

IDEOLOGICAL, THEMATIC AND ARTISTIC ORIGINALITY OF MODERN KAZAKH PROSE

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Abstract. The article examines the thematic and artistic world of modern Kazakh prose based on the work of such writers as T. Shapai, K. Tyumenbai, A. Altay. The purpose of the article is to draw attention to the fact that in the prose works written over the past twenty years, the writers did not limit themselves to a masterful display of recent events on a national scale, but also paid tribute to current trends in world literature. One of the «closed» themes revived during the years of independence is an artistic recreation of the December events that took place in Almaty in 1986. For the first time in modern Kazakh prose, K. Tumenbai wrote his story «Kobyzdyn muny» («The Grief of Kobyz») on this topic, then Askar Altai continued the baton in his story «Kaladagy kutpandar» («City Dogs»). The story of the writer A. Altai «Kaladagi kutpandar» («City Dogs») is considered by the authors of the article through the literary prism of intertextual analysis with the definition of such an element of the artistic system as reminiscence. The authors of the article establish that the historical and social reminiscences presented in the work in the form of references to specific historical facts that took place in Kazakh society at the end of the twentieth century enhance the artistry of the work and create historical and social prerequisites for the narrative, and biographical reminiscences are fundamental in the work and are associated primarily with specific events that took place in the author's life.

Hermeneutical, intertextual methods of literary text analysis were used in the course of the study.

The article can be used as an additional educational material in preparation for lectures and seminars on the discipline «Modern Kazakh literature» in higher educational institutions.

Keywords: kazakh prose, modern kazakh prose, artistic text, intertextuality, reminiscence, historical reminiscence, biographical reminiscence, image.

Introduction

The question of how the changes of modernity have affected human nature, the life of the country, traditions and customs is reflected in fiction in the form of a social motive, subtext. It is represented by the author's narration, sometimes by the hero's action and the open idea, sometimes described in a hint of irony and sarcasm.

It is clear that the perception in modern Kazakh prose of a new form of folklore thought inherent in artistic anthropology, ornamental, virtual, mystical prose, is not easy for any reader. And each new image and artistic approach, analysis, dipping into its secrets in the text of a work of art and out of the text is the most relevant problem of our scientific article. As one of the priority trends in modern Kazakh prose, an important issue is the activation of a person's inner qualities, the identification of traces of artistic conditioning by exaggerating to individual images.

The thematic level of modern Kazakh prose has expanded. Along with historical novels that raise the spirit, national consciousness of the people, stories and tales glorifying the Kazakh national character, traditions and customs are appearing. The purpose of our research article is to identify the author's knowledge, stylistic individuality and common thematic features in prose works through the scientific study of original thematic searches and genre – poetic trends in modern Kazakh prose.

Materials and methods

Hermeneutical, intertextual methods of literary text analysis were used in the course of the study.

Using the method of hermeneutic research, the author's position in the works of T. Shapai, K. Tyumenbay, A. Altay, that is, the idea of the writer, was explained. The method of intertext research revealed the elements of intertext in the novel of the writer A. Altay «Kaladagy kutpandar» («City Dogs»).

Basic provisions. Result

Among the arts, especially literary work of art is one of the special types of art, whose character is complex, psychologically deep and mysterious for a person. Therefore, psychological scientists tended to reveal the psychological sides of the author creating a work of art in order to identify the creative features of the author's personality. In order to identify a creative personality, it is necessary to study psychologically the images that are depicted in his work. At the beginning of the XX century Zh. Aimauytov explained about this as follows: «In order to study and get familiarized with the phenomena of the human soul it is necessary to trace what the heroes [type] of the same works experience» [1, p. 263]. So, looking into the archetype of the image which is embodied in the writer's work we define the idea of the work of art, the author's position.

Discussion

The thematic level of modern Kazakh prose has expanded, it has become possible to write about «closed» topics that not only could not be written, but also talked about, for example, during the Soviet system. In addition, thanks to the free inspiration of Kazakh writers on the themes of «Zheltoksan» in 1986, «Semipalatinsk polygon» in 1989, «Afghanistan» some artistic prose works were born, which played a decisive socio-political role in the country's social life.

In the story of the writer Tursynzhan Shapai «Dombra», the hero's longing for dombra is described mystically. The author takes two dombras in the house as an eternal struggle of the old and the new. These are ethnographic details which add fresh breath and picturesque coloring to the plot of the work and to the course of the artistic struggle. When the hero asks the master to make a dombra he asks to make a singer dombra or a kuishi dombra. The hero wanted both. Indeed, the yellow dombra was very unusually melodious, the dombra of the kind of Kulager that rushed every time he galloped. The most remarkable thing is that when you click on a new dombra, the old one becomes like a falling apart, extinguished. What is this sign? A symbol of the national values of

the Kazakh people. As the new world expands, modernizes and globalizes, old things become unnecessary and wasteful. The same happens in spirituality. The new is sometimes not worth it, but it is made by interested people, so people tend to throw away the old, though a masterpiece, though temporary.

The hero ordered the dombra, dedicating it to a friend who is far away and always lonely «I wanted for a long time to make a good dombra to be a companion for a friend who is always lonely...» [2, p. 235]. When he holds it in his hands, he is overwhelmed with inspiration: «Every day, after work, my fingers tighten, I hurry home» [2, p. 236]. «What a sensitivity of your fingers when you press frets and the most inconsiderable, contentless sound to the light of the mortal world that you can get without taking your eyes off!» [2, p. 236]. The author describes this new dombra «The whooper swan», sounding from the frets at the beginning and in the middle of its neck, with a sweet sound – a kind of melody of the light and pleasant coolness of paradise, pronounced by the poet ...» [2, p. 236]. It seems that the old dombra is opposite the new dombra: «the lower part is cracked» [2, p. 236], its dried-up body creaked hopelessly with a cracking voice and a meaningless gesture. There was no kuyi in the dombra» [2, p. 237]. The author refers to the old, calling it «nobility». Nobility in this context is synonymous with Kazakh manner. The fact that we lose our nobility every time we move away from our national traditions is a bitter truth. This crazy world, in which pragmatism is embedded has made its choice. That's the idea of the story. In all the stories of Tursynzhan Shapai, there is a clouding that does not make eyes open from gloomy sadness. And it even accelerates when it is joined by the grotesque that has become the cause of loneliness. Dombra in this story is not just an object, it is a personality.

The story of the writer Kuandyk Tumenbai «The grief of kobys» («Kobyzdyn muny») is also a work with a national vision. Here the author pays a great attention to the issue of loneliness. In order to reflect the nature of loneliness in a different way, it substantiates the difference in the views of representatives of two generations of fathers and children. The dilemma of the city and the steppe has been going on since ancient times, and it is also reflected in the Epic about Gilgamesh. Kazakhs, who grew up in the steppe, moved to urbanization – concentration in the city. The bonds are imposed on the steppe existence. «Kobyzdyn muny» is the Kazakh national grief. The consciousness of the generation that grew up in shortage, on the asphalt, has disappeared. But among them were several descendants of a noble family who tried not to lose their existence. The heroine of the story is called a young girl Bella. She first learns to play the violin. During the December revolt, her national spirit wakes up and she replaces the violin with kobyz. The second hero of the story is the girl's father Haidar Alpamysov. Daughter and father are two different beings. The rupture of one blood into two. A partial creation that was correctly depicted by M. Magauin, the consequences of nationalization. The girl's father is forced to renounce his own relatives, even if the soul does not want to. He's a boss, he follows orders. The father drinks coffee, drinks cognac, he disagrees with the fact that his daughter suddenly became interested in kobyz. The father accuses the aesthete of a European when he defames the kobyz: «Shamans played the kobyz. If you understand, these are remains

of the old... Pinching between two legs... How unpleasant! Isn't the violin perfect! Touching the neck only... how beautiful!» [3, p. 196]. The girl, however, imagined the voice of her deceased mother from the sad sound of the kobyz. They hired an old woman named Kreps to teach Bella to play the violin. But this old woman was not kind to the Kazakh girl. After the national instrumental orchestra «Otyrar Sazy», the girl took kobyz close to herself.

Time is the last harsh period after the December revolt. It is forbidden to talk about what is inherent in the Kazakhs, the nation. Bella loves and chooses the kobyz in order to resist hostility in society. Otherwise, it is difficult to tolerate loneliness, with a burnt soul. The fact that her father is not getting married also hurts her. The author points out that girls who were fed with honest milk, such as Bela, deserve to be the mother of the nation. At the end of the story, the father cries from the melody of his daughter's kobyz. Return to the homeland, revival of memory is transmitted through the image of the sacred kobyz, this is the spirit of the ancestors.

Kobyz, taken by the author as an artistic detail, is the oldest of the folk instruments of our people. Since the era of Korkyt ata, who lived in the X-XI centuries, the melody of kylkobyz has not been discontinued. The loneliness of the hero in this story is also valuable because of its national character. The consequences inflicted on the nation are obvious.

There are also December events in the work. For example: the story tells real images, though through an episode: Hasen Kozh-Akhmet and Kairat Ryskulbekov. Strength of spirit, born out of a feeling of hatred for colonialism and love for independence is the socially obvious orientation of the work.

«There are quite enough works in the world literature which reflect social life through the eyes of domestic animals. For instance, we can name E.T.A. Hoffman's novel «The Life and Opinions of the Tomcat Murr» (1819, 1821), M.A. Bulgakov's novel «Heart of a Dog» (1925), G. Troepolsky's novel «White Bim Black Ear» (1972).

The work tells about the life of dogs «Ala Tobet», «Tik kulak», «Sary tazy», «Torsholak», «Ak kanden». Due to the will of fate pets become stray dogs, witness hunger, humiliation and betrayal from the part of people. Describing the difficulties that dogs faced, the writer touches upon such issues as spiritual deafness of people, cruelty, lack of empathy for another. Puts forward the idea that if it were not for the negligence of people, dogs would be happy with their owners. The dogs in the work have such moral qualities as honesty, «humanity» that people do not have.

The «moral» properties of dogs are manifested more than in humans. The «moral» qualities of dogs are compared with the manifestation by people of such qualities as indifference, cruelty, rudeness not only to dogs, but also to other people [4, p. 69].

We have revealed the presence of historical and social reminiscence in the novel by writer Askar Altai «City dogs». In the work «Literature studies» the following definition of the term reminiscence is given: «Reminiscence – (ancient Latin *reminiscentia* – remember) – memory, reproduction» [5, p. 48]. And historical reminiscence is differed in the work by the memory of historical events.

Major political tendency that took place in Kazakh society at the end of the XX century are presented by the method of reminiscence (reminiscence) without a clear

mention of the subject of our study in the story «City Dogs». For instance, the plot describing how dogs find the dead bodies of a girl and a guy under the snow is reminiscent of the December 1986 story. Because, before this event, the author told how dogs come near the hostel («with coming of evening twilights four dogs approach the hostels where young people live» [6, p. 31]) and testify about the peaceful life of two young people («... along the path passing by young birches, the two young people are hugging, leaning on a birch. A girl and a guy... as if neither frost nor the white light of the moon affects them» [6, p. 32]). Although the name of the city in which the actions take place is not entirely clear in the story, the reader immediately understands that the events take place in the city of Alma-Ata where the December 1986 event took place: «it's sunny on the grove in the mountain slope outside the city...» [6, p. 13]. Moreover, we know from archival documents that service dogs were used to disperse the participants of the December events and most of the December participants were taken to a forest outside the city.

We can also notice that a significant part of the historical reminiscences in the story were included in connection with the biographical character.

Biographical reminiscences of the story «City Dogs» are based on historical events which emerged in real life. Writer Askar Altai in his autobiography says that he also took part in the December events and survived only thanks to hiding in the basement. There is also an episode in the story that describes the moment when the dogs come to the «basement»: «Pale darkness... it's warm in the basement. Heat pipes passing from the inside heats it. Dogs that find themselves in such a warm place, though hungry, but seem full» [6, p. 26]. Thus, historical reminiscences in the work create a wide panorama of public life of the late XX and early XXI century.

The story also deals with the social problems that took place during the period of reconstruction:

1. Absence of loyalty between spouses. The work tells that the former owner of a puppy, being married, comes to a big city once and sometimes twice a week and goes out with a young girl.

2. Absence of kindness to parents. The owner, who gives his kindness to the white pug, desperately needs the mercy of his own children and eventually dies in the apartment where he lived, and his body lays in the apartment for several days. From the actions of the heroes of the story, it is not difficult to notice that the old woman's death had a strong impact only on white pug.

3. Alcoholism. The former owner of Tik Kulak (Vertical Ear) was an alcoholic. Unable to bear another beating from the owner, Tik Kulak (Vertical Ear) runs away from home. Some time after this incident when the dog returns home, he discovers that her owner also burned down along with the house.

4. Drug addiction of young people.

5. Crime. Dogs find the dead bodies of a girl and a guy in a ditch covered with snow.

6. Mother's cruelty. We will meet a mother who leaves her own child outside.

Telling about the fate of five dogs, the writer Askar Altai touches upon both universal and social problems that are relevant today. The author let us look at the events which we see every day through the eyes of another being.

Thus, we identified the following problems after analyzing the story «City Dogs» from the point of view of historical and social reminiscence:

1. Historical and social reminiscences that are presented in the form of references to specific historical facts which took place in Kazakh society at the end of the XX century, strengthens the artistry of the work and create historical and social prerequisites for the narrative, in addition, the author does not express his personal opinion about these events.

2. Historical and social reminiscence of a geographical nature organizes the chronotope of the work.

3. Autobiographical reminiscences in the story are fundamental and are connected, first of all, with real events in the author's life but the author does not directly express his feelings in the work.

Also, writers widely use the phenomenon of the grotesque in the artistic embroidery of the realities of life. Grotesque and laughter are an ancient phenomenon roots of which go back to the distant archaic layer of folk knowledge and creativity. Their sources lie in the sphere of the meaning of myth, ritual, mystery, magic. The amplitude of the artistic meaning of the grotesque category includes both tragedy and comedy, as well as rational and irrational, logical and absurd. The genre possibility of the grotesque was studied parallelly in both domestic and foreign literature, concentrating on the variability of the genre canon in the interpretation of specific author's artistic systems. In general methodological terms, it is very valuable that, starting with M. Bakhtin, the attention is paid to the playful nature of the grotesque.

Kazakh writers use this phenomenon of the grotesque when they talk about homelessness that is the most relevant problem in modern society. For instance, the story of the writer Kanagat Abilkhair «Paper City» deserves special attention. In a short story, the hero tells about many troubles that he experienced:

1. The problem of being in a queue for an apartment for ages.

2. The problem of poor – quality construction of the apartments: the dumped lead of the hero's youngest son from the twenty-ninth floor breaks through all the apartments and reaches the «basement», lack of heat in the winter, frequent gas disconnection, rupture of water pipes, etc.

3. Negligent attitude of the administration to the condition of the population.

Koishybek Mubarak's story «Apartment» is also about the social situation of modern Kazakh youth. Today, getting an apartment in the city is a dream in the seventh heaven, and the writer perfectly expresses this through mysticism. At the end of the story, the mood of the character, who could not and did not get an apartment, remained in dreams is a situation familiar to many people in society. The author thus expresses the reality of life with bitter irony.

Both writers show the sorrows of countless Kazakhs who came from the steppe and did not find even a little place in the city. The author deeply describes the harm and consequences caused to the Kazakh national being caused by homelessness.

The works written at the end of the XX and first years of the XXI century are not based on a generalized author's narrative about the environment, social status, the time in which the characters lived, or on the description of the appearance of time from the point of view of a general familiar view. And on the contrary, they contribute to the understanding and comprehension of the society and time, the past in which they lived through mental pains, inner emotional experiences, soul-penetrating phenomena of the characters.

Conclusion

Prose works that were written during the period of the historical turning point of Kazakh society – independence, attract attention by the complexity of their nature. With the help of the transition to unexpected artistic techniques, many writers describe situations known to everyone in a new way, which is the demand of readers of the new time. The role of social symbolism in the transmission of the national idea is particularly dominant. Several things have appeared based on the national idea.

It is noticed that modern Kazakh prose is being updated and revived not only in thematic, imaginative terms, but also in artistic, poetic style. Through language styles, the individual originality of writers is revealed in the description of a new theme and phenomena of life. The description of the relationship between a person and the objective world in his environment was an interrupted trend in fiction. This lack, especially in national literature, is due to the hiding of knowledge of the native land, the growing environment, and national characteristics. We tried to consider the artistic essence of motives in modern Kazakh prose, striving to eliminate this deficit. As a result, it is clarified that these motives themselves are of a different nature. Through analyzing the features of the theme, the use of the most common motives of loneliness, cry, mirror in the new Kazakh prose, conclusions were made about the continuation of philosophical and philosophical thought and tradition.

In conclusion, we can conclude that modern Kazakh prose has reached a new artistic frontier and started a new path of forming a different expression.

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ҚАЗІРГІ ҚАЗАҚ ПРОЗАСЫНЫҢ ИДЕЯЛЫҚ-ТАҚЫРЫПТЫҚ ЖӘНЕ КӨРКЕМДІК ЕРЕКШЕЛІГІ

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Аңдатпа. Мақалада Т. Шапай, Қ. Түменбай, А. Алтай сынды жазушылардың шығармашылығы негізінде қазіргі қазақ прозасының тақырыптық және көркемдік әлемі қарастырылады. Мақаланың мақсаты – соңғы жиырма жыл ішінде жазылған прозалық шығармаларда қаламгерлердің ұлттық ауқымдағы шеберлік нақыштарымен ғана шектелмей, әлем әдебиетіндегі көркемдік үрдістерді жаңғырта білгендігіне назар аудару. Тәуелсіздік тұсында жаңғырған «жабық» тақырыптардың бірі – Желтоқсан тақырыбының қазіргі қазақ прозасында көрініс тапқандығы Желтоқсан көтерілісінен кейінгі қиын кезеңді арқау еткен Қ. Түменбайдың «Қобыз мұңы» әңгімесі мен осы оқиғаны астарлы түрде жеткізген А. Алтайдың «Қаладағы құтпандар» повесіндегі тақырып, образ, көркемдік әдіс-тәсіл ерекшеліктері қарастырылады. Жазушы А. Алтайдың «Қаладағы құтпандар» повесі мәтініндегі интермәтінділік элементтер, реминисценция әдісін анықтау арқылы талданады.

Зерттеушілер көркем мәтінді талдау негізінде тарихи-әлеуметтік, өмірбаяндық реминисценциялардың барын анықтайды және өз тұжырымдарын мысалдар арқылы дәйектеп отырады. Мақала авторлары шығармадағы ХХ ғасырдың аяғында қазақ қоғамында орын алған нақты тарихи фактілерге сілтеме түрінде ұсынылған тарихи-әлеуметтік реминисценциялардың шығарманың көркемдігін күшейтіп тұрғандығын және баяндаудың тарихи-әлеуметтік алғышарттарын жасайтындығын, ал өмірбаяндық реминисценциялардың шығармада іргелі болып табылатындығын және бірінші кезекте автордың өмірінде орын алған нақты оқиғалармен байланысты екендігін анықтайды.

Зерттеу барысында көркем мәтінді талдаудың герменевтикалық, интермәтінділік әдістері қолданылды.

Мақаланы жоғары оқу орындарында «Заманауи қазақ әдебиеті» пәні бойынша дәрістер мен практикалық сабақтарға дайындық кезінде қосымша оқу материалы ретінде пайдалануға болады.

Тірек сөздер: қазақ прозасы, қазіргі қазақ прозасы, көркем мәтін, интермәтінділік, реминисценция, тарихи реминисценция, өмірбаяндық реминисценция, образ.

ИДЕЙНО-ТЕМАТИЧЕСКОЕ И ХУДОЖЕСТВЕННОЕ СВОЕОБРАЗИЕ СОВРЕМЕННОЙ КАЗАХСКОЙ ПРОЗЫ

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Аннотация. В статье рассматривается тематический и художественный мир современной казахской прозы на основе творчества таких писателей, как Т. Шапай, Қ. Түменбай, А. Алтай. Цель статьи – обратить внимание на то, что в прозаических

произведениях, написанных за последние двадцать лет, писатели не ограничились мастерским показом недавних событий национального масштаба, но и отдали дань актуальным тенденциям мировой литературы. Одна из «закрытых» тем, возрожденных в годы независимости, – это художественное воссоздание декабрьских событий, произошедших в Алма-Ате в 1986 г. Впервые в современной казахской прозе на данную тему написал свой рассказ «Қобыздың мұңы» («Печаль кобыза») К. Туменбай, далее эстафету продолжил Аскар Алтай в своей повести «Қаладағы құтпандар» («Городские собаки»). Автор, используя уникальные образы и особенности художественного метода, даёт своё видение периода декабрьского восстания. Повесть писателя А. Алтая «Қаладағы құтпандар» («Городские собаки») авторы статьи рассматривают через литературоведческую призму интертекстуального анализа с определением такого элемента художественной системы, как реминисценция. Исследователи на основе анализа художественного текста выявляют наличие историко-социальных, биографических реминисценций и аргументируют свои выводы на примерах. Авторы статьи устанавливают, что историко-социальные реминисценции, представленные в произведении в виде ссылок на конкретные исторические факты, имевшие место в казахском обществе в конце XX века, усиливают художественность произведения и создают историко-социальные предпосылки повествования, а биографические реминисценции являются фундаментальными в произведении и связаны, в первую очередь, с конкретными событиями, имевшими место в жизни автора.

В ходе исследования были использованы герменевтические, интертекстуальные методы анализа художественного текста.

Статья может быть использована в качестве дополнительного учебного материала при подготовке к лекциям и семинарам по дисциплине «Современная казахская литература» в высших учебных заведениях.

Ключевые слова: казахская проза, современная казахская проза, художественный текст, интертекстуальность, реминисценция, историческая реминисценция, биографическая реминисценция, образ

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