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Character's destiny and art analysis

Style of the writer and feature of hero's image from different sides are considered in the article. At the same time there are considered works by Abish Kekilbayev, Taken Alimkulov, Dukenbay Doszhanov representing scientifically which define the direction and specify own style. Personal features of creative people's character description in the Kazakh prose are marked out. Interpreted the description of images in art prose of 1960–80 by the complex scientific conclusions. Opinions about originality in works of writers are analyzed by scientists — literary critics. The art methods, means of display and author's position promoting the analysis of artistic images from the scientific point of view are considered. Artly — esthetic searches of writers are complex analyzed in the article.

Keywords: prose, the image of the hero, author's position, creativity, artistic style of the writer.

Esthetic value of the work, influence on the reader are connected with his art level and art intelligence. Art methods promoting the analysis of character's image, system of representing — art means, the principles of means using for the image of hero's character, the general art phenomenon of the Kazakh prose works in 60–80s have caused a stir in big achievements. The Kazakh writers of these years were in artly – esthetic searches. They have reached big art achievements in development of character's image. Writers of this period have shown art skill in art reflection of life truth to describe the hero's image. Psychologism and the psychological analysis in description of human soul's depth, lyricism in representing romantic feelings of person's soul, dramatic nature in description of deep thought tragedies of person's destiny, romanticism in representing of dreams and inclinations in character life, and also development of symbolical concepts in the way of representing own opinions are closely connected with the Kazakh prose of 60–80s. At the same time writers of this period are philosophically described in the works of art, the lyrico-psychological tendency goes deep in literature, and stories, conversations on intellectual motive which were created by philosophical thoughts were born. That is writers, have philosophically set a plan in the works with lyrical tone and psychological depth. A number of the works created in philosophical reasons, interpretation and communication between traditions in prose and new tendencies has extended. Specifics of literary process of psychologism in the Kazakh prose of 60–80 years have been reincarnated in the powerful art phenomenon. There was a big role of psychologism function in increasing the graphic height of the real fully typical image in social and human character in the literature of this period. The writer M. Magauin more addressed in «the hidden psychologism», S. Muratbekov, T. Abdikov preferred lyrical psychologism, and in works of the writer A. Kekilbayev there is a great influence which has analytical psychologism. In turn the romantic outlook of the character by writer O. Bokeev is represented in inner world. Therefore, romantic psychologism main sign of writer's works. In works of writers in this period, the attention is more paid to studying of the hero's sincere world, process of thinking, communication saving of actions with feelings and their destinies from the psychological point of view. In works of the writer T. Alimkulov the advantage of psychologism comes forward character's images. The nature of evolution in works of the writer is obviously felt. One more recently news in the Kazakh literature – strengthening of dramatic nature in prose. Dramatic nature in works O. Bokeev, D. Doszhanov and other writers, also tragic images and pathos in works D. Isabekov, O. Bokeev have rendered considerable change in the Kazakh literature.

It is possible to present a high example of a mutual combination of art methods and author's skill in character individualization at the hero's molding in the Kazakh literature of 1960–80 [1]. The role of functioning synecdoche, a metaphor, an epithet, proverbs, a monologue, dialogue and other graphic means for disclosure of character portrait, the inner world of hero's descriptions are differ. The grief and joy of the person, his internal nervousness, feelings, an image, action and the description of the natural phenomena — all this, promotes identification of an internal secret, appearance of the character in works.

In works of writers of this period, the deep communication of People — the Nature — Environment is reflected. A number of works among writers where are described life of animals has increased. This is lawful

phenomenon which was born in art development. As for a long time the people who lived on a nature bosom always thought of antecedents, real existence and future destiny.

In the Kazakh literature of 1960–80 writers more paid attention on life of historic figures. Writers of this period artly reported annalistic life of the nation, studying historical subjects from all directions. And also a number of writers showed features of style, own signature in the description of the modern person and contemporary. During article the art decision of character's descriptions which have been taken on the basis of different subjects of such authors as, A. Kekilbayev, D. Doszhanov, O. Bokeev, M. Magauin, S. Muratbekov, T. Alimkulov has been scientifically analyzed. The image of the contemporary and creative person in literature is evidence-based and it is estimated taking into account modern inquiries.

A. Kekilbayev is the bright representative of the Kazakh literature. So far as concerns the Kazakh prose of 1960–80 years it is impossible to hold back Abish's works, his art level and a literary skill. As for works of the writer will remain priceless heritage to a large number of generations on extents of centuries. Abish is a writer who differs in the style and skill of the letter thereby being treasure and unforgettable spiritual heritage.

If to walk on stories of national literature, it is possible to notice a way of development of a story genre and its advance from one step to another. It is known that the initial model of the art story in the Kazakh literature was for the first time formulated by Y. Altynsarin. Then in literature of 1920–30s the Kazakh stories especially developed. Writers of this period have formulated model by means of display of a genre of the story in the social phenomena and vital circumstances. The Kazakh stories excitingly described destiny of the person, through stories the life situations comprehensively began to appear. A genre of stories with a small volume and limited opportunities have turned facts of life into the art description in an image of the person. It became big news, a big stride to the Kazakh writers. As B. Mailin, M. Auyezov, M. Musirepov we read stories of such writers with huge interest to these days. Perhaps is the main reason for that artly — esthetic power of works. It is necessary to have big literary skill to place many thoughts, the urgent questions of life in the small story. Unfortunately, it is impossible to represent the herocomprehensively, his various opportunities in the short story. Difference of the story from the other genres consists in it.

The writer A. Kekilbayev is the master of a genre of the story. He raises topical issues of life in the stories, thereby differentiating own style in the analysis of an image of the person. The writer has made great progress in descriptions social image of an era and forming worthy character of the person of that time.

In A. Kekilbayev's story of «A hungry wolf» the situation of the famous Kazakh composer Kurmangazy going from captivity is described. The short story describes thoughts, feelings at that time when Kurmangazy went on slopes of Ala Tau, his melancholy about the nature, a mood. In hard times, being far from the country the dombra was his companion. Having met the brown house on the way, Kurmangazy plays forge on the dombra. The pleasant melody coming from a dombra has moved soul of inhabitants.

Kurmangazy — is a kyuyshe of people. Character of the composer is also high as well as his art. He has endured a set of a pursuit in the life. The reason for that perhaps was height of his personality which was only interested by art.

The description of an artistic image of the character begins with representation of his external image. In the story the writer not wholly describes an external image and Kurmangazy's features. The author stating a plot of a situation describes appearance of Kurmangazy: «a wide, long black beard», «the reddened big eyes», «hands as a shovel», «thumbs of dear person», «the big person», «the wrinkles which are increasing in quantity every day, two lines on a temple, the drooped edges of lips». By means of the description it is possible to notice unfair fight of the composer and his tired face in works. And the image of the old man in the house is described as: «The gray-haired old man who wasn't beautiful in due time. The drooped temples, rare moustache, a thin beard gave a tired face to the old man. Apart from several wrinkles under eyes, his face hasn't been captured by wrinkles. Always the brown eyes looking only forward, noticed nothing. Sometimes he smiles in himself. There is a certain indifferent look is inherent for the person who has only got up from long walking over the people. All his actions were unsympathetic. And passively drinks from a drinking bowl. But he moves not much. And is sitting unmoved. Another person who has moustache sitting next to him moves several times and reaches for a pillow from bird's feathers. And the moustached old man hasn't moved. And reaches sitting directly for a drinking bowl which is offered by the daughter-in-law» [2; 115]. Describing appearance of the host, the author also describes his life. Even if the image of the character «black moustaches» which quietly is swept not especially up listens to the story of a stranger from captivity, in works is described thus: «an open dewlap, the fitted under tunic from black felt, the skullcap indicates that he isn't Kazakh from the village. I haven't opened also a mouth since this has come. And look

fleet» [2; 120]. An image of the character reveals language indicators. The phrase «black moustache» in application of the writer is a partial synecdoche which goes instead of whole. This way shows in the story that the character didn't want to remove outside the internal secrets.

The type of the nature describing in art works carries different art freight. The mood of a stranger which went finds harmony with the nature in the deserted road. And the nature old to lighten the mood to a stranger which was released, has built the sun. The author describes this moment of harmonies of inner world of the composer with the natural phenomena from positions of mood of the character thus: «recently there was a rain. The nature which all summer was dusty and turned yellow because of the sun, became the dry field, but a little planted trees and shrubs grew because of a rain. The wormwood which has almost sprawled on the earth has again lifted the leaves. The mote which dried of a container yesterday has blossomed again today. The ray of sunlight seems benevolent. Before cold November, the sun smiles to the people. Stranger has approached the dombra and has sprawled nearby. The black mare sometimes breaks a grass. Stranger bringing strong hands to a chin runs with the long, rigid fingers over a dense black beard. Then he has noticed a cloud which passed across the boundless sky. At this moment he felt as if the whole world is under his legs. The blue sky is spread worldwide and his edges seem very far. The mood of captive who was free was good» [2; 145].

Even if the stranger was in a distance from the homeland, the dombra always was the company to him. He did not often play on dombra, but at the moments when he was not in mood and far from the homeland, it gave him force and persistence, replaced homesickness, and didn't allow lose hope, belief in life. And to a putchik the beautiful type of weather and top of Mount Ala Tau were the cause of a raising of mood. The high mountain helped to Kurmangazy's mood to come to light through a melody. The picturesque view of the native place, each grass of yellow fall and life of the nature forced to think more and more deeply than a stranger and have filled his soul with a melody. «Since the moment as he started way, he didn't look away from the steppe. The melody which he never heard before was played. Not such fast and energetic melody as the others in the past. Quiet, slow melody was tearing apart soul. Hard passes through bodies. Having inspected on the parties, he has noticed that the sun already sits down. He has noticed something in far. Not to steam of what was that. Some of them were small, but some large. Under what he has noticed the blue silhouette was seen. «Probably, it is the mountain. It must been — Ala Tau, — he thought so [2; 160].

Since the earliest childhood he has heard the poem «Hazret Alatau» which it was told very much. He stared at high pick of mountain which never allowed to something or somebody reach it. The melody of Ala Tau created during melancholy about the homeland made think the stranger. Having stopped in the small village about three — four houses, the composer has begun to play the melody on dombra and at this time inside of all listeners the feeling of love and care to the homeland has woken up.

A great success of Kazakh writers in 60–80s is their beautiful, figurative art language. Bright representative of this period A. Kekilbayev was master of describing lively and presenting his thoughts artly.

The writer found the Kazakh words and phrases in accuracy to describe national character truthfully. «Not such a sorrow as if a sharp nail has pierced to the softest place», «In such times when life breaks as a nail scratching soul, it is possible to die also during a frost», «White snow in light day is similar to a rare cloud, and in dark night to herd of horses in which there is an enemy», «The gray dombra a lives when dear person's iron fingers are onits strings», «The quiet melody which is tearing apart soul with a sad sound» «The boundless steppe is beautiful. Also the grass is attractive, on which there didn't step the leg of the person» and others. In an epithet of the story «The Bitter Truth Which Is Tearing Apart Soul» is very great value. He points to facts of composer's life, describes a true picture of his life during the unfair power. T. Alimkulov in the story «Blue Hawk» by using an epithet «the breast covered blue hoarfrost» shows difficult destiny of Akan.

The creative person tends only to the face of the creator. This falsity makes heavier the destiny of artist. In Taken's story about artist's life in the Kazakh literature «Tone of Seitek», the main character Seitek gets to a pursuit and has been put in prison several times. The reason of creation melody by Seitek «Zaman – ai» (Time) is described in the story of the writer «Tone of Seitek». Taken the describing Seytek, Abish telling about Kurmangazy are people of art who could describe unfair life of that time and give force by using dombra. Seytek and Kurmangazy are irreplaceable children of the people. Their works are the big phenomenon in culture, art of the people for Kazakhs.

In Taken's story «Tone of Seitek», it is possible to be the witness of Seitek's difficult life, through stories of the old man Saruar. Melodies by Seitek and his life which has become a legend among the people were close is familiar to Darden. When Darden plays a melody by Seitek «Zaman-ay» (Time), «the strict,

not pleasant old man's» heart will tremble and the tear come on his face. The reason is according to times when Saruar has together spent several days with Seytek. Saruar has met Seitek when he was 16 years old and has learned art forge. Having escaped from Sakhalin prison, Seitek comes back to the native earth. Having met different difficulties on the way, appearance of Seitek is described thus: «Appearance of the stranger was smoothly exhausted. But bright eyes remained furious» [3; 179]. Only the father of Saruar understood the internal secret of the composer. The father of Saruar hasn't allowed make attempt over the composer to strongly excited by the melody Konkak, and Seitek has taken away to the village of Saruar. The father's thought in this case was to give the chance to composer to stay for a while with them and ask him to teach the art forge to his son.

According to historical data, Seitek had a lot of pursuit in his life, several times was in captivity and has been deported to Sakhalin. According to historical data the composer has composed a melody which was played by Darmen, in Sakhalin. The art critic A. Zhubanov writes about it thus: «1904 Seitek has composed the well-known melody of «Zamana» in Sakhalin. After that he has composed other melody «Aidaukui» (Kui about the reference). From these two, especially sad is kui «Zamana». The «Aidaukui» (Kui about the reference) is sad too, but in it is possible to feel the sunrise moments. Because — this melody Seitek has composed before he was going to run away. Here there is the ray of hope is more noticed in it» [4; 156].

Dombra — is a basis of spirit of the people. The melody which is played from dombra shows the life and century people stories. The distinctive feature in works of Abish and Taken can be noticed in how they beautifully state the art of kui. Both writers respected art of people and its traditional culture. They were close with soul to art and have set the object to inform of its advantages to the people.

Writers that are close to art since the birth prove valuable works which take the main place in the Kazakh prose. When writers state about the composer and about his art in the works, they not only describe an image of the composer of that time, but also they pay attention to bitter facts of life of that era, by means of a statement about some situations from the actor's life.

For writers is the lawful phenomenon to write about serious moments of artists' life. Names of children which remained in people's heart, through songs, poems, music and big works, such as: Tattimbet, Ykylas, Abay, Ybyray, Shokan, Birzhan, Akan, Makhambet, Kurmangazy, Sultanmakhmut appear in different literary genres and works of art of different level.

In the Kazakh prose, works of the writer D. Doszhanov are about different subjects, often give an presentation about stories and the life of people, his heritage, traditions and culture.

The story «Composer Kayrauyk» by the writer D. Doszhanov is the work about property of the people which tend to art. The short story is about art of kui.

In the story main issue is the competition of the Turkic composer with the famous composers of the khan. The Turkic composer who couldn't repeat a melody of the chief composer of the palace loses fight. Nobody dares to leave against five famous composers of the lord. At this moment a composer Kayruak goes to the middle of hall. The people look with doubt at the young man with worn-out trousers and old clothes. The Lord Ilanshy Kadyrkhan having noticed worn-out clothes on the composer too, lost interest, and left the hall. However, inner world and appearance of the composer were differ from each other. The composer granted since the birth played the melody and none of five composers couldn't repeat his last notes, there by all have lost their dombras. Having known about it, Ilanshy Kadyrkhan gave the order and sent messenger for the composer Kayruak. Thus from the simple composer Kayruak turned into the famous composer of the city of Otyrar.

The lord in the story is a person who understands advantages of art. It can be noticed from short dialogues and actions of the lord. In D. Doszhanov's story an image of Kayruak is artly analyzed by means of use of the writer's imaginations.

Works of the bright writer D. Doszhanov aren't similar at each other. D. Doszhanov's works interest readers the deep subjects, the fresh ideas despite what is the theme. Because of this, works of the writer never lose the importance because of the relevance, the new representation and interesting plot. The writer always discloses character of the person, his secrets which describe the character. Feature of the writer consists in deep penetrations of soul of the person, researches of person's character from all directions.

Certainly, it is necessary to have skills of the writer to choose the subject, think of that, analyze it in imagine and translate this work of art. Only the true writer is capable to study the subject deeply from all directions, to have skill of the writer. D. Doszhanov is a writer who has studied calligraphy from the different parties. The writer has a lot of enclosed works and novelty in literature. Stories «Otyrar», «Farabi» about secrets ancient stories of the Kazakh people, idea of his native earth, the historical novel «Silk Way»

of Otyrar's culture, «Mukhtar's Way» of Auyezov's life in a pursuit, «the Mirror Abay» about life of Abay, all this are invaluable works of the writer.

In the story of the writer «The person who has died a violent death» finds representation of life in sorrow of the great Abay. Story is about the last days Abay's life. Here the author generally uses sources of the Russian, foreign documents. And in the story of «Magzhan's murderers» the author states the last days of akyn Magzhan's life. The story is narrated about Magzhan's life during his difficult period. The story is constructed in serial life of narrations and Magzhan's death. The image of Magzhan who worries about destiny of the earth and the people is described as the respected person. During disorders about the future of the people, he meets many difficulties on the way. He is executed under slander «The enemy of the people» [5; 201]. The authorities from unfair time cut the way of akyn. But spirit of the akyn was high. High spirit of the akyn, leaves to us his works of extents several years.

We find Magzhan's image in the short story as the civil personality, high mind, who isn't afraid of death and a soul that loves art. Magzhan wasn't afraid of death, he was afraid of people who wanted to destroy his art. He was convinced of what his contemporaries don't understand in art, don't respect him and don't worry about the future of the people. Magzhan suffered from it. By means of the short story the author has perfectly described unshakable will of the akyn, strong character who wasn't afraid of death. "Do you hear, it has already signed the order on your death penalty and have set the seal.

— I am not afraid of death — Magzhan has told by a quiet voice. — The true poetry, human spirit are stated in each page of my book, in every line of my poems for a long time, in front of you there is the silhouette, shape, the image sits only [5; 208].

The writer has early come to the writing art. In early works of the writer it is accurately felt realism signs. And in the story of «Magzhan's murderers» we notice gradually changing from realism to philosophy. The beginning of the story about internal Magzhan's disorders, his mood from a fright of the thoughts force us more deeply and to think excitingly. Magzhan's high spirit is in his true death of descriptions is noticed.

In the story Magzhan compares himself to an extinct oven without fire. From early awakening he thought that his body as an extinct oven, imagining an old chimney oven. Having been frightened from words of his wife Zylikha: «Let me bring firewood and I will set the fire», the akyn represents as if the end of his body is warmed with every new firewood in an oven. It was a message about attempts in akyn's life. About unfair actions in the future of akyn, the writer reports through his dreams. «I have dreamed about the blue sea, his waves have reached to a door and have begun to rise. «If this reaches to our apartment, then it will destroy house, and we still haven't paid for housing» having thought of that, he tried to direct water back with his hands, but waves beat to them and rise above. When he has raised a palm over water, he has felt bitter taste in a mouth. So, the writer foresees further life of the akyn in accuracy. In other situations when the akyn had a hemorrhage of a brain and he was in the hospital, he has remembered the friend who had had the same trouble, he has felt something with doubt. The writer thus describes a thought and internal nervousness of Magzhan. By means of dreams and Magzhan's doubts, the writer foresees about unfair cases in his life. Thereby shows power of the literary skill.

A number of works in which it is stated, deeply propagandized life of children, representatives of art, historic figures of invaluable works who lived in every period 1960–80s increases [6]. Writers who have artly described life of the Kazakh persons who have devoted life to the art have lifted the Kazakh literature to high level.

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К.А. Толеубаева

Кейіпкер тағдыры және көркемдік жинақтау

Мақалада қаламгер ұстанымы, кейіпкердің сомдалу ерекшеліктері жан-жақты сараланған. Сонымен бірге Әбіш Кекілбаевтың, Тәкен Әлімқұловтың, Дүкенбай Досжановтың өз бағытын айқындайтын, стилін танытатын шығармалары ғылыми тұрғыда қарастырылған. Қазақ прозасындағы өнер адамдарының образын жасаудың өзіндік қырлары екішеленген. 1960–80-жылдардағы көркем прозадағы образдардың сомдалуы кешенді ғылыми тұжырымдармен талданған. Қаламгерлердің шығармашылығындағы даралық туралы әдебиеттанушы-ғалымдардың пікірлері сараланды. Көркем образды жинақтауға ықпал ететін көркемдік әдістер, бейнелеу құралдары, авторлық ұстаным ғылыми тұрғыда талданған. Сондай-ақ қаламгерлердің көркемдік-эстетикалық ізденістері кешенді тұрғыдан зерттелген.

Кілт сөздер: проза, кейіпкердің сомдалуы, автордың ұстанымы, шығармашылық, жазушының көркемдік әдісі.

К.А. Толеубаева

Судьба героя и художественный анализ

В статье рассмотрены категория стиля писателя и проблема изображения героя в художественном произведении. Особое внимание уделено вопросам стиля и героя в произведениях Абиша Кекилбаева, Такена Алимкулова, Дукенбая Досжанова, имеющих уникальный авторский стиль. Определены индивидуальные особенности создания персонажей — людей искусства в казахской прозе. Проведен комплексный анализ художественных образов в художественной прозе 1960–80-х годов. В работе учтены мнения ученых-литературоведов, рассматривающих проявление национальной самобытности в творчестве писателей. Изучены художественный метод писателей, средства изображения, авторская позиция по отношению к изображаемому. Кроме того, представлен комплексный анализ эстетических поисков писателей.

Ключевые слова: проза, изображение героя, авторская позиция, творчество, художественный стиль писателя.

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