly appreciated Talgat's writing.

T. Kenesbayev worked for several years under the leadership of Oralkhan Bokey. He headed the branch of the Republican Association *Akkus* in Semipalatinsk region. The last years of his life he edited the journal *Kyzyl zhusan*. He was a member of the Union of Independent Writers of Eurasia.

There are many opinions about Talgat's work, his personality. «Talgat Kenesbai is a writer who has not lost his natural nature,» says journalist Zhusupbek Khorgasbekov. He considered him as one of the most talented representatives of Kazakh literature who came to literature in the late 80s and early 90s. In general,

Talgat was known as a romantic guy who came to literature with his freedom, exalted character and wonderful aspirations. He was a man of character.

Professor Sultan Orazaly means that Talgat felt the sadness of his native land in his heart, thick and terrible, but because he loved life, he always wrote kindness, beauty and the characters of people. He masterfully depicted in his stories pictures of a changeable life, a transitional period that he experienced. In his works there was no connecting word, no one superfluous story, every word was written on paper in an appropriate, figurative, artistic form, as if we were a master, a blacksmith [15].

Conclusion

Talgat Kenesbayev is an outstanding representative of modern Kazakh prose, a talented modernist writer. Kenesbaev's works, which are known and will be glorified in the future, are the stories *The smell of French perfume*, *Gaukhar*, *The Year of the snail*, *Akmarka*. These are truly innovative stories that have become Classic Works, which, as time progresses, continue to be read and echoed by a new generation, the younger generation. The genre that comes to the style of the writer is a story. Any of his stories are read quickly.

Having established a creative close relationship with the famous Kyrgyz writer, translator Aidarbek Sarmentayev, he visited Manas's Homeland more than once and met with his readers. He took part in the presentation of a book published in Kyrgyzstan.

T. Kenesbayev has written a lot of work in the social direction. Examples of social prose include family conflicts, the state of a person who has lost his life, the tragedy of fate, the tragedy of an orphan and a widow, human and honesty, and historical themes. In the future, if these were taken as the subject of study by literati, they would be indispensable for social linguistic research.

The thing about his pen as a writer was that his first story, published in the journal *Zhuldyz (Star)*, was *The smell of French perfume* and *The hawk that flew in the night*. One opened the writing page of a twenty-year-old guy; the second remained the conclusion of his creative path. As he himself said, stories of the XXI century were, indeed, completely executed works. The story *Gaukhar* brought it to a progressive stream of writers who were contemporary with him. *The hawk that flew in the night* showed the level of his writing, recognized [14].

In an interview he noted, «I get my true assessment only after I leave...». It is impossible to fully focus on the creative laboratory of the writer. The study of the space of artistic prose, the language of the work is a matter of the future.

The name of the talented writer Talgat Kenesbayev, who made a great contribution to the literary and spiritual treasury of the Kazakh people, will certainly make an indelible work.

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ЖАЗУШЫ ТАЛҒАТ КЕҢЕСБАЕВТЫҢ ШЫҒАРМАШЫЛЫҚ ЗЕРТХАНАСЫ

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Аңдатпа. Қазіргі қазақ прозасының көрнекті өкілі Талғат Кеңесбаевтың шығармашылық лабораториясын қарастыру мақаланың зерттеу нысаны болып табылады.

Әдебиет әлеміне өткен ғасырдың сексенінші жылдары келген Т.Кеңесбаев шығармашылығын зерттеу барысында мақаланың жаңашылдығы бірнеше сипаттармен көрінеді.

Т.Кеңесбаевтың *Ойшоғыр*, *Гауһар*, *Марафон*, *Түнде ұшқан қаршыға*, *Лениннің бәтеңкесі*, *Олар екеу еді*, т.б. құнды туындылары ғылыми тұрғыда алғаш рет осы мақалада қарастырылады.

Жазушы туындыларының тақырыптық, көркемдік ерекшелігіне, жанр жүйесіне талдау жасалады. Қаламгердің тақырып таңдаудағы жаңашылық пен стиль даралығы анықталады.

Т.Кеңесбаевтың көркемдік стилінің өзіндік ерекшелігі туралы Т.Жұртбай, Ж.Қорғасбек, Т.Әсемқұлов сынды ғалымдардың ғылыми пікірлері бүгінгі тәуелсіз таным деңгейінен сараланады.

Мақалада Т.Кеңесбаевтың прозалық тақырыптарының тосындығы, суреткерлік шеберлігімен адамның көкейіндегі ең өзекті мәселелерді көтеретін ерекшелігі анықталады.

Әлеуметтік проза үлгісінде көп жазған Т.Кенесбаев туындыларында өмірден баз кешкен адамның жай-күйі, тағдыр тауқыметі, адамдық һәм адалдық, тарихи тақырып та кеңінен қамтылғандығы сөз етіледі.

Жазушы әңгімелерінде адам тағдыры арқылы қоғам келбетін әр қырынан көрсете білетіні көрсетіледі. Кейіпкерлердің психологиялық жай-күйін жан-жақты ашуда көркемдік тәсілдермен қоса, жазушы эстетикалық бояуларды да молынан пайдаланатыны айқындалады.

Жұмыста Т.Кенесбаев шығармашылығының жаңашылдық сипаты қазіргі қазақ әдебиетінің тарихы, сонымен қатар әдеби өлкетану бағытына қосылған өзіндік үлес болып саналалатыны айқындалады. Зерттеу нәтижелерін ЖОО-да оқылатын қазақ әдеби сынының тарихы пәндеріне қосымша материал ретінде, арнаулы курс-семинарларда пайдалануға болады.

Мақаланы дайындау барысында қаламгердің прозалық туындылары жинақталып, әдеби талдау, жүйелі-кешенді зерттеу әдістері негізге алынды.

Мақаланың мақсаты – бүгінгі тыныс-тіршіліктің күрделі көрінісін бедерлеуге ұмтылған жаңашыл жазушының қаламгерлік қолтаңбасын таныту, шығармашылығын тұңғыш рет жан-жақты ғылыми тұрғыдан зерттеу.

Тірек сөздер: проза, эксперименттік әңгіме, постмодернизм, диалог, сентименталды-драмалық сипаты, эстетикалық бояу, модернистік бағыт, әлеуметтік проза

ТВОРЧЕСКАЯ ЛАБОРАТОРИЯ ПИСАТЕЛЯ ТАЛГАТА КЕНЕСБАЕВА

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Аннотация. Предметом исследования статьи является рассмотрение творческой лаборатории выдающегося представителя современной казахской прозы Талгата Кенесбаева.

При изучении творчества Т. Кенесбаева, пришедшего в мир литературы в восьмидесятые годы прошлого века, новизна статьи проявляется в нескольких характеристиках. Впервые такие произведения Т. Кенесбаева как *Ойшоғыр*, *Гаухар*, *Марафон*, *Ястреб, летящий ночью*, *Ленинские ботинки*, *Их было двое* рассматриваются в данной статье с научной точки зрения. Также в исследовании проведен анализ жанровой специфики, тематических и художественных особенностей произведений писателя. Выбор темы изучения определен новизной и индивидуальностью стиля выдающегося автора.

Научные взгляды таких ученых, как Т. Журтбай, Ж. Свинцбек, Т. Асемкулов касательно своеобразия художественного стиля Т. Кенесбаева отличаются высоким уровнем современного независимого познания.

Статья раскрывает своеобразие художественного мастерства Т. Кенесбаева и его непредсказуемость в выборе различных тем, выражающих самые актуальные проблемы в жизни человека.

В произведениях Т. Кенесбаева, написанных в жанре социальной прозы, широко освещены вопросы судьбы человека, его душевного состояния и человеколюбия, а также историческая тематика.

Рассказы писателя демонстрируют, как человек через призму своей судьбы может показать разносторонний облик общества. Для раскрытия психологического состояния

героев, наряду с художественными приемами, писатель искусно оперирует эстетическими красками.

Исследование определило роль творчества Т. Кенесбаева, новаторский характер которого является своеобразным вкладом в историю современной казахской литературы, а также в литературное краеведение. Результаты исследования могут быть использованы в качестве дополнительного учебного материала по истории казахской литературной критики, для чтения специальных курсов и семинаров.

В ходе подготовки статьи были изучены произведения прозы писателя с помощью методов литературного анализа и системно-комплексного исследования.

Цель представленной статьи – показать почерк писателя-новатора, стремящегося изобразить сложную картину современного быта, всесторонне изучить его творчество с научной точки зрения.

Ключевые слова: проза, экспериментальный рассказ, постмодернизм, диалог, сентиментально-драматический персонаж, эстетический колорит, модернистское направление, социальная проза

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