

**4 БӨЛІМ.
ӘДЕБИЕТТАНУ: ДӘСТҮР МЕН ЖАҢАШЫЛДЫҚ
РАЗДЕЛ 4.
ЛИТЕРАТУРОВЕДЕНИЕ: ТРАДИЦИЯ И СОВРЕМЕННОСТЬ
PART 4.
LITERARY STUDIES: TRADITION AND MODERNITY**

UDC 821.161.1.09:159.9

IRSTI 17.07.33

<https://doi.org/10.48371/PHILS.2026.1.80.036>

**ARTISTIC FORMS OF DEPICTING THE PSYCHOLOGICAL
PORTRAIT OF THE HERO IN THE STORY «ANUSHKA WANTS TO
EAT» BY I. ODEGOV**

*Altynbek A.¹

^{*1} Abai Kazakh National Pedagogical University, Almaty, Kazakhstan

Abstract. The story “Anushka Wants to Eat” by I. Odegov creates a unified narrative space for examining the psychological construction of a literary character through artistic expression. This research study aims to analyse the creative strategies employed by the author to portray the protagonist’s inner world, focusing on how narrative structure, linguistic techniques, and the use of linguistic and symbolic imagery contribute to her psychological depth. The relevance of this study lies in its contribution to contemporary literary analysis, where character psychology has become central to narrative impact and reader engagement.

The study employs qualitative textual analysis, utilizing close reading strategies to interpret the protagonist’s emotional evolution and psychological portrait. The findings demonstrate that Odegov constructs a linear yet emotionally rich and stylistically textured narrative, in which the protagonist’s internal conflicts are conveyed through subtle shifts in tone, rhythm, and temporality. Symbolic spatial and temporal imagery further enhances psychological realism, while the absence of overt authorial judgment invites diverse reader interpretations.

The novelty of this study lies in its focus on implicit psychological construction achieved through non-verbalized artistic cues such as narrative pacing, setting, and linguistic rhythm. The results suggest that the protagonist’s evolving psyche contrasts sharply with the emotional stasis of secondary characters, intensifying her psychological isolation and depth.

The theoretical significance of the study is its contribution to literary narratology and psychological criticism, offering insights into how form shapes meaning in character portrayal. Its practical value lies in its applicability for

educators and literary scholars engaged in character development, narrative therapy, and the pedagogical use of fiction in understanding human psychology.

Keywords: Odegov, artistic detail, appearance, emotional state, spatial images, perception, internal conflicts, psychological realism

Introduction

Literary works often employ creative methods to portray the emotional struggles of characters, allowing readers to engage with their inner world. I. Odegov's novella "Anushka Wants to Eat" presents a psychologically nuanced portrayal of its protagonist, utilizing diverse creative strategies, including narrative structure, symbolism, and imagery. The tale explores the character's inner struggles, desires, and emotions, which represent broader philosophical and societal issues. This research study examines the creative approaches used in the narrative to investigate how Odegov creates the protagonist's psychological depth and what underlying themes emerge from this representation.

Character perception and reader engagement are greatly affected by the psychological profiles created in literary works. However, research into the specific creative methods employed to develop these portrayals continues, especially in contemporary literature. The story "Anushka Wants to Eat" by I. Odegov employs an innovative method of storytelling, in which the protagonist undergoes a psychological transformation while the other characters remain unchanged.

The difficulty lies in comprehending, without overt authorial judgment, how narrative structure, artistic elements, and character reflections collectively contribute to the overall psychological portrait. Although literary studies contain extensive research on psychological characterization, there is a scarcity of scholarship devoted to Odegov's use of spatial and temporal imagery, emotional depth, and narrative techniques in constructing a complex psychological profile. By examining the creative processes that shape the protagonist's inner world, this study seeks to address this gap and provide deeper insights into the broader field of psychological portraiture in literary narratives.

Specifically, the research focuses on I. Odegov's story "Anushka Wants to Eat," analyzing how the author conveys the protagonist's psychological depth through structural devices, artistic details, and narrative strategies. Particular attention is given to the use of temporal and spatial imagery, emotional reflection, and the contrast between the static nature of the supporting characters and the dynamic development of the central figure. Another significant aspect of the analysis is the absence of explicit authorial judgment, which allows readers to interpret the protagonist's emotions and intentions independently.

This study aims to expand knowledge of psychological portraiture in modern literature by exploring various creative techniques and demonstrating how narrative components shape reader engagement and character perception. Since the 1960s, humanity has entered a new era of postmodernity, in which fundamental categories and concepts have been subject to reevaluation.

The leading thinkers of the new era expressed doubts about the possibility of further progressive evolutionary development, often articulated in large prose forms as “the passing of the writer.” However, at the beginning of the new century, it became evident that national cultures and the arts continued to evolve, assimilating both tradition and elements of postmodernity. One of the most prominent representatives of Russian-language prose in Kazakhstan, “who captivated the backgrounds of postmodernism,” is I. Odegov. His writings capture “certain national constants and the feeling of these coefficients” [1, p. 34].

The collection “Timur and His Summer,” comprising stories and narratives, has emerged as a key turning point in the development of contemporary Kazakhstani Russian literature. According to Odegov, the collection consists of stories “about those who occasionally commit mistakes” [2, p. 251].

Stated differently, his paintings are particularly relevant to this study’s focus on psychological portraiture, as they emphasize the complexity and paradoxes of contemporary individuals. Many researchers have examined Odegov’s writings, especially within the field of Kazakhstani literary studies. His works have also been analyzed by Russian critics of fiction from various perspectives, including psychoanalysis. L. Safronova and B. Bayzhigit, for instance, have studied his stories through existential and psychological frameworks. Existing research, however, often presents complete images of psychological portraiture without undertaking rigorous comparative analysis. Analyzing and contrasting these interpretations, highlighting their differences, and selecting the most relevant one for studying Odegov’s narrative strategies is therefore essential.

L. Safronova and B. Bayzhigit [1, p. 33], in the article “Narcissistic condition” Ilya Odegov novel, observe that “Purusha,” the main character, undergoes a highly symbolic initiation that represents his transformation as he imagines himself to be an Indian deity whose components constitute the world. According to [1, p. 45], this act of self-identification corresponds to the Vedic concept of “Purusha,” a cosmic being whose body forms the universe. While this interpretation situates the protagonist’s journey within a mythological framework, it simultaneously raises questions about the psychological and existential implications of such a transformation.

In the article “Poetics of space”, the interdisciplinary nature of the stated topic required its consideration with the involvement of psychological, cultural, and sociological sources. The latest scientific works were examined, the analysis of which made it possible to identify the range of problems in similar studies on the subject under consideration. This analysis also confirmed that the chosen approach has not yet been presented in them and suggested that the results obtained may contribute additional scientific information to the overall understanding of the stated problem. A special place is given to detailed consideration of the concept of the “psychological portrait” in the work. In various areas of scientific knowledge, there are multiple definitions of “psychological portrait”. In the Dictionary of Literary Terms, “psychological portrait” is defined as one of the

Artistic forms of depicting the psychological portrait of the hero in the story ...

variants of depicting the appearance of people in literature. In contrast to the usual portrait, whose primary purpose is to present a person, the psychological portrait connects the appearance of the hero with the characteristics of his inner world. A portrait description indicates the state of the hero's soul, emphasizing the reader's attention to those details of the person's appearance that convey information about their thoughts, feelings, experiences, and moods. A psychological portrait appears in literature when it begins to express one or another psychological state that the character experiences at a given moment, or the change of such states [3].

The scientist emphasizes that psychological portraits reveal the character traits and individual features of a personality in literary works. According to L. Chitao and colleagues "psychological investigation practices diverse means". It is led out in the form of straight auctorial reproductions, in the form of personage's self-analysis, or meanderingly, through the representation of their motions and activities, which the person who reads, directed by the author, is anticipated to understand. Among all these means of analysis, a special place belongs to the external and internal speech of the characters" [4, p. 03003]. In modern scientific literature, the psychological portrait is understood as a typological type understood through the agreement of all indices of the atmosphere in the text, objectifying a set of central mental constants of the hero's personality, or a shape of psychological traits that regulate his performance and builds his semantic whole. It is also observed as one of the incomes of literary description, in which the author discloses the typoscripts and expresses his arrogance toward them over their image, appearance, figures, faces, clothes, movements, gestures, and manners [5, p. 490].

The analysis of artistic techniques in literature highlights how authors employ stylistic and linguistic devices to construct deeper psychological dimensions of their characters. Previous studies have shown that language is not merely a communicative tool but also a medium through which writers shape the inner portrait of their heroes. For instance, scholars emphasize that authorial neologisms in J. K. Rowling's "Harry Potter" novels serve not only as creative linguistic innovations but also as carriers of socio-cultural and psychological meanings. This perspective underscores how literary form and language choices directly contribute to the psychological depth of characters. In a similar vein, examining I. Odegov's story "Anushka Wants to Eat" provides valuable insights into the artistic forms that depict the protagonist's mental and emotional state, thereby enriching the narrative with psychological realism. In other words, the psychological portrait of the hero represents all the manifestations that actualize the fundamental psychic constants of the personality, organizing its semantic whole [6, p. 63].

This allows us to conclude that, in the process of modelling the hero's portrait, various artistic means are employed. Psychological portrayal attaches the appearance of the protagonist, his exterior indexes with the structures of the inner world, designates the expressive state of the character, and emphases

devotion on those facts and features of performance that carry information about the character's opinions, moods, knowledges, and attitudes [7, p. 108]. Hence, the article aims to study the artistic forms of modelling the psychological portrait of the hero in the work of I. Odegov. This paper investigates how I. Odegov constructs the psychological portrait of the protagonist in "Anushka Wants to Eat," focusing on the narrative techniques and stylistic strategies employed throughout the story [8, p. 113]. Specifically, the study addresses several central questions:

1. In what ways does I. Odegov employ narrative methods and stylistic devices to construct the psychological portrait of the protagonist in "Anushka Wants to Eat"?

2. What role do imagery and symbolism play in shaping the internal world and expressive struggles of the main character?

3. How does the representation of the hero's mind reflect broader communal, existential, or logical themes within the story?

Underlying this analysis are two guiding hypotheses. First, it is assumed that I. Odegov employs a combination of stream-of-consciousness narration, interior soliloquies, and fragmented storytelling to construct a complex mental representation of the protagonist. Second, it is proposed that imagery and symbolism serve as essential creative tools for conveying the character's emotional state, internal conflicts, and subliminal needs. These hypotheses frame the interpretive approach adopted in the paper, linking the textual strategies of the author with broader thematic implications.

Materials and methods

The methodological basis of this research was grounded in authoritative works on the psychological portrait of literary characters, developed by leading scholars whose contributions have significantly advanced this field of study. In defining the concept of the "psychological portrait of a literary hero," the analysis relies on the definitions proposed by these authors. I. Odegov's psychological portraiture is more effectively framed within a broader national and existential context through the introduction of the concept of cultural constants in literature. The use of thematic examination as a methodological tool for identifying recurrent themes and mental constructs in the character's description may be guided by the recurring motif "wants to eat." The appeal to the small epic genre is not accidental, as it is richly and vividly represented in Russian-language prose from Kazakhstan.

To test the hypothesis, different levels of the text were considered: figurative, spatial, and narrative. The research process employed various scientific methods, including structural, systemic, anthropological, psychoanalytical, mythopoetic, and intertextual approaches. Each was directed toward uncovering the central theme of the work. Key structural components of the text, particularly the concept of creative space, were analysed using structural methodology. In addition, the

study examined spatial organization and symbolic places, as well as the interaction between psychological and physical spaces.

Character development and the overall meaning of the story are shaped by the creative environment, which can be demonstrated through a systematic and generalized methodological approach. The anthropoid method enabled the interpretation of characters' images by analysing their nominations, portrait details, and speech. The psychoanalytical approach allowed for the identification of archetypal images and their relation to the story's characters, while the mythopoetic approach drawing on symbols such as the Labyrinth and the Tree of Life provided insight into the role of mythological and folkloric elements within the work.

Results and discussion

The chief methods for creating a psychological image include artistic detail, which is described as something small and seemingly insignificant that conveys something larger and more significant [12, p. 45]. Moreover, constructing a unified taxonomy is complicated by the frequent recurrence of creative features. These details can be divided into four categories to enhance coherence: characterological (elements that reveal personality traits), implicating (subtle hints at deeper themes or psychological states), clarifying (details that refine meaning or context), and pictorial (visual imagery that enhances mood or setting) [9, p. 18]. I. Odegov, in his works, employs a range of artistic details that serve as tools for constructing the integrity of a character's image. The diversity and variability of these artistic details make them difficult to classify. The action of the story "Anushka Wants to Eat" begins with the narration of events connected to the protagonist Raj, who lost his parents and was left alone with his sister Anushka: "Since his father and mother died of fever after the prolonged spring rains, Raj and little Anushka were left all alone" [10, p. 201].

Already the first sentence of the work allows us to infer something about the social status of Raj, who was left an orphan, as well as the presence of a sister whom the protagonist must care for. From the very outset of the narrative, the reader encounters a character in a complex, borderline situation. It should be noted that the author mentions Raj and Anushka's parents only at the beginning of the work, which allows this artistic detail to be attributed to the creation of a social image [11].

The reader is confronted with a hero who has lost his parents, has been physically maimed, and finds himself in the position of caring for his younger sister. The writer depicts Raj's borderline crisis between a familiar past and an uncertain future. As researchers observe, "the motif of boundary, the boundary situation, becomes the central motif in the life of the protagonist and his sister. They are both positioned between past and future, between poverty and prosperity, between hunger and satiety, and Anushka is also suspended between life and death".

Describing physical appearance is essential for revealing the psychological portrait of the characters [12]. The subsequent narration illustrates the complex, crisis state of the hero: “Raj firstly found an occupation at a building site, but afterward his hand was drained in a concrete mixer, his digits dried up and almost stopped twisting” So he could no lengthier carry weighty bags of cement or dig pits [13, p. 29]. In this case, the disclosure of the hero’s psychological portrait is achieved through the description of his physical features, specifically the arm injury he sustained at the construction site where he worked.

The writer also returns to the image of Raj’s injured hand when describing the crime he committed: “The woman shouted, and then Raj put his shrivelled hand in her mouth, with his other hand he found a stone and hit her on the skull” [13, p. 102].

Thus, the writer emphasizes the injury at the beginning of the work not only to reflect the plight of the protagonist, which leads him toward moral decline, but also to depict, through the physical ailment, Raj’s spiritual defectiveness, confirmed by the crime he commits. The hand ultimately acquires symbolic significance, becoming an external attribute of the hero’s inner state, his dried-up, lifeless soul. The motif of bodily loss, corporeality, and the fragmentation of the body is one of the central motifs in I. Odegov’s works. Moreover, as researchers note, gift lets the writer to understand the miracles of the idea of his time and to give them his own original clarification. Odegov seems to reconcile the vocabulary of philosophical terms with everyday consciousness, existing and thinking at a certain historical moment, when specific cultural dominants saturate the atmosphere of human life for a person inclined to analysis and self-analysis” [14, p. 226].

It should be emphasized that the writer presents Raj’s psychological portrait dynamically, depicting its development through the transition from an honest way of life to a criminal one, while paying attention to a sequence of events. These life shocks caused the hero’s moral degradation: the death of his parents, Anushka’s illness, and the lack of funds for treatment, all of which gradually led Raj to make a fatal decision. Hence, in our view, it is more accurate to speak of a psychodynamic portrait of Raj [15]. Anushka’s image, by contrast, is presented statically; it remains virtually unchanged, and her brother’s spiritual decline is vividly accentuated in comparison. Raj’s unstable emotional state is conveyed through the description of his gaze: “His eyes fizzled with an angry sparkle”. The author resorts to the direct characterization of the hero’s state, his despair, and the rage caused by the deception of others. In this case, the eyes become a means of reflecting the inner world of the hero, in whose gaze his demonic essence is revealed. I. Odegov frequently resorts to the direct characterization of the emotions, feelings, and experiences of his characters. However, their evaluative characterization, expressed in either a positive or negative perspective, is absent, and the connection of the fateful choice with traumatic external circumstances significantly complicates the unambiguous identification of the hero as positive

Artistic forms of depicting the psychological portrait of the hero in the story ...

or negative. The writer concentrates on describing the characters' experiences and the events that caused them, leaving the reader to evaluate their behavior and actions. It is impossible to reveal a psychological portrait of a character without describing his feelings, emotions, inner states, and reflections. Overall, it should be noted that Odegov's works are marked by vivid psychologism. The writer is more interested in the inner world and experiences of his characters than in the acute social issues typical of Kazakh literature during the Soviet period. According to researchers of Odegov's works, this tendency is characteristic of modern prose: "not description, but perception of modernity, and conversation about it with readers in various forms, come to the forefront in literature; in the presence of a plot, the latter is subordinated to the author's reflection and driven by it, and the narrative often covers only events marked by personal experience and the emotional assessments of characters."

The story analyzed by I. Odegov is no exception: it vividly portrays the emotional states and experiences of the protagonist, which become the main factor in his decision to follow a fateful path. The hero is confronted with the problem of moral choice: "Raj arrived the sanctuary and prayed to Ganesha" He left him a trickle of rice and a flower head. Ganesha, the God of wisdom and prosperity in Hinduism, is invoked at this crucial moment. Realizing, on the one hand, the hopelessness of his situation and, on the other, the uncertainty of the decision he had taken, Raj turns to God, which suggests that his soul has not yet plunged into absolute darkness. The hero frequently appeals to divine powers: "Raj then cursed fate, threatened his hand and the gods, who had a whole host of these hands, then resigned himself to karma and prayed to the same deities to give him one of their helping hands" [15].

The complexity of the situation in which the hero found himself, along with the injustice and cruelty of fate, generated his ambivalent feelings toward the gods. In this case, the means of representing the psychological portrait and emotional states of the character is prayer, Raj's appeal to higher powers. The prayer can be regarded as a characterological artistic detail intended to portray the protagonist as unable to withstand the cruelty and challenges of the surrounding world, to accept responsibility for what is happening in his own life, and at the same time not devoid of faith in the divine, thereby not entirely losing the bright side of his soul.

It should be emphasized that the objectification of fragments of the national worldview in I. Odegov's works is ideologically connected with the religion of Islam. The appeal to descriptions of customs, traditions, and rituals associated with the system of religious beliefs is shaped by the autobiographical element in the writer's prose. Odegov consciously embraced Islam, studied the Koran, and sought "on the one hand, to present the view of religion from the outside, and on the other hand, to convey the worldview of believing people from within" [1, p. 29]. In this respect, the relationship between the author and the hero he creates is such that "the writer cannot be detached from his creative appeal" [1, p. 31].

It is therefore essential to note that the portrayal of Raj as a believer, a man seeking solace in faith, vividly illustrates the depth of his spiritual fall, allowing us to conclude that in certain life situations even the most decent person can stray from the right path. In the process of creating a psychological portrait of the personality, considerable attention is given to the description of the hero's verbal and non-verbal manifestations: "He chanted this melody while running back lengthwise the beach, and when he leftward the sea and hid in the scrubs from bikes and cars, and only when the noise of the waves became completely inaudible, only when he approached his house, Raj stopped singing" [13, p. 115]. Singing becomes a means of reflecting the emotional state and excitement of the protagonist; the song itself becomes a symbol first of his spiritual essence and then of his spiritual death, just as the smile does in the finale of the work. The ingratiating smile at the beginning of the story, "Every day he was given a bag with newspapers in different languages, and with this bag he wandered along the beach, approached foreign tourists, and with an ingratiating smile shoved a pile of newspapers under their noses, hoping that one of them would attract attention" [13, p. 117], ultimately turns sinister in the finale, giving the plot an even more tragic dimension.

An essential place in the work is given to the description of spatial and temporal images, which become a means of depicting the development of the protagonist's personality and his decline: "it is still moral that my parents leftward me a tiny house in the slum area". Like this he did not have to sleep in outside [13, p. 25]. It should be noted that the reference of slum area is an income of reflecting the challenging condition in which the heroes create themselves [14]. In this case, the description of spatial images becomes an effective means of illustrating the hero's plight, which, in turn, contributes to his spiritual fall.

The description of the hero's movement in space also becomes a means of characterization, a tool for depicting the dynamics of the character. The following fragment vividly demonstrates the writer's use of this technique: "He seized the cash, respired heavily, watched at the calm expressions of the boys, yowled from helplessness, and ran away into the dark". Raj ran at haphazard, not creating out the highway [13, p. 87]. In this passage, the writer emphasizes the feeling of powerlessness that makes the protagonist "howl," reflecting the extreme degree of his despair, inability, and helplessness in coping with the crisis in which he finds himself. Hopelessness, sadness, and pain all drive Raj to run aimlessly, without knowing the way. The movement to nowhere refers not so much to literal motion as to a symbolic departure from the right path, concluding in the theft and homicide on the seashore of a woman wrong by him for Babu [14].

Although Raj's psychological deterioration is well described in the book, there is no theoretical foundation to support the analysis. Incorporating literary or psychological theories, such as narrative theory or psychoanalytic principles, would enhance the interpretation and provide a deeper understanding of the character's mental state. Throughout the unfolding of the plot, the writer reflects the tragedy of Raj's destiny, illustrating his spiritual and moral decline as a result of his inability to cope with both real and acute challenges. In this regard,

Artistic forms of depicting the psychological portrait of the hero in the story ...

researchers note that unintentional, accidental, apparently unplanned homicide and theft is quite expected [12]. I. Odegov emphasizes that once a person strays from the road, there is no return to it. A single rash act, committed even in a moment of despair and hopelessness, can trigger spiritual downfall, even if carried out with good intentions [13, p. 76].

Descriptions of appearance also play a significant role. The motif of corporeality is central in I. Odegov's work as a postmodernist writer. He seeks to experiment rather than adhere to the canons of a single established method. In the story, the protagonist's injured hand acquires symbolic significance, serving as a metaphor for his spiritual decline [14, p. 220].

When describing the situation of choice, the writer often refers to prayer. It is essential to emphasize that the above problems are of great importance to Odegov himself; this aspect reveals the personal and autobiographical nature of his prose. The representation of the protagonist as a believer allows for the reflection of the depth of his fall, emphasizing the tragedy of the transition from ordinary life to a life of crime. In other words, the writer emphasizes that in certain situations, such as during a crisis or difficult life circumstances, each of us can make the wrong choice.

Description of verbal and non-verbal behavior (facial expressions, gestures). The incessant song of the protagonist after the murder becomes a vivid reflection of his emotional state, his excitement, agitation, and inability to cope with either his feelings or the troubles and difficult life situations in which he finds himself. The description of eyes, gaze, smile, and peculiarities of establishing visual contact is intended to reveal the hero's inner state.

Spatial and temporal images of the hero's movement also serve as a means of characterizing his inner states. Throughout the narrative, the speed of the hero's movements steadily increases: at the beginning of the work, Raj "walked lengthways the seashore," while at the end he "ran at haphazard, not precepting the way." The growing intensity of movement underscores the inevitability of his further spiritual decline, as well as the accelerating loss of the "human in male" that follows the commission of even a single immoral act. The description of the space in which the events occur also functions as a means of characterization, reflecting both the protagonist's social status and his plight.

Conclusion

Using the narrative "Anushka Wants to Eat" by I. Odegov as a case study, this research investigates how the psychological image of a literary hero is portrayed in contemporary Kazakh writing. According to the analysis, Odegov employs a variety of artistic details that fall into three categories: descriptive (appearance, facial expressions, gestures, speech), spatial (the hero's movements within the environment), and psychological (inner experiences, emotional states, and religious beliefs). These elements collectively create the psychological depth of his characters. Together, they form a complex psychological portrait that sheds light on the protagonist's existential issues and inner conflicts.

Although Odegov's work demonstrates modernist and realist influences, it does not fully conform to postmodernist norms. His storytelling maintains a substantial psychological and philosophical focus, in contrast to postmodernist narratives that often emphasize fragmentation, intertextuality, and metafiction. His art distances itself from strictly postmodernist methods by emphasizing existential dilemmas, individual emotional experiences, and in-depth reflection. Nevertheless, his narrative style still exhibits postmodernist traits, such as the merging of perception and reality. His distinct narrative stance could be clarified further through a comparative analysis with other postmodernist authors.

Future research should examine Odegov's storytelling strategies, specifically his use of symbols, stream-of-consciousness narration, and the latent psychological depth in character development. A deeper understanding of his literary style may also be achieved by exploring how his philosophical reflections on morality, human nature, and existential uncertainty shape the psychological makeup of his characters. A broader comprehension of psychological portraiture in contemporary Kazakh literature can be gained by extending the research to include comparisons with other Kazakh authors.

REFERENCES

- [1] Safronova L., Bayzhigit B. Narcistična motnja likov v prozi Ilje Odegova [Narcissistic character disorder in the prose of Ilja Odegov] // Slavistična revija – Slavic Review. – 2023. – Vol. 71, №. 1. – S. 29-42. <https://doi.org/10.57589/srl.v71i1.4032>. [in Rus.]
- [2] Novokhatskiy D. Central Asia in Contemporary Russian Literature: Among Nostalgia, Trauma and Orientalism // *Eurasiatica*. – 2020. – Vol. 15. – Pp. 237-260. <https://dx.doi.org/10.30687/978-88-6969-453-0/012>.
- [3] Martin M. R. *Psychoanalysis and literary theory: an introduction*. – Routledge, 2022. <https://doi.org/10.4324/9781003219347>.
- [4] Chitao L., Tlekhatuk S., Khuazheva Z., Meretukova M., Naskurova M. The inner speech of the characters and the speech of the author as an artistically – stylistic device in Sherwood Anderson's short stories // *SHS Web of Conferences*. – 2024. – Vol. 195. – P. 03003. – EDP Sciences. <https://doi.org/10.1051/shsconf/202419503003>.
- [5] Sani M. N. A., Sin N. S. M. Development of Character Costume Symbolism in Animation Folklore: A Systematic Review // *Opportunities and Risks in AI for Business Development*. – 2024. – Vol. 1. – Pp. 485-495. https://link.springer.com/chapter/10.1007/978-3-031-65203-5_43.
- [6] Mukhammadjonova G. Psychological analysis from portrait // *Current Research Journal of Philological Sciences*. – 2021. – Vol. 2, № 5. – Pp. 79-84. <https://doi.org/10.37547/philological-crjps-02-05-18>.
- [7] Hassoon M. K. Psychological analysis of the behavior of a literary hero // *Al-Adab Journal*. – 2022. – № 141. – P. 105–112. <https://doi.org/10.31973/aj.v2i141.1125>.
- [8] Fernandez-Quintanilla C., Stradling F. Introduction: stylistic

approaches to narrative empathy // Journal of Literary Semantics. – 2023. – Vol. 52, № 2. – Pp. 103-121. <https://doi.org/10.1515/jls-2023-2008>.

[9] Kuzinas A., Pilkauskaitė-Valickienė R., Poškus M. S. Creative processes of emotional images: the effects of aspect ratio on the emotional and aesthetic properties of images // Creativity Studies. – 2024. – Vol. 17, № 1. – Pp. 14-26. <https://doi.org/10.3846/cs.2024.16396>.

[10] Soto-Sanfiel M. T., Freeman B. C., Angulo-Brunet A. Radio art: Mental images and appreciation // International Journal of Listening. – 2023. – Vol. 37, № 3. – Pp. 199-211. <https://doi.org/10.1080/10904018.2021.1987239>.

[11] Gryglewski P., Ivashko Y., Chernyshev D., Dmytrenko A. Art as a message realized through various means of artistic expression // Art Inquiry. – 2020. – № 22. <https://www.ceeol.com/search/article-detail?id=966115>.

[12] Chiappini S., Sampogna G., Ventriglio A., Menculini G., Ricci V., Pettoruso M., ... Martinotti G. Exploring emerging psychopathological characteristics and challenges of novel depression subtypes: insights from the literature // Frontiers in Psychiatry. – 2025. – Vol. 16. – Article 1613251. <https://doi.org/10.3389/fpsy.2025.1613251>.

[13] Redkozubova E.A. The psychological portrait of a conflict type personality in the English fiction discourse // The Humanities and Social Sciences – Gumanitarnye i social'nye nauki. – 2021. – Vol. 88, no. 5. – Pp. 107-110. <https://doi.org/10.18522/2070-1403-2021-88-5-107-110> [in Eng.]

[14] Fludernik M. Transformations in narrative prose: the example of the description of external appearance // Recherches anglaises et nord-américaines. – 2022. – № 56. – Pp. 219-232. <https://journals.openedition.org/ranam/644>.

[15] Kozhakhmetova A. S. Är türlü tilderdegi metaforalyq (sub)modelder reprezentasialary salystry turaly mäselesi („Emosia – tırı jan“ model mysalynda) [The problem of comparing metaphorical (sub)model representations in different languages (on the example of the model “Emotion is a living being”)] // «Abylai han atyndaǵy QazHqjäneÄTU Habarşysy». – 2025. – № 2. <https://doi.org/10.48371/PHILS.2025.2.77.009>. [in Kaz.]

И. ОДЕГОВТЫҢ «АНУШКА ТАМАҚ ЖЕГІСІ КЕЛЕДІ» ӘНГІМЕСІНДЕГІ КЕЙІПКЕРДІҢ ПСИХОЛОГИЯЛЫҚ ПОРТРЕТІН БЕЙНЕЛЕУДІҢ КӨРКЕМ ФОРМАЛАРЫ

*Алтынбек А.¹

*¹ Абай атындағы Қазақ Ұлттық Педагогикалық Университеті
Алматы, Қазақстан

Аңдатпа. Бұл зерттеу И. Одеговтың «Анушка тамақ жегісі келеді» әңгімесінде басты кейіпкердің психологиялық бейнесін жасауда қолданылған шығармашылық тәсілдерді қарастырады. Зерттеу көркемдік ерекшеліктердің кейіпкердің психологиялық тереңдігіне қалай әсер ететінін және басты кейіпкердің динамикалық дамуы басқа кейіпкерлердің статикалық табиғатымен қалай қарама-қайшы келетінін зерттейді.

Нәтижелер Одеговтың күрделі кейіпкерді қалыптастыру үшін сызықтық баяндау форматын қолданатынын, эмоционалды күйлерге, ойларға және жеке тәжірибелерге баса назар аударатынын көрсетеді. Кеңістіктік және уақыттық бейнелер басты кейіпкердің ішкі әлемін күшейте отырып, психологиялық бейнелеуді байытады. Айта кету керек, автор анық бағалау пікірлерінен бас тартып, оқырмандарға кейіпкердің сезімдері мен әрекеттерін өздері түсіндіруге мүмкіндік береді. Бұл зерттеу психологиялық портреттеудегі нәзік шығармашылық әдістердің маңыздылығын атап өтіп, олардың оқырманның қабылдауына әсерін көрсетеді. Сонымен қатар, баяндау аспектілерін бағалау арқылы зерттеу әдеби шығармаларда психологиялық тереңдіктің қалай жасалатыны туралы түсінігімізді кеңейтеді, заманауи әдебиеттегі кейіпкерлерді дамыту және баяндау тәсілдері туралы жаңа түсініктер береді. Сонымен қатар, автордың баяндаудағы үнсіздік пен кідірістерді тиімді қолдануы оқырманды әңгіменің астарындағы күрделі психологиялық күйді сезінуге итермелейді. Әңгімедегі символикалық элементтер мен метафоралардың рөлі басты кейіпкердің ішкі толғаныстары мен уайымдарын айқын жеткізеді. Одеговтың көркемдік стилінің ерекшелігі кейіпкерлер арасындағы диалогтардың қысқалығы және сол диалогтардың арасындағы мағыналық астарға ерекше мән беруінен де көрінеді. Осылайша, зерттеу автордың мінез-құлық детальдары арқылы кейіпкердің ішкі күйін жан-жақты аша түсу тәсілдерін тереңірек талдауға мүмкіндік береді.

Тірек сөздер: Одегов, көркемдік деталь, келбеті, эмоциялық күйі, кеңістік бейнелері, қабылдау, ішкі қатығыстар, психологиялық реализм

ХУДОЖЕСТВЕННЫЕ ФОРМЫ ИЗОБРАЖЕНИЯ ПСИХОЛОГИЧЕСКОГО ПОРТРЕТА ГЕРОЯ В РАССКАЗЕ «АНУШКА ХОЧЕТ ЕСТЬ» И. ОДЕГОВА

*Алтынбек А.¹

¹ Казахский Национальный Педагогический Университет
им. Абая, Алматы, Казахстан

Аннотация. Данное исследование посвящено анализу творческих приёмов, применяемых И. Одеговым для создания психологического образа главной героини в рассказе «Анушка хочет есть». Особое внимание уделяется тому, каким образом художественные детали и приёмы влияют на углубление психологической характеристики персонажа и как динамическое развитие главной героини контрастирует со статичной природой второстепенных действующих лиц.

Результаты анализа показывают, что Одегов выстраивает повествование в линейной форме, что позволяет автору постепенно раскрывать многогранность характера героини. При этом акцент делается на её эмоциональных состояниях, мыслях и личном опыте. Такой подход обеспечивает углублённое понимание внутреннего мира персонажа: переживания героини передаются посредством тонких художественных

Artistic forms of depicting the psychological portrait of the hero in the story ...

деталей, символических образов и тщательно организованных сцен. В результате создаётся яркий и запоминающийся образ, обладающий психологической достоверностью.

Значимую роль в формировании психологического портрета играют пространственные и временные образы, которые усиливают впечатление о богатстве внутреннего мира героини. При этом автор избегает прямых оценочных суждений, предоставляя читателю возможность самостоятельно интерпретировать поступки и переживания персонажа. Такой приём не только углубляет восприятие текста, но и побуждает к размышлению о скрытых мотивах, эмоциональной динамике и особенностях взаимодействия героини с окружающей средой.

Таким образом, исследование подчёркивает значимость тонких художественных средств в создании психологического портрета литературного героя. Эти приёмы оказывают существенное влияние на восприятие читателя и демонстрируют, как сдержанная авторская позиция способствует формированию многогранного и убедительного образа. Анализ повествовательных особенностей расширяет понимание того, каким образом в современной литературе достигается психологическая глубина, предлагая новые подходы к изучению персонажей и их художественного воплощения.

Ключевые слова: Одегов, художественная деталь, внешность, эмоциональное состояние, пространственные образы, восприятие, внутренние конфликты, психологический реализм

Information about the author:

Altynbek Akerke - Department of Russian Language and Literature, Abai Kazakh National Pedagogical University, Almaty, Kazakhstan, <https://orcid.org/0009-0001-8714-9726>, e-mail: AltynbekAkerke@proton.me

Автор туралы мәлімет:

Алтынбек Акерке – Кафедра русского языка и литературы, Казахский национальный педагогический университет имени Абая, Алматы, Казахстан, <https://orcid.org/0009-0001-8714-9726>, e-mail: AltynbekAkerke@proton.me

Информация об авторе:

Алтынбек Акерке - Орыс тілі мен әдебиеті кафедрасы, Абай атындағы Қазақ ұлттық педагогикалық университеті, Алматы, Қазақстан, <https://orcid.org/0009-0001-8714-9726>, e-mail: AltynbekAkerke@proton.me