

Chapter I. Formation of Kazakh novel and creative work of Zh. AimaurovAiman Faizylovna Zeinulina^{1,2}, Bakyt Amirkhankyzy Yskak^{1,2}, Farida Tokanovna Zhumazhanova^{1,2}¹Pavlodar State University named after S.Toraighyrov, Lomova Steet 64, Pavlodar, 140000, Kazakhstan
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Abstract. The article focuses on the Kazakh novel, in which he analyzed the new facets of artistic quest of the Kazakh writer. In Kazakh literature, the process of origination and establishment of the classical literature begins too. The start of the process of formation of Kazakh novel as a special genre of prose was put by the works: “Baqytsyz Jamal” by M. Dulatov, “Qyz koereligi” (Viewing of the Bride) by T. Zhomartbayev, “Qalyng mal” (Dowry) by S. Kobeyev, “Qamar sulu” by S. Toraigyrov. No doubt, these writers created these works and relied on those literary traditions that were learned by them in Russian and World Oriental Literature.

[Zeinulina A.F., Yskak B.A., Zhumazhanova F.T. **Chapter I. Formation of Kazakh novel and creative work of Zh. Aimaurov.** *Life Sci J* 2014;11(5s):372-375] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 75

Keywords: Zhusipbek Aimaurov, W. Scott, V. Hugo, N. Gogol, M. Cervantes, H. de Balzac, G. Flaubert, H. Stendhal, Ch. Dickens, L. Tolstoy, I. Turgenev, connection, interdependence, Kazakh writers, Russian writers, works, written.

Introduction

Perception of the significance of the novel and its research as a special genre of prose and its development appeared in Europe earliest of all [1]. The origin of the novel as a genre has old roots. As early as in such medieval works as “Daphnis and Chloe” by Apuleius, “Satyricon” by Gaius Petronius Arbiter, “Tristan and Isolde” there were some features of the novel. In the present period we witness the rise of this genre. The novel attracts everybody’s attention by the fact that it reflects the truth of life, as well as discloses the mutual connection and interdependence of the fates of the people and the society. In this connection the Russian critic V. Belinskiy notes that a novel is a great book of life, a story is a chapter of this book, and a short story is its page. By this, he again confirmed the idea that it is in the novel that deep reflection is given to actual reality and life in all its complexity and diversity [2, 162]. In the novels of outstanding European writers M. Cervantes, H. de Balzac, G. Flaubert, H. Stendhal, Ch. Dickens, the Russian writers L. Tolstoy, I. Turgenev and others, by the images of the characters that are disclosed in them one can judge about the morals and laws of a certain historical society of which they are members and citizens [3, 4, 5, 6]. Consequently, the novel becomes a kind of social-historical epopee. Academician S. Kirabayev noted that as the peak of word art the novel is the most voluminous kind of epos. There are several parallel plotlines which results in a most complete disclosure of the images of folk people [7, 19-20]. This idea was developed and enriched by Academician Z. Kabdolov. He stated that the novel was a kind of epos. In the works written in the form of an epos, the needs of man and society are widely

shown, the activity of people in different socio-political formations; all this is depicted as an entire continuous process [8, 321; 325-326].

Methodology

In the XVI century memoir literature became widely spread. In the XVII century widely spread became psychological prose. Formation of the novel as a special genre of prose happened much earlier. Testimony of the fact was the work by D. Defoe “Robinson Crusoe”. In the XVIII century the genre of the novel developed in two directions. The first direction is social and existential, while the second direction id psychological. In the XVIII-XIX centuries the novel was influenced by romanticism, and it is in this period that historical novels came into being. Here belong the novels by W. Scott, V. Hugo, and N. Gogol. The XIX century is signified by the appearance of the classical novel, and in the dome of the literary sky there emerged the stars of such great writers as H. Stendhal, H. de Balzac, Ch. Dickens, G. de Maupassant, M.Yu. Lermontov, I. Turgenev.

The main part

And in the second half of the XIX century L. Tolstoy and F. Dostoyevskiy presented to the world their marvelous novels. Their works made a great influence on the literary creative process of that time, because the images of the characters showed in these novels their ways of search of their place in this world were familiar and clear to the people of that historical period. In the XX century, there appeared the classical novels by such world famous writers as Paul Thomas Mann, Romain **Rolland**, Ernest Miller Hemingway, Rabindranath **Tagore**. Some Russian novels also began to acquire world fame. M. Gorkiy

promoted this process. Here belong “And Quiet Flows the Don” by Mikhail Sholokhov, “The Young Guard” by Aleksander *Fadeyev*, “The Iron Flood” by Alexander Serafimovich, “The Thief” by Leonid Leonov. In Kazakh literature, the process of origination and establishment of the classical literature begins too. The start of the process of formation of Kazakh novel as a special genre of prose was put by the works: “Baqytsyz Jamal” by M. Dulatov, “Qyz koereligi” (Viewing of the Bride) by T. Zhomartbayev, “Qalyng mal” (Dowry) by S. Kobeyev, “Qamar sulu” by S. Toraigyrov. No doubt, these writers created these works and relied on those literary traditions that were learned by them in Russian and World Oriental Literature. Thus, for example, there is similarity in the description of life and fate, behaviour and deeds of the two women characters – in the novel by M. Karamzin and by M. Dulatov “Baqytsyz Jamal”. That is why we cannot deny the influence of M. Karamzin on the creative activity of M. Dulatov. And the name of Sultanmakhmut Toraigyrov takes a special place among the creators of Kazakh novel. The process of shifting of S. Toraigyrov from lyrical poetry to such “heavy” genre of prose as the novel is interesting in itself. He is known for his novels “Kim Jazyqty?” (Who is to Blame), “Qamar sulu”. In the whole, it is worthy of note that in Kazakh prosaic literature, the novel began its development of the basis of the story.

In 1921 the novel by Mukhtar Auezov “Qorghansyzdyng kuni” (The Fate of the Unprotected) was published, and in 1922 – the novel by Abdolla Asylbekov “Bizding de kunimiz tudy” (A New Day Was Born). Earlier, beginning from 1915, in the magazine “Qyzyl Qazaqstan” were published such prosaic works as “Shughanyng belgisi” (A Monument to Shugha) by B. Mailin, “Aisha” and “Tar jol, taighaq keshui” (Thorny Path) by S. Seifullin, “Salmaqбайдыng auyalanda” (In Salmakbai’s Aul), “Kooperatsiya qalai ornady” (How they Built Cooperation) by S. Sadvakasov.

A literary scholar A.V. Chicherin made analysis of the process of development of Kazakh novel. He wrote that in a Kazakh novel there form some traditions in the description of the life and fate of the characters, in the show of their mutual relations in the society, in the situations and events that are relevant for them. In this connection, it should be stated that Kazakh novels inherited such features that had been formed in Russian literature as progressiveness and desire for perfection [9, 120]. The rise of the genre in European countries influenced the formation of this prosaic genre in the literature of other countries, and particularly, in Kazakh literature. And it is the European novel that became some sort of a classical example for the first

Kazakh novel. No doubt, we must admit the leading role in the creation of the first novel on Kazakh literature belongs to a remarkable master of the poetic word Zh. Aimautov. He took the basics of the best features of the European classical novel, remade it and transferred them to the fertile ground of Kazakh prose. The prosaic works of Zh. Aimautov are marked by the originality of ideological and artistic range of problems, subtle psychologism and humanistic approach to the depiction of phenomena of life, originality of the used artistic devices and means, perfection in the creation of a hero’s character sketch, by the acuteness of the revealed in novels social and political issues, by the accurate observation of historical and chronological correspondence of the depicted events. Zh. Aimautov is a wonderful phenomenon of our society. Having the gift that was given to him from above, he presents himself as a multifaceted talent: poet, prosaic, playwright, critic, translator, publicist, singer, and stage-manager. Besides, he was a skillful tradesman in wood-cut engraving. As he was a talented writer he made great contribution to the development of Kazakh literary genres.

Thanks to the rehabilitation of Zh. Aimautov Kazakh literature has considerably enriched. Today, there are new possibilities for a deeper study of literary processes and the changes that take place in them, for the research of literary works in the plane of establishing the specificity of using methods and ways of revelation of a certain historical situation, social problems of that period, images of the characters, their behaviour and speech, exposure of the specificities of the author’s poetic system. It is known, that just that writer who is well aware of the inner world of a man, the light or the darkness of his soul, can thoroughly convey the depth of human nature expressions. Zh. Aimautov is the second to none expert of human psychology. The originality of the plot lines and the composition of such his works as the novel “Aqbilek”, the story “Kunikeiding jazyghy” (The Guilt of Kunikei) enables to discover and understand the inner world of the characters.

In his works of literature one can see mastery in the use in a novel of elements of lyrics, content-rich monologues, perfection in creating landscape pictures, portrait descriptions. His creation is marked by a wide presentation of the material, acuteness of the raised social problems, and presence of the clear-cut author’s standpoint. The writer’s manner is marked by independence. He originally depicts the surrounding world, the society, the events in his literary works. The author, in his narrative context shows various conflict situations, in which a man can occur, and those contradictions that are manifested in his character, behaviour, actions of

people in such situations. Zh. Aimautov in his prosaic literary works sets and resolves questions that are connected with the creation of content-rich pictures of social life in various historical perspectives, with the realistic depiction of the heroes' characters, the chains of different but mutually connected plotlines, with the wide and detailed description of the fate of a person taken alone and the social medium, typical images in typical life conditions, as well as turns to the analysis of the inner world of the characters, to the motives of their behaviour in various situations. Zh. Aimautov's sagacity and far-sightedness is revealed in the fact that he felt the people's desires and truthfully depicted in the novel various characters from the folk, their nobleness, quick wit, moral purity, but at the same time, he exposed ignorance that is typical to some people, their greediness, meanness, envy, ability to become a traitor. With all that, the pictures, events and images, despite their being multifaceted and variety, are presented in some interconnection and are harmoniously weaved in the poetic fiber of the novel. This is the exposure of the writer's mastery and genius. Zh. Aimautov skillfully uses psychologism in his work. He expertly applies such technique as the method of psychological landscape in order to improve psychological narration, he also practices different psychological details and displays the emotional state of the hero through the descriptions of nature.

Skillfully composing monologues, the author pays a special attention to the analysis of the complicated psychological states, to the problems which are associated with the intuition. Thus, a particular emphasis is focused on the investigation of the dialectics of the human soul. In this regard, the writer follows two rules: 1. To achieve maximum resemblance and harmony of the described events with the reality of life; 2. To show the feelings and emotions of the characters as if they are his own feelings and states for it helps to awaken the readers' compassion.

For a more vivid demonstration of the aforesaid rules let's look through the excerpt from the work of Zh. Aimautov. In that extract the author describes Kunikei's feelings. "...Despite the fact that her life was not like a fairy tale, Kunikei was regarding the happening with her as her fate; rejoicing and at the same time not believing her good fortune, trembling like a chick, chased by the hawk; ashamed and shuddering in disgust at every touch of Baiman, hiding herself in the dark. Not knowing and not being able to respond to greedy kisses of that, praised by the people, courageous batyr (a folk hero), a talented singer, acknowledged leader Baiman, Kunikei has weakened at once. As soon as she felt the hot breath of Baiman on her face, she raised her

eyes, intending to put him down proudly, but suddenly their lips became too close. And in the darkness of the night she kissed him loudly" [10, 84].

Or another example: "...One day in the newspaper appeared the news that Aqbalala would soon present his report to the general attention. Not knowing why, Aqbilek decided to listen to him. For a while she was standing in hesitation. All of a sudden, she could not remember how it happened, but her hand stretched to smooth the hair and the coat mysteriously appeared on her shoulders; she has found herself on the street.

That night Aqbilek saw in her dream Aqbalala. Perhaps it was the feeling of sympathy for him. In the theater he gently took Aqbilek's hand and lightly shook it. What a loving person can not put into words, he conveys through the language of gestures ..." [10, 314-316].

So, the writer tenderly conveys the most hidden shades of such a beautiful feeling as love. The method of psychological analysis is widely used in the works of Zh. Aimautov. The analysis of the characters' psychology in the author works is achieved through a detailed review of their utterances and actions, internal monologues, psychological dialogues, non-verbal signals, psychological landscape and other phenomena. Each personage has his own character, manner of speech, way of thinking, feelings that correspond to his nature. N. Chernyshevsky wrote in his time that psychological analysis could follow different directions. One poet is interested in the outline of the characters, the other is concerned about public relationships, everyday conflicts and their influences upon the characters, the third is worried about the connection between feelings and actions; and the fourth analyses the passions [11, 422-423].

Reflections or monologues of the heroes that determine their psychological condition are the means of psychological analysis which reveal the inner world of a man, his mental secrets. The purpose of the monologue is to show the main ideas and inferences of heroes, to inform about significant changes in his destiny and thereby to allow the reader to feel the internal state of this or that character. Due to the internal monologues of the heroes, the readers or listeners have the opportunity to immerse into the mysterious world of another's soul.

The internal monologue of the heroes, their psychological portrait, landscape, intonation, outlook, behavior and emotions serve as various manifestations of the original techniques of conveying the author's ideas to the reader. Observations of the aul and city life, passing through the perception of the hero are converted to his personal experience. The experience of Zh. Aimautov

brightly displayed through showing a rich inner world of his heroes' feelings by means of their actions, behavior; in other words, by means of dynamic psychology. The writer represents an original approach while describing the images of girls and women. The appearance of the heroines harmonizes to their internal essence and nature. The changes of their mental condition are reflected in the appearance of the characters, revealing nuances in their facial expressions, sometimes changing their expression. This is achieved owing to the creative mastery and amazing talent of the writer to feel and understand the essence of female nature.

In the next extract the author describes the loveliness of the heroine. "... When they saw her for the first time, they were amazed by her beauty. She had an open white forehead, a swan-like neck, clear eyes and delicate thin lips. Her slender figure was gorgeous; it was like an ascending slender stalk. Her pendants jingle in her hair, she quickly jumps up, rustling the hem of her dress; she moves energetically in the yard, with a beautiful step of a young mare; she was whispering with her sister-in-law; her silver laughter echoed in the ears of the others; she was making tea slightly smiling, deliberately keeping the piala with the tea, holding it with three beautiful slim fingers; sometimes she was seriously looking at the man, while she was dropping a piece of sugar into the cup" [12, 208]. In this way the writer shows us his vision of the image of the heroine, allowing the participants of the events to see the same character in their own way.

Conclusion

The writer has created a kind of artistic laboratory to study the ways of interrelation between man and nature. In this direction, the author tries to "pick up the keys" to the heart of the reader, by implementing in the product his own philosophical and aesthetic concept. The writer, while creating the images of nature describes each picture, every single detail, as if he himself is the proximate observer or the participant of this landscape. He has managed to achieve perfection in showing a harmonious fusion of the psychological state of a person in difficult and happy moments of his lifetime with different phenomena of nature. In the depiction of interrelation between the characters and the natural phenomena every talented Kazakh writer manifests his own manner of presentation.

4/1/2014

Zhusipbek Aimaurov has achieved perfection in representation of his characters' spiritual world, their monologues and dialogues; in the representation of the author comments and persuasive arguments. He has achieved perfection in skillfully using nonverbal means, psychological details, in the craftsmanship of creating the landscape paintings. These tendencies, being new at that time, have been logically developed and fixed in our literature, and the writer has gained his notability owing to his unique manner and originality of artistic conception.

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